

**Transvaluative Analysis of Zulu Terms That Relate to Women: A
Case Study of a TV Drama Series, Kwakhalanyonini, with
Reference to Gender Stereotypes.**

BY

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Submitted in partial fulfilment of the requirements for the
degree of Masters of Arts in Media Studies (coursework) at the
Centre for Culture and Media Studies, University of Natal,
Durban.

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14 June 1996

DECLARATION

I declare that this is my own unaided work except for the acknowledged supervision and referenced citation.

It has not been submitted for any previous degree at any university.

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ACKNOWLEDGEMENTS

Grateful acknowledgements to the following:

- a) my supervisor Prof. K. Tomaselli for his constructive criticism and his professional guidance in shaping this paper.
- b) my mother, Sweetness Duduzile Dlame, for her financial support and sacrifice she had to make so that this study could be completed.
- c) all my uncles for their encouragement and favours they made for this study to be successful.
- d) S'mangele Dlamini for helping in the transcription of the case study for this paper.
- e) the subject librarian, Zola Mdledle of the University of Natal (Durban), for her invaluable assistance in getting reference material for me, especially in the initial stages of this study; and
- f) the financial assistance of the Centre for Science Development, (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the Centre for Science Development.

ABSTRACT

The aim of this study is to explore the relationship between media, language and gender stereotypes. It assumes that language usage in mass media creates and reproduces gender inequalities.

Its main objectives are firstly, to randomly select terms for Zulu women from the chosen TV case study, **Kwakhanyonini**. Secondly, selected terms will be analyzed, using the 'transvaluative analysis technique', in order to explain their meaning and hierarchy. This having been done, an attempt will be made to show how the usage of these terms reflect gender stereotypes, by locating women into subordinate positions.

A question may well be asked; why Zulu language? I am a native Zulu speaker, with Zulu speaking parents.

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CHAPTER ONE

THE INTRODUCTION

The Background

Language is not only part of human activity but is also a most characteristic feature of human behaviour. In general terms, words and meanings reflect extra-linguistic situations, inter alia, gender stereotypes, attitudes and value systems of the community. It is against this background that the present study is presented.

In introducing this study attention will be paid to the following:

- a) the research problem; and
- b) the objectives of the study.

The Research Problem

In general terms, the aim of the present study is to explore the relationship between media, language, and gender stereotypes. In exploring this relationship, Zulu terms that relate to women will be selected from a TV drama series, **Kwakhanyonini**, and will be analyzed using the **transvaluation theory** developed by James Jakob Litzka (1989:71). An attempt will be made to show how these terms reflect gender stereotypes.

This study relates to a practical problem whereby feminist theorists perceive the usage of language, either in interpersonal or mass communication, as creating and

reproducing gender inequalities (McConnell, 1978:174). I have chosen Kwakhalanyonini drama in an attempt to show how the language in it reflects and reproduces gender inequality.

The social significance of this study is that it relates to a wider population of the Zulus, and how the media articulate their gender identities that relegate Zulu women into socially subordinate positions in the society. This study is also inspired by feminists research findings. On one hand, radical feminists who argue that individuals are trained by the mass media into patterns which are performed unconsciously, such as sex roles embedded in our culture (Trowler, 1988:100). On the other hand, liberal feminists who believe that men consciously and unconsciously manipulate mass media for their own benefit and to the detriment of women. Consequently, they use media to reflect the images of women which they desire (Trowler, 1988:101).

Dale Spender (1980:1) argues that one of the basic principles of feminism is that society is constructed with a bias which favours males; one of the basic principles of feminists who are concerned with language is that this bias can be located in language. The claim is that 'language is biased in favour of males in both syntax and semantics' (Spender, 1980:3). He argues that language is one of the means by which males ensure their own superiority. This supremacy is partly structured by semantics through fulfilment of dual purpose; it helps to construct female inferiority, and it also helps

confirm it. In a society where women are devalued, words refer to them assume a negative connotation (Spender, 1980:1-4).

Gail Berger & Ben Kachuk (1977) argue that language is sexist in so far as it relegates women to a secondary and inferior place in the society. This seems to indicate that language embodies gender inequality. As a result, communication roles of women in media institutions are tied to the social roles they perform such as childbearing and child-rearing (Stamp:1989).

Feminist scholarship has raised the issue of women's subordination in media industries. This includes, inter alia, the stereotypical representation of women in the mainstream media (Riano:1994). The causes of this are attached to socio-cultural factors that relegate women to inferior positions to men, and therefore, inhibit women from speaking out about their oppressive situation (Riano, 1994:18), and denying them access to media resources. Paula Treichler (1990:41) argues that in order for us to comprehend male supremacy we therefore need to understand cultural biases that leave their mark in language systems. Let us, therefore, look at the objectives of this study.

The Objectives of The Study

This study will select and analyze Zulu terms that relate to women in the drama series, **Kwakhanyonini**. An attempt will be made to show that the organisation of these terms reflect some

gender stereotypical representation of women. An attempt will be made:

- a) to apply transvaluation analysis to the selected Zulu terms. This will be done in order to establish the meaning and markedness contained in these terms; and
- b) to show how their usage reflect gender stereotypical representation of Zulu women.

CHAPTER TWO

DEFINITION OF CONCEPTS

Introduction

This chapter defines the major concepts of the study namely, **Transvaluation Theory**, and **Gender Stereotypes**.

The Theory of Transvaluation

Background Of Sign And Value

Pranas Zunde (1980:308) argues that, "nothing is a sign unless it has purposeful meaning to an interpreter." That is, signs do not exist and function in their own right, but they exist and function within the context of the speech community. James Jakob Liszka (1989:53-4) maintains that the purpose of a sign is itself related to value. As he argues that, purpose entails a goal or an end, and the end of an action is that which engenders purpose in an agent; the end of that action is valuable for that agent and, generally, provides the reason and motivation for that action.

Another author who saw the importance of value in a sign is Charles Sanders Peirce (1902:24), though he left a crucial gap between values and sign, as the following passage shows that he attached values to the meaning:

Let us note that meaning is something allied in its nature to value. I do not know whether we ought rather to say that meaning is the value of a word or whether we ought to say that the value of anything to us is what it means for us. Suffice it to say

that the two ideas are near together (in
Liszka:1989)

The importance of sign value for this study leads us to Saussure's notion of signification, where the sign is seen as a correlation between sound or sign vehicle (signan) and sign meaning (signatum), which must be understood within the broader context of linguistic value (Saussure, 1906-1911:61). As Roland Barthes (1964:54) claims that, "Saussure did not see the importance of this notion of value at the outset, but he increasingly concentrated on it, and value became an essential concept for him, and eventually more important than that of signification." The correlation between any signans and signatums, for him, was not just an isolated event but assumed a mediation with each other, through value. As Saussure writes:

...the ultimate law of language is that nothing can ever reside in a single term. This is a result of the fact that linguistic signs are unrelated to what they designate, and that therefore A cannot designate anything without the aid of B and vice versa or, in other words, that both have value only by the differences between them, or that neither has value, except through the same network of forever negative differences (in Liszka, 1989:54).

Saussure uses an economic metaphor to clarify his notion of value. He argues that values contain two essential features.

Values are always composed "of a dissimilar thing that can be exchanged for the thing of which the value is to be determined, and of similar thing that can be compared with the thing of which the value is to be determined" (Saussure, 1906-1911:115). To determine what five-rands is worth, for example, one must know that it can be exchanged for a fixed quantity such as bread or cigarettes, and that it can be compared with similar value of the same system, e.g. two-rands.

By analogy, a word can be exchanged for something dissimilar, an idea, but besides, it can be compared with other words, its value relying on the comparison with similar values, and with other words that stand in opposition to it (Saussure, 1906-1911:115). In other words, a connotation of a sign is determined precisely in terms of its contrast and comparison with other signs. Saussure emphasises that both factor, the ability of the sign to be exchanged and to be compared, are necessary for the existence of value. Liszka (1989:54) also argues that since the particular correlation of a signifier with signified requires the mediation of the value of the sign and the value of the signified, then, in effect, value makes signification possible. The values are the mediator of the signan and the signatum. As Saussure emphasises, "without values signification would not exist" (Saussure, 1906-1911:11). In other words, meaning is guaranteed by means of the value of the sign and the signified, and not by means of isolated correlation of the individual terms.

Value is another name for the set of relations among signs within a system on the one hand (its depth), and on the other, the set of relations establishing a correspondence with another system of signs, i.e., its ability to stand for or represent another system (its breath). As Saussure (1906-1911:79) argues, there is an "inner duality" of all sciences concerned with values. On the one hand, linguistics, as such a science, is concerned with the shift, evolution, and change in the relationship between signified and signifier, i.e., the shift in its value structure; on the other hand, linguistics is concerned with language "langue", a system of pure values which are determined by nothing except the momentary arrangements of its terms (Saussure, 1906-1911:80).

This system of pure values which constitutes "langue" serves as a norm for a speech community (Saussure, 1906-1911:9). In this respect the value of the language system establishes a set of constraints for its use by one sign community. However, as in the case of soccer, the rules do not dictate or determine the use of the system, rather, they establish the limits and the norms of its use. This last point is illustrated nicely by Ferdinand de Saussure:

Our memory holds in reserve all the more or less complex types of syntagms, regardless of their class or length, and we bring in the associative groups to fix our choice when the time for using them arrives. When a Frenchman says *marchons* he thinks unconsciously of diverse groups of associations that

converge on the syntagm marchons. The syntagm figures in the series marche, marchez, and the opposition between marchons and the other forms determines his choice; in addition, marchons calls up the series monton, mangeons, etc., and is selected from the series by the same process. In each series the speaker knows what he must vary in order to produce the differentiation that fits the desired unit. If he changes the idea to be expressed, he will need other oppositions to bring out another value; for instance, he may say marchez or perhaps mantons. It is not enough to say, looking at the matter positively, that the speaker chooses marchons because it signifies what he wishes to express. In reality the idea evokes not a form but a whole latent system that makes possible the oppositions necessary for the formation of the sign. By itself the sign would have no signification. If there were no forms like marche, marchez, against marchons certain oppositions would disappear, and the value of marchons would be changed ipso facto (Saussure, 1906-1911:130).

Saussure recognises that the selection of signs is in accordance with the purpose of the speaker but constrained by the system of signs elected by the user to fulfil his or her purpose. The purpose and related value of the speaker or interpreter are set in the context of the value structure of

the sign system used. In this case, value, as the relation between signs within the system and their use as exchanges for objects or other signs outside a system.

Saussure's notion of value when interpreted correctly has one important advantage; it has the ability to conjoin in a coherent fashion the notion of value and sign which are left undeveloped in Peirce. It allows for the fuller understanding of the relation between purpose and sign. But what is left is a device which can link Saussure's notion with the advantages of Peirce's interpretant, a rule of sign translation. Charles Sanders Peirce (1906:509) pointed out that:

A sign is only a sign in actu by virtue of its receiving an interpretant, that is, by virtue of its determining another sign of the same object. A sign is not a sign unless it translates itself into another sign in which it is more fully developed. ...meaning...is in its primary acceptation, the translation of a sign into another system of signs. ...The meaning of a sign is the sign it has to be translated into (in Liszka:1989).

The essential feature of the interpretant, in this case, is its function of continuing a translation of a sign which serves to place it in a context of other signs so as to yield more information about its represented object, to develop or enhance any meaning it might have. This is suggested in one of Peirce's more general definitions of a sign:

... anything which is related to a Second thing, its

object, in respect to a Quality, in such a way as to bring a Third thing, its Interpretant, into relation to the same object, and that in such a way as to bring a Fourth into relation to that object in the same form, ad infinitum. If the series is broken off, the Sign, in so far, falls short of the perfect significant character (Peirce, 1902:92).

The sign, in representing its object, undergoes a kind of evolution and transformation in which its significant character is elaborated and determined through sign translation. The main question to be answered in this study is, how can Peirce's notion of interpretant, a rule of sign translation, be incorporated into Saussure's notion of sign value? This device I find in the concept of *transvaluation*, which, with the elaboration of value as a markedness relation, makes clearer the connection among translation, purpose, and value (Liszka, 1989:57).

Transvaluation: Hierarchy and Relations

Roman Jakobson (1971:145) argued that speech unit can be analyzed into morphemes as the most primitive constituents endowed with proper meaning. These in turn, can be further analyzed into units which are capable of differentiating morphemes from one another or bring distinctive features, which are organised paradigmatically and syntagmatically, that signifies "mere otherness" (Jakobson, 1971:280).

Paradigmatically, each of the distinctive features involves a

choice between two terms of an opposition that displays a specific differential property, divergent from the properties of all other oppositions. Thus tall and ball, for example, are opposed to each other in the listener's perception by sound-pitch, as relatively low-pitched and high-pitched; in the physical level they are opposed by the distribution of energy at the end of the spectrum. At the motor level by size and shape of the resonating cavity (Jakobson, 1971:14). This paradigmatic organisation of distinctive features is contrasted with its syntagmatic one. The terms of the phonological oppositions do not occur in isolation but are combined into syntagms of various extent (Anderson, 1974:892). This syntagm is what uniquely characterises a phoneme, for example, in the case of tall and ball, what makes the unique sound B is the simultaneous combination of the presence and absence of certain features which contrast it with other sounds (Liszka, 1989:62). This paradigmatic and syntagmatic organisation of distinctive features accounts for the differential properties of sound and its function, in contrast to any other sound in the language. To this extent Roman Jakobson has followed closely the model developed by Saussure for the explication of language.

However, developments in the analysis of differences and oppositions have led to a concept of value as the organisation of differences. Jakobson argued, and something which Henning Anderson (1974) and Michael Shapiro (1983) have argued that these paradigmatic and syntagmatic organisation of distinctive

features should not be viewed as dyadic oppositions or as bundle of distinctive features. Rather, the organisation of opposition is made more coherent through a process of valuation characterised in terms of *markedness* on the paradigmatic level and by *rank* on the syntagmatic one. Indeed, according to Jerome Brunner (1984:163), for Roman Jakobson, "the deep function of language was to mark or to leave unmarked."

Markedness

Generally speaking, markedness refers to the valuative relation between the two poles of an opposition which establishes an asymmetry between them. More specifically, as Edward Battistella (1986:42) argues, the thesis of markedness is the proposition that all oppositions have an inherent non-equivalence defined in terms of the presence or absence of a property or feature.

Other definitions of markedness center on the difference between complexity of the marked term versus the simplicity of the unmarked. Michael Shapiro (1983:79) argues that, "...the marked sign is conceptually more complex than its unmarked counterpart." Because it provides more information (Holestein, 1976:131). The marked term of an opposition provides an additional, more specific piece of information in comparison with the unmarked term (Waugh, 1976:89). Edward Battistella (1986:6) also suggests that the marked/unmarked relation may be compared to the relation between

normal/abnormal. These three characterisation, presence/absence, simplicity/complexity, normal/abnormal, emphasise the asymmetry between terms of an oppositions. This asymmetry establishes a hierarchical relation between the terms of an oppositions; dominant/subordinate, paradigmatic/derivative, normal/abnormal. Battistela goes as far as to claim that "...for any opposition one item is dominant and more highly valued (by virtue of its unmarkedness) and its opposition is less highly valued (marked)" (Battistela, 1986:42).

The determination of markedness values rest on the basis of several criteria. These include optimality (vs non-optimality), indeterminateness (vs determinateness), simplicity (vs. complexity), and unrestrictedness of distribution (vs. restrictedness) (see examples in next paragraphs). Each of these criteria is related to the family of concepts which define markedness as (presence/absence, normal/abnormal, paradigmatic/derived, complex (focused)/simple (unfocused) (Liszka, 1989:64).

Optimality refers to relations of implication in language typology. Since the marked term is seen as derivative of the unmarked, which is paradigmatic, then the presence of the marked term implies the presence of the unmarked. Indeterminateness of the unmarked term also expresses asymmetry, and is tied to the complexity/simplicity characteristic, the ability of the marked term to provide more

information but less referential scope. Specifically, indeterminateness refers to the power of the unmarked term to substitute for the marked term, but not conversely. That is to say, the unmarked term has a zero interpretation in which the non-signalization of the marked feature indicates the irrelevance of the poles of the opposition; and it also has a minus interpretation, in which it signals the absence of the unit of information associated with marked term (Waugh:1982). A third criterion is that of simplicity. The unmarked term is usually formally less elaborate in either its morpho-syntactic make-up and its articulatory nature. Liszka (1989:65) argues that, these criteria can be used to sort out, generally speaking, the markedness values of opposition types as found in the meaning.

Using a classification such as John Lyons's (1977), such oppositions can be divided into, inter alia, a) antonyms (e.g. good/bad); b) complementaries (e.g. male/female); c) converses (e.g. husband/wife). Antonyms, such as good/bad, receive their markedness from a number of considerations. Good may be considered the unmarked term since, for example, in asking the question "How good is it?" there is no presupposition or implication that the referent is good rather than bad. But "How bad is it?" carries with it the presupposition that the referent of 'it' is bad rather than good (Lyons, 1977:275-76).

The markedness of complements, such as male/female, man/woman, is determined in similar ways to that of antonyms. In general

the unmarked term, for example, "man" is more vague, as in the case of "All men are created equal"; "woman", the marked term, is more informative in reference. Woman is the presence of a feature, man, in its vague sense, is the absence of some features (Liszka, 1989:66).

Rank

Whereas markedness is the evaluative aspect of paradigmatic relations, ranking is that of the syntagmatic ones. As Michael Shapiro (1983:80) argues, "the ranking of diacritic signs in the simultaneous syntagm is the syntagmatic counterpart to the asymmetry of markedness, since markedness is the asymmetry of paradigmatic relations." As Henning Anderson (1972:892) and Michael Shapiro (1983:80) have emphasised, phonemes are not mere bundles of distinctive features, but are organised into hierarchical structures; their constituents enter into relations of subordination. Henning Anderson argued that "the reorganisation of diacritic signs into phonemes can be described by a set of phoneme structure rules generating all the admissible simultaneous syntagms of the language in question" (Shapiro, 1983:379).

Anderson (1979:379) argues that "ranking provides important criteria for phonological typology; one can distinguish, for example, vocalic and consonantal systems, vowel systems can differ by the ranking of tonality opposition relative to diffuseness and by the ranking of the flattening relative to gravity." It is clear that there is an interrelation between

ranking in the simultaneous syntagm and markedness features of the paradigms. On the one hand, the asymmetry of diacritic paradigms is important for the combination of diacritic signs into syntagms in the following way, as Henning Anderson (1979:379) points out, "the marked sign in a paradigm will not be combined with subordinate signs unless its marked opposite is. This is called the principle of markedness compensation." This means that if a subordinate opposition is combined with a marked term of a superordinate opposition, then it will be combined with the unmarked terms of that opposition, but not conversely.

Transvaluation Defined

All of these criteria meet under the rubric of Peirce's interpretant process of sign translation which moves from vagueness of the sign to definitions. If the interpretant, as in Pierce, is the rule of sign translation, that is, the interrelation between signans and signatum, then markedness and rank can give a clearer, and more definite characterisation to that process.

It can also redefine the interpretant in terms of value, thus filling a gap which is found in Peirce between sign and values. The comprehension of sign translation in terms of rank and markedness is what James Liszka (1989:71) calls **transvaluation**. Transvaluation is a rule-like semiosis which reevaluates the perceived, imaged, or conceived markedness and rank relation of a referent as delimited by the rank and

markedness relations of the system of the signans and the theology of the sign users (Liszka, 1989:71). In this case, the referent is given a certain order and valuation by means of revaluating its signans. Reference is established in the hierarchical arrangements of signans, which also displays the sense of the referent. Transvaluation thus co-ordinates the depth and the breath of a sign, in this sense James Liszka (1989:71) argues that transvaluation is at least a species of "interpretant".

Michael Shapiro (1983:17) argues that "the idea can now be advanced with some confidence that markedness is a species of interpretant, fully compatible in its own way with the system of interpretants established by Peirce." "The being of the sign, therefore, consists in its causing an interpretant, in other words, in causing an evaluation of the relationship between sign and object." He further argues that it is precisely by means of the valuation of the signatum by the signans that signification is made coherent. In addition, he argues that a transvaluative analysis also allows the comprehension of the pragmatics of the sign, its use within the valuative and purposive framework of sign users and their community. Transvaluation, therefore, is a process which reevaluates the perceived differences that are already valued, conceived or imagined valuation of the referent within the pragmatic value structure of a sign user.

Transvaluation as a Myth

James Liszka (1989:15) argues that the process of transvaluation in myths (dramas, folktales) finds its locus in narration. Narration is defined as a process that takes events and characters and organises them with a meaning (Liszka:54). In other words it takes a certain set of culturally meaningful differences and transvalues them by means of a sequence of action. Liszka (1989:15) argues that "myths are transvaluations of the rules and concepts which 'structurate' the economic, social and cosmetic fabric of a culture, and they also provide a set of lenses that focus, invent, distant, obscure and distance culture of which the myth is part." Liszka (1989:117) argues that in order to analyse narrations, one should examine narration from its lowest level, the mythemic sequence, i.e., basic units of action, to the organisation of units of action into an organised whole.

Mythemic Sequence

For Liszka (1989:117-120) mythemic sequence is the basic unit of action in the myth. In a most general sense myth may be viewed as a representation of action, which can be analyzed into a series of consequently related sequences.

The mythemic sequence can be analyzed into features at two counter-related levels. The first level is in terms of the general features of the dramatis personae or characters (**the agential level**), more specifically in terms of, 1) **the biophysical characterisation** of the agents. The biophysical

features of the agent concerns its general position in a certain cultural taxonomy that classifies their biological, physical type (e.g. male and female). In this case being female may be considered marked, being male unmarked. These features will create a syntagm for each agent. This creates a certain valuative tension, for example, John may stand opposed to Cindy since she is female and he is male. 2) ***Social-political characteristics*** are primarily rank-related (e.g. class and status). They extend into kinship relations, in the sense that these have social aspects. The husband, for instance, may be considered head of the household, the wife subordinate. In such rank-relations the superordinate person is considered unmarked since he/she is considered normative. By normative we mean a person who retains the best or most excellent features or behaviours of the cultural norm. These roles must be defined within the cultural context of the myth. For instance, men may be dominate in public life, whereas women may dominate the household in some cultures, whereas in others they are clearly subordinate. This rank relations show an asymmetry which can be formulated as follows: Given two agents, A and B, there is an asymmetry between them when A can perform what B cannot.

Considering the various types of features, every agent in the myth can be represented by a certain paradigm, displaying the markedness and rank of these features. These syntagms represent the set of valuative relations among the various agents of the myth. They provide a grid upon which the

valuative relations among the agents, as defined by the culture, can be organised.

The second level involves an **actantial analysis**, in terms of what agents do and the roles they play in the narrative. The kinds of actions agents perform in the context of the myth transforms them into dramatic personae; and when these actions are superimposed upon the agential level they establish higher-order relations among the agents (Liszka, 1989:125). This level determines the narrative roles of the agents in relation to one another. In light of the actions they perform, agents, with all their cultural features, now become heroes, villains, helpers or victims. This, in turn, establishes a means of comparison and contrast to the first level (ibid:125-6). In analyzing the kinds of actions performed by the various agents, these actions may be described most generally, as giving or taking away some state (rank) or condition from agents which may exist as a fact in the myth. The quality of the action is to some extent dependent on the rank values of the conditions or roles of agents.

The agential analysis outlines, on one hand, a series of valuative oppositions between agents in the action of the myth; male and female, husband and wife. On the other hand, at the level of actions performed by these agents, the actantial analysis establishes a set of valuative oppositions in terms of narrative roles; victim, subordinate etc. Liszka (1989:121) argues that it is precisely the interaction of

these two levels that accounts for the transvaluative character of the narration.

The actantial level superimposes relations on the first level by giving these agents same dramatic roles. As a result, the actantial level serves as a transvaluation of the first. The interrelation of the two levels points to a third level which connects the characteristics of the agents and their narrative roles with the general framework of what is called narrative plot, i.e. organisation of units of action into an organised whole. The analysis of the agential and actantial levels also provide a kind of valuative grid for further analysis of the myth in terms of the cultural whole in which it functions. At this last narrative level, the consequential relations between mythemic sequences, i.e., basic units of action, are ordered within a particular type; the narrative type which creates a certain tension and movement from an old hierarchy to a new hierarchy or vice versa, or the enhancement of the already existing order (Liszka, 1989:128). However, Liszka argues that there can be several narrative types, each of which establishes certain valuative tensions in the myth. He adopts four narrative categories of literature from Northrop Frye (1957). These are: comedy, romance, tragedy, satire/irony.

Liszka (1989:132) argues that these categories are generated out of a certain violent tension present in the context of hierarchy created at agential and actantial levels, i.e., they

are generated out of the play of the tensions of hierarchy present in the elementary forms of narrative. He argues that these categories can be, firstly, divided into those which emphasise the defeat of one hierarchy by another (tragedy, satire/irony), and those which emphasise the victory of one hierarchy by another (comedy, romance), the latter being crucial for this study. Generally, there are clear divisions between these categories.

Specifically, in comedy, the stress is of the victory of the new order over the old, obsessive order. There is a movement in which an original, harmonious hierarchy is blocked by the irrationalities of a powerful social hierarchy; but by story's end, this hierarchy is defeated by the comedic hero's society. The defeat is the hero's incorporation in the new society, which celebrates, life, hope and good fortune (Liszka, 1989:134).

In romance, it is the continuous celebration of the victory of the old, ideal order over its opposition. There is always a great conflict between opposed systems of values or hierarchies, the highly idealised one of the hero proving victorious over the other. The existence of a hierarchy and the events which challenge or threaten it, ending in the survival or creation of that hierarchy (Liszka, 1989:134). The heroes or heroines of the romance embody the ideal values of some ruling social or intellectual class of the era in which

the romance is created. Every thing is focused on a conflict between the hero and the enemy, and all the viewer's values are bound up with the hero (Frye, 1957:187). Thus the romance does not concern so much the creation of a new order out of an irrational one. The movement in the romance is from the establishment of a hierarchy to its constant recreation through the struggle with its opposites. Northrop Frye (1957:187) argues that this is perhaps why the typical plot of the romance is exemplified in terms of the successful quest(s) of the hero. Such quests demonstrate the qualities of the hero and his ideals and the worthiness of the order he represent. By destroying or omitting the character or society that stands opposed to the one represented in the character of the hero, the hero reaffirms his societies' values and simultaneously proves the worthiness of its ideals (Frye, 1957:187).

James Liszka concludes that "at the level of narration one witnesses the strategies of transvaluation: comedy, romance, tragedy, satire, the defeat of one hierarchy by or its victory over another, of which the result may be ideological or revolutionary. Malinoski (1926:126) argues that "myths are ideologies in the sense that they serve directly the practical, economic and political interests of the powerful within each sphere. He further also points to an interpretation of ideology, which Sutton et al. (1956) call strain theory. Malinoski suggests that the functions of ideology based on the strain theory may be divided into four:

Firstly, there is the cathartic function, through which emotional tension is displaced onto symbolic enemies that are ideologically defined (the jews, the women etc.). Secondly, the morale function serves to sustain individuals or groups in the face of chronic strain by legitimising their activities in terms of having higher values than the group with which they are in conflict. Thirdly, ideology may serve a solidarity function, organising a social group against any other. Finally, there is the advocacy function, i.e., ideology as articulation of a group's constitution and goals as designed for competition in the ideology marketplace.

It therefore becomes clear that people often use their myths to justify an existing social hierarchy, i.e. that which is to the advantage of the politically, economically or socially stronger. The recognition of this third level also makes possible a clearer analysis of the pragmatic dimension of the narration. Malinoski argues that:

Myths fulfils in culture an indispensable function: it expresses, enhances and codifies belief...it is.... a pragmatic charter of primitive faith and moral wisdom. Myths serve as sanctions and justifications for social rules and social order to glorify a certain group, or to justify an anomalous status, and, especially where there is a sociological strain, such as in matters of great difference in rank and power, matters of precedence and subordination... (Malinoski, 1926:101-126).

In this paper I argue that the drama series in question serves to preserve men's superiority by producing and reproducing the subordination of women, i.e., it serves to create and reproduce **gender stereotypic** representation of women, through the usage of particular Zulu terms that relate to them. This subordination will be revealed by applying transvaluative analysis. All levels of transvaluative analysis will be followed, i.e. agential, actantial and narrative plot levels. But before embarking on this project, it suffice to define what we mean by **gender stereotypes**.

Gender Stereotypes

Susan Basow (1992:9) identifies two basic theories existing with regard to the origin of gender stereotypes; **the kernel of truth theory**, and **the social-role theory**.

The "kernel of truth" theory rests on the assumption that there are real differences in behaviour between the sexes, and that gender stereotypes just exaggerate these. This approach suggests that the differences exist first, and that the stereotypes simply reflect them. In this case, what have been called stereotypes would be simple generalisations. Kernel of truth theorists argue that, gender stereotypes may not be based on statistically significant differences between the sexes, but are exaggerations of a grain of truth (Basow, 1992:9).

The social-role theory of gender stereotypes maintains that the stereotypes arise from the different social roles

typically held by women and men (Basow, 1992:9). These theorists argue that it is because men and women typically do different things that people make assumptions about men's and women's innate traits and abilities. These theorists found that people's beliefs that females possess more communal and fewer masterful qualities than men are a result of perceiving sexes in their roles; a result of perceiving women as homemakers and men as full-time employees. Once the stereotypic roles are acquired, people look at the differences in behaviour and conclude that they are a product of different innate traits or abilities, rather than a product of learning (Basow:10). Thus the stereotypes themselves become strengthened.

The social-role theory differs from the 'kernel of truth' theory only with respect to the causal factor; do existing small sex differences create the stereotypes, or do assigned gender roles create the stereotypes, or do assigned gender roles create the stereotypes and gender differences in behaviour? Basow (1992:11) argues that "although some differences exist and may have a physiological basis, the bulk of the research suggests that gender differences are functions of gender roles rather than their cause." Basow therefore defines gender stereotypes as strongly held overgeneralisations about people in some designated social category. Such beliefs tend to be universally shared within a given society. Basow (1992:12) also argues that 'we acquire gender stereotypes as we acquire information about the world

and our roles in it.' For instance, children in every culture need to learn their roles and behaviours that go with them. They need to learn what a child should do. Basow (1992:4) is also quick in saying that stereotypes may not be true for any specific group. For instance, if we know that men are taller than women, but we still don't know that Tom is taller than Rose.

Basow argues that, of all the sources of gender stereotypes, the media are the most pervasive, and the most powerful. Media communicate messages about sex roles that are far more subtle. Females and males are portrayed as differing widely in behaviour and status. Females typically are characterized as unimportant, incompetent, passive, and homemakers; males as important, competent, active and aggressive wage earners and athletes (Basow, 1992:169). Throughout a child's developing years, these images are emphasized through continuous repetition, which makes it difficult to change them. For instance, she argues that sex role expectation force women to believe that they should be mothers and stay at home with their children.

Basow (1992:141) also argues that language plays a major role in defining and maintaining male power over women. Language defines women by labelling what is considered to be the exception to the rule thereby reinforcing stereotyping. Basow, therefore, argues that because roles are learned, the possibility always exists that they can be unlearned and the

definitions of roles be redefined. As a result, stereotypes can be modified.

Basow examines three distinct stereotypes for women. These are; the housewife (traditional woman), professional women (ambitious women), sex object. Basow argues that all these types of women are expected to be concerned with having and caring for children. Whereas the traditional male stereotype has been found to be comprised of three main factors: status (the need to achieve success), toughness (strength and self-reliance) and anti-femininity (avoidance of stereotypically feminine activities) (Basow, 1992:13). Traditionally, stereotypically masculine traits have been viewed more positively and as more socially desirable than stereotypically feminine traits. Masculine traits have been viewed as showing more strength and activity than feminine traits.

When we speak of gender stereotype in this study, we adopt Susan Basow's (1992) definition, where gender stereotype is defined as overgeneralisations that generate because of roles that are assigned to different sexes. Therefore, the study examine how the usage of language in the media reflects overgeneralisations of sexes. And to be more specific, the study looks at how the usage of certain terms in a drama series reflect gender stereotypes.

CHAPTER THREE

REVIEW OF LITERATURE

Introduction

Previous research on women and mass media have focused on the portrayal of sex-roles, and how women are represented in television, radio, film etc. Much of this research originates from the analysis of mass media in North America. But none of this research took into consideration the usage of language in portraying these roles.

This chapter will therefore review a research done on the Netsilik Eskimo Tale, which not only looks at language as a means of communication in a myth, but which looks at how language transvalues agents through markedness relations.

Netsilik Eskimo Tale Analysis

I have chosen the following Netsilik Eskimo tale, entitled "Netsersuitsuarssuk" (Rasmussen, 1931:416-17), as a way of demonstrating how **transvaluation** reflects markedness relations in a myth (Liszka:1989).

Netsersuitsuarssuk was the name of a man who never could catch seals. When his neighbours came home with their catch, he never had anything. At last his wife became angry with him and refused to give him any water to drink when he came home from hunting at the breathing holes. In that way he lived, for some time, out with the other men during the day at the seal breathing holes, but when he came home his wife would give him

no water to drink. Finally he started out wandering and walked on and on and did not come home when it was night. He came to a big house where three bears lived. For a time he stayed with them, and then returned to his village. When he got home he asked his wife as usual for water to drink, but she would give him none. Then Netsersuitsuarssuk turned round and gazed stiffly and incessantly at the side platform, and at one the snow outside began to creak with the footfalls of a bear. It was his new helping spirit, and the window of the house was smashed in with a blow of a bear paw. "Here is some water" cried his wife, and at once the bear left the house without doing them any harm.

After that Netsersuitsuarssuk got all the water he wanted to drink when he came home from hunting, and now the strange thing happened that, although he had never been able to catch a seal, after the bear's visit to his house he became a great seal hunter who killed many seals (Rasmussen, 1931:416-17).

The Cultural Elements of the Netsilik

The Netsilik live at the edge of the world in one of the harshest environments imaginable. Of all the Canadian Eskimo tribes, the Netsilik probably experience the highest degree of environmental pressure (Riches, 1974:354). Breathing hole seal hunting is the only means of winter survival for the Netsilik (Balikci, 1970:57). This vital form of subsistence depends on male hunters. In seal hunts, all hunters share in the kill and it is not the property of the successful hunter alone. Even

men who are ill or who stay in the village because of urgent work that must be done may still receive a share of the kill (Rasmussen, 1931:159). Although the hunting share is strictly distributed by rules, every hunter would get something. Famine, consequently, was a result of the entire group's inability to catch seals.

Consequently, the inability of Netsersuitsuarssuk to get seals in the tale cited above is of a radical nature. Because of the hunting task, it should also be supposed that there would be a correspondingly high degree of blame and shame on the part of Netsrsuitsuarssuk. However, given the rules of sharing the catch, Netsersuitsuarssuk should not be worried about starvation. Yet the tale insists that he comes home with "nothing." This implies that he is perhaps unrelated to anyone in the village, or an outcast of some sort. But, in any case, that he never could catch seals implies that he would never receive the successful hunter's share of the seal, which, although it did not involve much meat, included parts of the seal that were useful in the household (Rasmussen, 1931:163), especially the jawbone, which a woman would keep in her lamp to give her husband good luck in the hunt (Rasmussen, 1931:166).

Although, in the tale, Netsersuitsuarssuk and the bear are allies, the Netsilik men often hunt the bears, but only incidentally, if in the pursuit of some other animal a hunter comes across the tracks of a bear, he will follow it

(Rasmussen, 1931:183). There are special taboos which accompany the killing of the bear and which must be observed, since the soul or the spirit of the bear is considered very dangerous and could bring disease or misfortune (Rasmussen, 1931:184; Balikci, 1970:200).

There is a special procedure which should be noted since it is related to the tale. Bears to give them drinking water when they have been killed (Rasmussen, 1931:184; Balikci, 1970:200), and they are the only animals that are given water. Water is associated with the hunter in another respect. It is claimed that the moon may bring good luck to the hunter (Rasmussen, 1931:231).

The loudspokenness may often lead to quarrels, however, and wife abuse is usually the end result (Rasmussen, 1931:190). There is a typical division of labor; the man procures the food while the woman does all the housework-and she brings many of the house instruments with her into the marriage, including the precious water containers (Rasmussen, 1931:193). The women are also responsible for the drinking water, which is prepared by melting old sea ice in their soapstone pots (Balikci, 1970:7). "Just as it is the exclusive work of the men to provide the house with meat, it is exclusively the work of the women to skin, cut up and share out the hunting shares" (Rasmussen, 1931:164). Although this is true or false for seals, usually caribou are butchered by men, and foxes are butchered by either men or women (Rasmussen, 1931:164).

When the breathing holes of the seals are opened in the spring, women and children also participate in the hunt (Rasmussen, 1931:160). But generally, women do not hunt; they are not self-sufficient and are less independent than men (Balikci, 1970:151).

Adultery is overlooked in men, but the woman is beaten for hers. A woman usually neglects her household duties as a retaliation for adultery in men, but that is her only recourse for retribution (Rasmussen, 1931:195). In wife exchange, the husband is completely in control. In general, the woman, although recognized for her household function, is considered a less valuable member of the society, and so female infanticide is often practised (Rasmussen, 1931:139). From this practise females, and especially female infants, are the lowest ranked members of Netsilik society (Rasmussen, 1931:139).

Analysis of the Myth

Liszka (1989:148) argues that on the agential level, the various features of the principal agents are relatively clear. Biophysically there is the distinction between humans and animals. Bears are hunted incidentally to other kinds of animals, but they are pursued, and when they are pursued, usually the hunters are successful. Thus in terms of hunting prowess and ability, the Netsilik consider themselves superior. Cosmologically, there is nothing to indicate any sort of priority or superiority of the bears (Balikci,

1931:209) With these considerations, Liszka argues that it can be claimed that human is unmarked with respect to bear, i.e., humans are normative or paradigmatic of natural animacy in relation to bears.

Although humans are unmarked with regard to bears, there is good evidence to suggest that females in general are marked with respect to males. Cosmologically, man appeared before woman; the man is head of the household; male offspring are preferred and female infanticide is often practised. Man is the hunter and supplier of the principal sources of protein, the women prepares the food.

Adultery is asymmetrical. Economically, Netsersuitsuarssuk is the hunter, engaging in an unmarked activity, and so is the bear. These markedness assignments establish the following set of valuative oppositions or tensions between the human/non-human features. Bear and man are natural enemies; their relation is one of hunter and hunted. In this case Netsersuitsuarssuk, and his wife are valuatively opposed to the bear; because they are husband and wife, this also creates a valuative distinction with the bear (Liszka, 1989:148-49). But there are valuative tensions between Netsersuitsuarssuk and the bear, on the one hand, and Netsersuitsuarssuk's wife, on the other. Finally, between Netsersuitsuarssuk and his wife there are also a number of differences; male/female, head of household/subordinate, hunter/non-hunter. These vectors of valuative tension are open-ended in the sense that they become

redirected and completed by the roles assigned to the agents at the actantial level (Liszka, 1989:150). In general, the Netsilik view the relation between husband and wife, as one of amity, but clearly the husband is head of the household, and there exists a clear division of labor between the husband-hunter and wife-housekeeper (Balikci, 1970:103).

Within the context of the tale, there appears to be several types of rehierarchy based on these markedness relations (Liszka, 1989:150). Firstly, there is a disruption of the rank between Netsersuitsuassuk and his wife; the household is turned upside down because of the breakdown in the division of labor, and enmity results-Netsersuitsuassuk's wife maintains control over the household, and Netsersuitsuassuk leaves home. Marriage-related spouses become enemies. The amity of the household is lost. On the other hand, the natural enmity between man and bear is lost. Instead, an alliance is established between the two; the hunter becomes helper (Liszka, 1989:150-51).

If the Netsilik tale is analyzed into the set of mythemic sequences, it is clear that the marked conditions of Netsersuitsuarssuk; Netsersuitsuarssuk is a hunter who cannot hunt seals, he is the head of a household in which his wife does not obey him and refuses to perform her duties, he is the head of a household which he must abandon; the liquidation of these lacks; Netsersuitsuarssuk returns home, his wife gives him water, he is able to hunt seals. He moves to a

deteriorated condition to one of improvement, from lack to its liquidation. Netsersuitsuarssuk's wife does initiate a lack in Netsersuitsuarssuk, and the last sequence suggests that Netsersuitsuarssuk's ability to hunt seals is consequent upon the liquidation of a lack initiated by his wife (Liszka, 1989:150). As a result, the bear must be treated as a helper, since it is his actions which change the Eskimo's condition from a lack to the liquidation of that lack. The valuative structure of the tale is such that a certain kind of hierarchy that is disrupted at the beginning of the tale is restored and enhanced by the tale's end. The husband's social power and hunting ability are enhanced by the transvaluation (Liszka, 1989:150-51).

Conclusion

We have seen how transvaluation is applied in the analysis of the myth of a specific culture. With the above analysis, Liszka has given a clear line that can be followed in analysing a TV case, Kwakhala'nyonini, under study. This means that the same analysis, transvaluation, will be followed as a research design for this study.

On the first or agential level, the various agents will be analysed in terms of their biophysical and socio-political features as culturally defined. These features will be organised into a valuative grid in which the markedness and rank of these features can be articulated. This level will be incorporated within a second, actantial, one which has to do

with the dramatic roles which the narrative assigns these agents. These sets of valuative differences will finally set within the framework of the myth, i.e., the manner in which the story expresses or imposes a certain hierarchy. For instance, this paper argues that the myth under study reproduces gender stereotypes. This leads us to the next chapter, the research methodology, where I apply Liszka's transvaluation analysis in the case study.

CHAPTER FOUR
RESEARCH METHODOLOGY

Introduction

This study attempts to analyze Zulu terms that relate to women in the case study, Kwakhanyonini. Roger Wimmer and Joseph Dominick (1991:150) define a case study as an empirical inquiry that uses multiple sources of evidence to investigate a contemporary phenomenon within its real-life context in which the boundaries between the phenomenon and its context are not clearly evident. There are four main characteristics of a case study listed by Merriam (1988), in Roger Wimmer, Joseph Dominick (1991:150). They are as follows:

- a) Particularistic. This means that the case study focuses on a particular situation, event, program, making it a good method for studying practical real-life problems.
- b) Descriptive. The final result of a case study is a detailed description of the topic under study.
- c) Heuristic. A case study helps people to understand what's being studied. New interpretations, new perspectives, new meaning, and fresh insights are all goals of a case study.
- d) Inductive. Most case studies depend on inductive reasoning. Principles and generalizations emerge from an examination of the data. Many case studies attempt to discover new relationships rather than verifying existing hypothesis.

This study, therefore, attempts to analyze the usage of Zulu terms for women in Kwakhanyonini drama series. An attempt

will be made to:

- a) present the synopsis of the drama series;
- b) transcribe the relevant episode which is the case;
- c) identify Zulu terms from the episode;
- d) apply transvaluative analysis to selected terms, in order to establish their meaning and hierarchy contained in these terms; and
- e) relate them to Gender Stereotypes, in order to show how their usage locate women in subordinate positions.

The Synopsis of The Drama Series

Kwakhalanyaonini is a 27 episode Zulu TV drama-series that was televised on CCV-TV, in 1993. The main characters are: a Zulu polygamist, Mfaniseni Luthuli, with his four wives; MaNxumalo, Beauty, Nomusa, and MaCele. Mr Luthuli is presented as a rich-man, with a disco, livestock and two cars (ie. a van and kombi). The main theme is the struggle between his wives over the property of Mr Luthuli; who will bear a heir. In other words, who will bear a son who will inherit Mfaniseni's property. Mfaniseni's wives are all trying to prove their loyalty and commitment to him, in order to gain popularity. They are also competing for a position of being a favourite wife.

With regard to the disco, Mr Luthuli is in partnership with Bra-Ben. When time goes on, the disco does not make any profit. Consequently, Bra-Ben proposes that a disco should be sold. Mfaniseni's fourth wife, Khethiwe, also runs away from

home because she was after a disco.

Mr Luthuli has got a son, Cijimpi, with the first wife. The son is also in line of inheriting the property. But the problem is that he is also married to two wives; MaCele and MaMyeza. His father, then, forces him to go look for a job in Johannesburg. When going to Johannesburg, he takes his father's kombi without permission.

In Johannesburg, he meets two Ndebele women, Joane and Funuzile. On the one hand, he impregnates the elder one, Joane. As a result, he decides to marry her. On the another hand, he is interested in Funuzile. As a result, Funuzile's parents confiscate a kombi until he pays lobolo.

Cijimpi decides to take his new wives to his family at Ndwedwe, in order to negotiate with his father about lobolo. At home, he faces many problems; his father is not prepared to pay lobolo because the disco has gone bankrupt, his new wives are not well received by the other two wives at home. The issue is resolved when Mfaniseni's uncle suggests that lobolo should be paid.

After a few days, Mfaniseni, Cijimpi and Thandabantu, are sent to go and pay lobolo, at Kwa-Ndebele. While in Kwa-Ndebele, Bra-Ben who is busy arranges to sell the disco. In the process of selling the disco, there is a transaction form that needs to be signed by Mfaniseni.

As a result, Bra-Ben decides to follow them to Kwa-Ndebele. After signing these forms, Mfaniseni discovers that he has been cheated. Suddenly, Bra-Ben is being chased by Mfaniseni and Cijimpi to reverse the transaction. The drama series ends when Bra-Ben is being chased and caught.

The relegation of women to inferior positions is implicit throughout the whole drama, but this study has chosen one episode that appears to be more explicit in terms of 'language genderization'. As a result, this study has randomly selected one episode as its area of focus. This chapter, therefore, begins with the transcription of this particular episode which is taken from the part where Cijimpi introduces his new wives to his family. This results into the issue of ilobolo, and the argument between Cijimpi's wives.

The situation about the disco is also unstable.

The Transcription of The Episode

SCENE ONE: Mfaniseni is talking to his uncle, outside his house. His third wife, Beauty, intervenes.

1. **BEAUTY:** Icall yakho, Bra-Joe.

(It's your call Bra-Joe)

2. **Mfaniseni:** Uxolo baba.

(Excuse me, father.)

3. **Mkhulu:** Heyi, Heyi, ungalokothi.

(No, no, don't go)

4. **Beauty:** It's a business call daddy. Ibalulekile, uzolivala uShabango ucingo.

(It's a business call daddy. It's very urgent. Shabango will drop it.)

5. **Mfaniseni:** Hamba Beauty, ngithathele imessage.

(Take a message for me, Beauty.)

6. **Beauty:** Singayiqhuba kanjani ibusiness uma wenza nje? Siyifakelani iphone umangabe awufuni ukuyiphendula?

(How can we run a business if you doing like this? Why did we install a phone if you don't want to answer it?)

7. **Mkhulu:** Mfaniseni, isikhathi sokuvuka lesi. Ulala kuze kuyoshona ilanga.

(Mfaniseni, it's time to wake up. Why, you sleep until sunset?)

8. Mfaniseni: Ngisanda kulala nje ukuphuma kwalo.

(I have slept immediately after sunrise.)

9. Mkhulu: Awubheke khona manje umfazi wakho uyagula.

Ufuna ukuyobona udokotela.

(Look, your wife is very sick. She wants to see the doctor.)

10. Mfaniseni: Uyagula uNomusa?

(Nomusa, is sick?)

Nomusa is also outside listening to them.

11. Mkhulu: Hawu, makoti awusashongani kumkhwenyana uma ugula?

(My daughter-in-law why don't you tell your husband when you are sick?)

12. Mfaniseni: Nomusa, mina thatha nanka amaphilisi.

(Nomusa, come and take tablets.)

13. Mkhulu: WeMfaniseni, woza la.

(Mfaniseni, come here.)

SCENE TWO: Mr. Luthuli's last wife, Khethiwe, is talking to Cijimpi, the elder son to Mfaniseni's first wife.

14. Khethiwe: Hawu, usubuyile Cijimpi? Usho ukuthi ubungeke ungikhiphe ama-out?)

(Cijimpi, are you back? Can you please take me for an outing?)

15. Cijimpi: Heyi nondindwa-ndini, hlukana nami ama-out ani? Angifuni bangibone.

(Hey you prostitute, what's that outing for? Leave me alone. I don't want to be seen by anyone.)

SCENE ONE: Continues.

16. Mkhulu: Mfaniseni, hlala phansi kufanele ucabangisise manje.

(Mfaniseni, you must sit down and think seriously.)

17. Mfaniseni: (Ubona umfazi wakhe wokugcina ebaleka nezimpahla) Heyi, Heyi? Khethiwe s'thandwa uyaphi manje? Woza la.

(His last wife is running away) Hey, Hey, Khethiwe my sweetheart, where are you going? Come here.

18. Khethiwe: Sengiyagoduka bengihlala nawe ngoba ngicula edisco.

(I was staying with you cause I was singing in the disco, but now I'm leaving.)

19. Mfaniseni: Hayi, Hayi awuyindawo.

(Hey, hey, you not going anywhere.)

20. Beauty: Heyi kahle Bra-Joe. Bra-Joe uShabangu uthi ngeke esafona, sebekumangalele abantu.

(Bra Joe, Shabangu is saying he will not call back, and he says people are suing you.)

21. Mkhulu: Mfaniseni, hlukana no-telefoni.

(Mfaniseni, leave that telephone alone.)

22. Mfaniseni: Hayi baba, kunenkinga edisco kufanele ngiphuthume khona manje.

(No father, there is a problem at the disco. I have to go see what's happening there.)

23. Mkhulu: (EBHEKISE KUCIJIMPI) Yeyi wena Sthohlongwana, angishóngo ukuthi sala laphaya esangweni.

(Directed to his grandson. Hey you "Sthohlongwana",
didn't I say wait outside the gate?)

Cijimpi's mother is interfering.

24. MaNxumalo; Ubezobingelela baba.

(Father, he had come to greet me.)

25. Mkhulu: Heyi wena, thula angikhulumi nawe.

(Hey you, shut-up I'm not talking to you.)

SCENE THREE: Cijimpi comes back home to introduce his new wives. When arriving at home, he is afraid to take them to his family, and decides to leave them at the nearest shop. The owner of the shop organises Thandabantu to take them to Cijimpi's family. On the way, Thandabantu meets Mfaniseni's aunt, Babekazi.

26. Babekazi: Yeheni, ezaphi-ke lezizintokazi?

('Yeheni', where are these ladies from?)

27. THANDABANTU: Lona okhulwelwe ushade noCijimpi ngephepha kanti lona omunye usezolotsholwa.

(The one who is pregnant, is Cijimpi's wife, and the other one is his fiancée.)

SCENE ONE Continues.

Bra-Ben, who is a partner to **Mfaniseni** in the ownership of the disco), is phoning **Mfaniseni**.

28. Bra Ben: Kunowesifazane othi wephuka ingalo, nowesilisa owafelwa izibuko zakhe khathi bebaleka edisco. Kukhona nezincwadi zabameli babo khona lapha.

(There is a women who broke her arm, and a man who broke his spectacles when they were evacuating the disco. There is even summons from their lawyers.)

29. Mfaniseni: Nathi sifunele ummeli yena umhlobo wakho uMashaba ake asiphathele loludaba.

(Please, get us a lawyer, especially your friend Mashaba, so that he can handle this matter.)

Mfaniseni is talking to his wife, Beauty.

30. Mfaniseni: Ngimtshelile ukuthi asitholele ummeli.

(I told him to get us a lawyer.)

31. Beauty: Uzokhokhelwa ubani?

(Who is going to pay for him?)

32. Mfaniseni: (Ekhuluma nonkisikazi wokugcina) Heyi buya lapha Khethiwe?

(Referring to his youngest wife)

(Hey, Khethiwe come here?)

33. Beauty: Buya siye edisco. Asinayo imali yokukhokhela ummeli.

(Come, we have to go to the disco. We don't have money to pay for a lawyer.)

34. Mkhulu: Mfaniseni, kufanele silungise abantu abazoya Kwa-Ndebele beyokhokha ilobolo.

(Mfaniseni, we have to find people who will go to Kwa-Ndebele to pay ilobolo.)

35. Mfaniseni: Empeleni kufanele sibikele amaphoyisa sithi bantshotshe ikhumbi yami.

(In fact, we are suppose to report to the police that they have stolen my kombi.)

36. Beauty: Itelefoni kaMfaniseni kunabantu abafuna ukusibopha.

(It's a call for Mfaniseni, there are people who are suing us.)

37. Mfaniseni: Ngoba senzeni?

(What have we done?)

38. Beauty: Ungangibuzi, wozophendula ucingo.

(Don't ask me, come and answer the phone.)

39. Mfaniseni: Baba, konje sigcine sikhuluma ngelobolo?

Awungixolele kancane nje, ilobolo singalikhhipha kanjani njengoba idisco isiwile?

(Father, were we talking about lobolo? I'm sorry, how can we pay lobola if the disco is so bankrupt?)

40. Mfaniseni: Awungiyeke wena mfazi-ndini.

(Leave me alone you stupid woman)

41. Mkhulu: Hawu, lafa elihle kakhulu.

(Oh, gone are the wonderful days.)

42. Bra Ben: Bathi bozothatha konke okungokwakho.

(They want to take all your property.)

43. Mfaniseni: Batshеле beze ngizoshisa konke okungokwami.

(Tell them they won't get anything.)

SCENE THREE Continues.

Mfaniseni hasn't seen Cijimpi's new wives. He thinks they are just strangers. He, then, proposes love to one of them.

44. Mfaniseni: Dudlu-ntombi, ngabe eyakuphi lentokazi elihle kangaka.

(Hi-girl, where is this beautiful girl from?)

45. Mkhulu: He uMfaniseni lona uyisididi ngempela. Usho ukuthi akukho ntombazane edlulayo engeshelanga.

(Mfaniseni is so stupid. He courts all women that he sees.)

46. Babekazi: Angikaze ngikubone lokhu, wake wabonaphi umuntu eshele umfazi wendodana yakhe.

(I have never seen a father proposing love from his son's wife.)

47. Mfaniseni: Heyi yini lezintokazi zama Ndebele ezizo funa ilobolo? Ngeke nilinuke.

(Hey, are you the Ndebele girls who have come to look for lobolo? You won't get it.)

48. Beauty: He-he-he. (Uyahleka)

(Beauty is laughing)

49. MaNxumalo: Heyi wena mansinsitheka yini ehlekisayo?

(Hey you chuckler, what are you laughing at?)

50. Beauty: Hayi suka wena, ngifuna ukubona ukuthi kuzoba ubaba noma indodana.

(Hey you shut-up, I want to see who will win between the father and the son.)

51. Babekazi: Sekulungile-ke manje hambani wonke umuntu ngemigodi ngemigodi.

(It's ok, everyone to his or her place)

Babekazi, Mfaniseni, Cijimpi and Mkhulu, leave Cijimpi's new wives to have a meeting about Cijimpi's lobolo.

52. Beauty: Ha, bantakwethu banishiye nodwa lapha wozani emzini wami, wozani thathani impahla zenu.

(Oh, my sisters they left you alone. Come with me to my house. Take your belongings.)

SCENE FOUR: The meeting begins.

53. Mkhulu: Uyazi dadewethu ngikhathazeke kakhulu ngalento eyenzeka layikhaya. Kwaqala nangu-uMfaniseni wasilethela nangu umfazi wephepha oyintandokazi kumanje nansinendodana yakhe yenze ncamashi.

(You know what my sister, I am worried about what's happening at this home. It started with Mfaniseni's marriage certificate wife who is now a **favourite wife**. Now it's his son doing the something.

54. Babekazi: Wemfowethu, awubheke-nje intsha ayiwahloniphi amasiko. Thina sazi ukuthi intombi kumele iqale idlule ebutshitshini, iye ebuntombini yemuliswe uyise kuyikhathi ifuna umshado. Ezamanje sezikhulelwa zincane. Zihambe zilala nabo bonke abafana laba. Into engavumelekile KwaZulu. Ingani azisahlolwa ubuntombi bazo.

(My brother, I feel like crying. Gone are the wonderful days. Look now the youth don't respect our culture. What we know is that the girl should pass through the stage where she is a pure woman, 'virgin', to being a grown-up girl where umemuliso ceremony is done by her father, before she gets married. But now they get pregnant at an early age. They have sex with any man, which is what we not

allow in KwaZulu. That's because they are no longer examined their virginity.)

Beauty is talking to Cijimpi's new wives.

55. Beauty: Yimina umfazi osemthethweni, yimina intandokazi, mina no Bra-Ben sashada ngephepha enkantolo.

(I'm the one who is the legal wife, I'm the favourite wife, we married before the magistrate with Bra Ben.)

56. Joane: Uyazi kuyamangalisa ukuthi laba abasadla ngoludala bafuna nathi sinamathele emasikweni. Bayakhohlwa ukuthi thina siphila ezikhathini zamanje zama-Computer eSouth Africa entsha.

(It is surprising that those who are still leading a traditional life are expecting us to do the same. They are forgetting that we are in the modern life of computers, in a new South Africa.)

57. Funuzile: Kuyini okushukulule amasiko ethu?

(What is shacking our culture.)

58. Babekazi: Abefundisi bakuqala abamhlophe yibona abatshela abantu abamyama ukuthi isithembu yinto yabahedeni. **Kanti isithembi isona esandisa uzalo, futhi isona**

esenza isibongo somuzi sivuke kabusha.

(The missionaries told our black people that polygamy is bad. But polygamy marriage ensures the multiplicity of children, and the survival of the family's surname.)

59. Mkhulu: Indabuko lena bayibuka ngeso lesilungu. Kanti isithembu isonangempela esenza umuzi wendoda uhlonipheke. **Noma kukhona umfazi ongabatholi abantwana akabonakali esithenjini, ngenxa yokuthi kokhona abanye ozakwabo abanezingane. Yingakho inyumba ingafuneki.**

(They look at our culture from the western point of view. But in fact polygamy brings respect to the man's family. Even if there is a wife who is childless you can never discover that in polygamy marriage, because of other wives whose got children. That is why women who can not bear children are not needed.)

60. Beauty: Uyintokazi enhle Joane, kodwa ngiyehluleka ukubona ukuthi nahlangana kanjani no-Cijimpi?

(You are a beautiful women Joane, but I fail to understand how you met Cijimpi?)

61. Joane: Wasitshela ukuthi ubaba wakhe unezinkomo eziningi, namasimu omoba kanye nedisco eThekwini.

(He told us that his father owns the livestock, sugar-cane fields and a disco, in Durban.)

SCENE FIVE: In this scene there is a juxtaposition of scene from the meeting to Beauty talking to Cijimpi's new wives.

62. Babekazi: Ukuzikhukhumeza kwabakhongi lapha kuyinto engamukelekile Kwa-Zulu.

(Proudness of the 'abakhongi' is not acceptable in Kwa-Zulu.)

63. Beauty: Ubonile-ke Joane ukuthi kuyinto elulakanjani ukushada enkantolo. Asikho isidingo samakhehla sokubala izinkomo kanye nemibala yazo. Enkantolo ayikho impikiswano. Ukhokhanje amarandi amahlanu kube konke sekulungile ube umfazi endodeni yakho.

(Joane, you have now realized that its very easy to get marriage before the magistrate. There is no need for the old men to count cattles and their colours. You just pay five rand that's all, and you become a wife to your husband.)

64. Babekazi: Nango-ke phela umlungu esewalutha AmaZulu ewatshela ukuthi umshado okuyiwona, ilona

waseNkontolo oshada ngephepha. Waphinde wathi
umshado wesizulu awunawo amandla omthethweni.

(There came a white man and told the Zulus that the
legal marriage is the one before the magistrate.
He even told them that Zulu marriage doesn't have
legal power.)

65. Beauty: Ngiyacasuka, angikholelwa ukuthi abakhwenyana
kufanele bakhokhe imali eningi kangaka ngenxa
yelobolo.

(I'm very much annoyed, because I don't believe that
lobolo should be paid.)

66. Babekazi: Okudida abantu ukuthi ilobola leli sesilithatha
ngendlela yempucuko yakobelungu.

(It is very strange that lobola is being taken from
the western perspective.)

67. Mkhulu: Usho uliphinde impela, Madlanduna.

(You should emphasize that one, Madlanduna.)

68. Joane: Uyazi mina ngisahlala noNzuza angizange ngithole
lutha. Wakhokhela ubaba imali engango R2000,00.

Kuthe uma esekhathele yimina wangilahlisa
okwamafinyila.

(You know when I was staying with Nzuza, I didn't
get anything. He just paid R2000-00. When he was
tired of me, he left so badly.)

69. Fanuzile: Kanti wena wawungamuthandi na?

(Didn't you love him?)

70. Beauty: Ubani onendaba nothando? Ukhumbule wena Joane
ukuthi ushade noCijimpi kanti abafazi bakhe bonke
bayokusebenzela.

(Who cares about love? Joane, what you must know is
that you are married to Cijimpi and all his wives
will work for you.)

71. Joane: Kanti uCijimpi ushadile?

Is Cijimpi married?

72. Beauty: Ungakhathazeki ngomshado wabo wakudala.

(Don't worry about their traditional marriage.)

73. **Beauty:** Wena Joane uzoba umfazi osemthwethweni.

(In legal terms, Jaone you will be the first wife.)

While in the meeting, Cijimpi's first wives appear.

74. **Mkhulu:** Nampa bedlule. Awuhambe uyolungisa lenxushunxushu yakho. Hamba.

(Go and sort your problems with your wives.)

75. **Amakhosikazi:** He umyeni wethu uyeza manje uzosibingelela.

(Our husband is coming to greet us.)

76. **MaCele:** (Cijimpi's first wife.) Heyi awungicebise ukuthi ngithini kuye?

(Give me some tips of what to say to him.)

77. **MaMyeza:** Khumbula wena unguzakwethu uzobe ezosibingelele sobabili hayi wena wedwa.

(You must remember that you are my colleague and he will be coming to greet both of us.)

78. **MaCele:** Usho ukuthi nawe uzobe ukhona lapha uma ezobingelela Undlunkulu wakhe, ngisho phela intandokazi yakhe phela.

(You mean you will also be here when he is coming to greet his first wife, I mean his favourite wife.)

79. **MaMyeza:** Ooh, uzakwethu odumile ufuna ukungiqhelisa kumyeni wami, ngoba ngiyisaliwakazi mina.

(Ooh, my colleague wants to distance me from my husband, because I am the unfavourable wife.)

80. **MaCele:** Waze wasizuma baba. Ngiyajabula ukuthi usufikile.

(We are happy to see you. You surprised us father.)

81. **Cijimpi:** Lalelani-ke ngizoletha amakhosikazi ami amabili angamaNdebele bezohlala nani. Okay, nyakazani niqoqe.

(Listen here, I bringing my two Ndebele wives to live with you. Okay, be quick clean-up the house.)

82. **MaCele:** Awu kodwa besingalindele ukuthi ungase usibingelele ngalendlela emva kwesikhathi eside kangaka wemuka.

(But we didn't expect you to greet us in such a manner, after such a long-time without you.)

83. Cijimpi: Heyi wena, yenzani njengoba ngisho.

(Hey you too, do as I say.)

84. MaCele: Uyabona mina, ngiyindlunkulu layekhaya.

Omunye walabafazi uyena ke oyokuzalela indlalifa uma mina ngingayizalanga. Bonke labafazi bakho bangaphansi kwesandla sami ngesiko lesiZulu.

(You see me, I'm the eldest wife in this house. One of these new wives will born your heir if I happen not to do so. All of them will be under my control in terms of Zulu culture.)

Cijimpi went out to collect his new wives from Beauty's place.

85. Joane: Leliphepha lami lithi angibe neyami indlu.

(My marriage certificate says I must have my own house.)

86. MaCele: Wena awunayo-nje inkambiso yowesifazane.

(You don't behave like a woman.)

87. Joane: Wena-ke nje yini-nje oyaziyo ngokuba umuntu wesifazane.

(What do you know about being a woman.)

89. **MaCele:** Mina ke nginguNdlunkulu. Nina nonke la
nizosebenzela mina.

(I am the eldest wife. All of you will work for me.)

,

90. **Joane:** Mina ngeke ngisebenzele umfazi wasemakhaya
onjengawe nje.

(I won't work for a wife from the rural areas like
you.)

91. **MaCele:** Ungubani wena ongangitshela ukuthi
ngingumfazi wasemaphandleni.

(Who are you to tell me that I'm from rural areas.)

92. **Joane:** Uyabona leliphhepha lami linginikeza ilungelo
lokuphatha, jikelele. Sengisho nawe ke uqobo.
Empeleni mina ngeke ngihlale lapha. UCijimpi
uzongakhela indlu yami lapho ngizohlala khona
ngokuthula. Ngingaphazanyiswa.

(You see this certificate gives me the right to have
power over you. Even you. In actually fact, I won't
be staying here. Cijimpi will built a house for me
where I will stay in peace. Without any
disturbance.)

93. Joane: Cijimpi angeke mina ngihlale naloluquqaba, ngifuna indlu yami ekhanyisa ngogesi, enazonke izinto.

(Cijimpi, I won't manage to stay with this bunch of your wives. I want an electrified house with everything.)

SCENE SIX: After the meeting Mfaniseni Realises that his last wife, Khethiwe, is no longer in the house he is now shouting looking for her.

95. Mfaniseni: Ngifuna isithandwa sami uKhethiwe. Uphi uKhethiwe wami?

(I'm looking for my sweetheart Khethiwe. Where is my Khethiwe?)

96. Beauty: Bra Joe, its your phone call. Ummeli uZwane ufuna ukukhuluma nawe.

(Bra Joe, its your phone call. Mr Zwane, a lawyer, what's to talk to you.)

97. Mfaniseni: Akahambe ayofa lowoZwane. Nonke hambani niyoshona. Uphi uKhethiwe wami? Hawu uphi umthombo okhafa ilanga. Ngenzeni kodwa ngizengithole umvuzo onje?

(uwaphansi uyaquleka.)

(Go to hell. All of you go to hell. Where is my Khethiwe? My beautiful woman. What have I done that could make me pay such a big price?)

(He falls down and faint)

The End of the Episode

Identification of Zulu Terms for Women

The following is a list of terms that were randomly selected from the foregoing episode.

<u>ZULU</u>	<u>ENGLISH</u>
Umfazi (stanza 9,40)	A married woman
Unondindwa (stanza 15)	A prostitute.
Intombazane (stanza 45)	A young girl
Itshitshi (stanza 54)	A girl, a virgin.
Intokazi (stanza 26)	A mature girl, with an admiration of beauty.
Intandokazi (stanza 53,78)	The beloved, or favourite wife.
Isaliwakazi (stanza 79)	An unfavourable wife.
Intombi (stanza 54)	A grown-up girl
Inyumba (stanza 59)	A childless woman

General remarks

Zulu does not have a single term for "a woman" in the sense in which English uses the term. What looks like an equivalent term, namely umfazi is not one really. This term refers exclusively to a married woman, a wife. It is only in semantic

extensions that it serves as a "head word" for "woman". What approximates an "head word" for "a woman" is an expression umuntu wesifazane, a female person.

Although terms identified refer to the female person, in their biophysical characteristics, i.e., agential category, but they differ in their connotation or reference. The only biophysical categories they share are [**female: human**].

Otherwise they differ greatly in their markedness, rank, and dramatic roles, and, as will be shown, it is precisely in such differences that their reflection of gender stereotype lies.

The Zulu terms for women will now be analyzed in transvaluative terms in order to bring out shared and distinctive features and, on the basis of such features, an attempt will be made to show how these terms reflect gender subordination.

Transvaluative Analysis of Zulu Terms for Women

It has been indicated in Chapter Two that, mythemic sequences, i.e., basic units of action, can be analyzed into features at two counter-related levels. The first level is in terms of the general features of the *dramatis personae* or agents (**the agential level**), more specifically in terms of, 1) **the biophysical characterisation** of the agents. The biophysical features of the agent concerns its general position in a certain cultural taxonomy that classifies their biological, physical type (e.g. male and female). These

features create a syntagm or distinctive characterisation for each agent. 2) **Social-political characteristics** are primarily rank-related (e.g. class and status). They extend into kinship relations, in the sense that these have social aspects. The husband, for instance, may be considered head of the household, the wife subordinate. In such rank-relations the superordinate person is considered unmarked since he/she is considered normative; a person who retains the best or most excellent features or behaviours of the cultural norm. These roles must be defined within the cultural context of the myth. For instance, men may be dominate in public life, whereas women may dominate the household in some cultures. Rank relations show an asymmetry which can be formulated as follows; Given two agents, **A** and **B**, there is an asymmetry between them when **A** can perform what **B** cannot. Considering the various types of features, every agent in the myth can be represented by a certain paradigm, displaying the markedness and rank of these features. These syntagms represent the set of valuative relations among the various agents of the myth.

The second level involves an **actantial analysis**, in terms of what agents do and the roles they play in the narrative plot. The kinds of actions agents perform in the context of the myth transforms them into dramatic personae or characters. This level determines the narrative roles of the agents in relation to one another, and in light of the actions they perform. This, in turn, establishes a means of comparison and contrast to the first level (Liszka, 1989:125-6). In analyzing the

kinds of actions performed by the various *dramatis personae*, these actions may be described most generally, as giving or taking away some state (rank) or condition from agents which may exist as a fact in the myth.

The agential analysis outlines, on one hand, a series of valuative oppositions between agents in the action of the myth; male and female, husband and wife. On the other hand, at the level of actions performed by these agents, the actantial analysis establishes a set of valuative oppositions in terms of narrative roles; victim, subordinate etc. Liszka (1989:121) argues that it is precisely the interaction of these two levels that accounts for the transvaluative character of the narration. The actantial level superimposes relations on the first level by giving these agents same dramatic roles. As a result, the actantial level serves as a transvaluation of the first. The interrelation of the two levels points to a third level which connects the characteristics of the agents and their narrative roles with the general framework of what is called narrative plot, i.e. organisation of units of action into an organised whole. The analysis of the agential and actantial levels also provide a kind of valuative grid for further analysis of the myth in terms of the cultural whole in which it functions. At this last narrative level, the consequential relations between mythemic sequences, basic units of action, are ordered within a narrative type which creates a certain tension and movement from an old hierarchy to a new hierarchy or vice versa, or the

enhancement of the already existing order (Liszka, 1989:128). For example, it can be the movement from the subordination of women to gender equate, or it can be the restoration of the former.

Let us apply this method to the case study. All selected terms share one biophysical characterisation, i.e. agential category, **(female:human)** because all their referents are female and human. At socio-political level, intombazane has the following category **(young girl, girl)**. This term is relatively unmarked in that it can be used to refer to any girl for as long as she is not married (but it becomes marked when marriage is taken as a status). The meaning of this term is in that respect included in such terms as intokazi with socio-political category **(mature girl: with admiration of beauty)**, intombi with socio-political category **(grown-up girl)**, itshitshi with socio-political category **(girl, virgin)**. Similarly, the meaning of umfazi has the biophysical category **(female)**, followed closely by socio-political category, **(married woman)**. These categories are included in such terms as intandokazi with socio-political category **(beloved, favourite wife)**, isaliwakazi with socio-political category **(favourite wife of a polygamist)**, inyumba with socio-political category **(childless married woman)**.

It seems intombazane is a head word for unmarried women while umfazi is an head word for all married women. But intombazane becomes **marked** when considered in the context of marriage,

when marriage is taken as a status for a woman, which creates the valuative opposition.

Intokazi and intombi share the socio-political categories [marriageable: not married]. But their valuative distinction lies with the level of maturity, intokazi having the socio-political category (mature girl: with the admiration of beauty), whereas intombi having the socio-political category (grown-up girl). In that sense, Intokazi is relatively unmarked because it has the category of maturity and the admiration of beauty, than intombi. However, this is a rather fine distinction. But if one reckons with this kind of distinction, then these two terms could be regarded as being contiguous. On the other hand, if the distinction relating to maturity is regarded as being too fine to be significant, then there is semantic overlap between these two terms. Furthermore, if maturity is equated with being a grown-up then intokazi (a mature girl: with admiration of beauty) and intombi (a grown-up girl) could be regarded as overlapping in meaning.

At actantial level, i.e., dramatic roles, these terms are contextualised in various dramatic roles that indicate the early development of a girl. But their transvaluation does not make a difference in meaning. For example, Stanza 54 indicates that these roles immediately precede ubufazi (marriage), a stage which is regarded as being the destiny of a woman. During these dramatic roles, there is a very sharp focus on a

woman as a potential candidate for marriage. They mark off what the narrative plot portrays as the initial stages in the development of a woman, a development that is regarded as leading eventually to marriage. As soon as a girl is considered to have undergone all these dramatic roles indicated by the terms under discussions, this period has to be marked off by letting her undergo what the narrative plot calls umemulo ceremony (see Stanza 54). Traditionally, in this ceremony, a woman is admonished by elderly women. She is told about accepted behaviour patterns as she now entering womanhood. She is advised about the behaviour expected in the new state and the responsibilities associated with it. By using such a ceremony, the narrative plot produces a future dramatic role for women, in which she will abide by a certain social system; marriage. She is prepared for marriage by receiving from elderly women instructions in some of the facts of life: the responsibilities of marriage, sexuality and the dangers of premarital sexual intercourse now that she can conceive. For example, Stanza 54 indicates that the performance of this ceremony means becoming new social entity for the girl. She enters adulthood.

Therefore, the narrator uses umemulo ceremony, having in mind that it informs a girl that she is ready for marriage. That is umemulo is regarded as the girls father's permission granted to his daughter to look about for a husband. The girl in that sense becomes subordinate to the father.

When taken within the context of the narrative plot, itshitshi, intombi, intokazi, creates one type of hierarchy to be undergone by a girl. The dramatic roles indicated by terms under discussion, are geared toward one thing; anticipation for marriage. They create a need for dependency in a girl's conscience, dependency that can be achieved through marriage. As a result, marriage appears to be an institution where man is a central focus of power. In other words, these terms reflect and categorise a girl in terms of her anticipation for dependency to man, which is only possible through an intimate relationship with and to man. Therefore, the narrative plot produces a struggle that enhance mens' superiority over women. It produces a woman who is preparing for her subordination to man. By so doing, the traditional order of man's superordination is maintained.

Secondly, the narrative plot portrays a girl's status from being an intombi to a woman who is ready for marriage as determined by her relationship to her father who is responsible for issuing a permission for her to start looking for a man, and a permission which is regarded as a ticket to marriage. Without this permission she is being regarded as a child. This permission is received through a performance of umemulo ceremony. After umemulo ceremony and with a new state of a girl, a woman is deemed by her father to be available for any man who wants to marry her. Intombi is now on display and is being hunted by every man. In other words, the narrative plot produces an available woman waiting for a man.

Consequently, this creates and reproduces a passive femineity. In other words, the valuative structure indicate a narrative type that reproduces men's superiority over women. As a result, a certain kind of hierarchy is enhanced by the drama. It also appears to reinforce the rightness of the same hierarchy, therefore the subordination of women is enhanced by the transvaluation. The oppositions are organised in the same way as in actantial level, where the hierarchy between man and his wife is restored. It becomes clear that women are considered the lowest ranked members of the Zulu society, a marked member of the society. This points to a narrative style that reproduces mens' superiority over women.

The valuative structure also engenders the ideology of maternity. By Umemulo ceremony, the plot implies procreation function for woman, that a girl must have lucks for childrens. Motherhood is, therefore, seen as a pinnacle of any women's life implying both procreation function as well as social expectations when she gets married; should respect her husband, keep shy to her husband, and avoid conceiving before marriage. And what is important about these narrative constructions is that they all create valuative relations that reproduce women's subordination, men being the locus of power.

The second set of terms also share a biophysical category (**female:human**), agential level, but differ in terms of their socio-political categories. Intandokazi with the socio-political category (**beloved, favourite wife**) and isaliwakazi

with the category (**unfavourable wife**). Intandokazi is relatively unmarked due to its category (**favourite**), in terms of different levels of affection with intandokazi enjoying more of this than isaliwakazi. As a result, their valuative relations relate to the levels of love.

When these terms are superimposed with their dramatic roles, at actantial level, the valuative structure does not change. It still reflects polygamous reference. For instance, these two terms share the following categories [**married: polygamous: second wife**] intandokazi, as in stanza 26, being a more affectionate role than isaliwakazi and with the additional category [**favourite**]. And stanza 79 indicates that isaliwakazi is a dramatic role for the inferior wife. In other words, the narrative plot points to various levels of love in polygamous marriage. The common meaning of ukwaliwa is to be dejected. By analogy this term in the sense of inferior wife has a connotation of being relegated to unfavourable position. As a result, isaliwakazi becomes a marked term. In other words, this transvaluation reflects the valuative structure of polygamous marriage with all its gradation and subordination of married women within in. In an attempt to justify this structure, the narrative plot, in stanza 58-9, indicate that polygamy offsets the possibility of a childless marriage and also serves to remove the anxiety and shame of childlessness. This is the idea underlying the term inyumba (**childless married women**). Inyumba has the biophysical category (**female**) and the socio-political category [**childless: married**]. The

herself, and she works for love in order to secure her position in marriage. Again this points to the reproduction and enhancement of the old hierarchy of men's superiority. The movement of the narrative plot reflect the subordination of women in all senses. Man is reflected as nothing but a person who has authority and power.

The narrative plot also indicates that woman's status in marriage is valued for two major roles; her domestic productivity in maintaining a household, her procreation capacity and sexual role. The social responsibility for nurturing children rests entirely in the hands of the female parent. For example, Stanza 59 indicates that reference to women show them in their reproductive capacity. As sex objects they are expected to find pleasure in pleasing men by getting as many children as possible. As a result, their failure to carry out these duties can be grounds for insecurity for her in marriage.

In the case of childlessness, the narrative plot indicates that women are more likely than man to be blamed for it. As a result, woman becomes the sex and reproductive property of a man. And sex eventually becomes part of male's control, and consequently, gender subordination is restored (see for example Stanza 58, 59). The narrative plot, therefore, poses procreation and sexuality closer to women. The equivalence of women's sexuality with procreation means that women are viewed as reproducers. They care and bore children they rear them (as

herself, and she works for love in order to secure her position in marriage. Again this points to the reproduction and enhancement of the old hierarchy of men's superiority. The movement of the narrative plot reflect the subordination of women in all senses. Man is reflected as nothing but a person who has authority and power.

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mothers). There is little opportunity to view them as individuals in their own right. Their functions as mothers is set firmly within marriage. In other words, women are more aligned with practical roles and functions they do, and they have definite roles to fulfil which determine their worth and status, and by so doing subjecting themselves to men's superiority.

The last term to be considered is unondindwa, which carries the biophysical category (**female**) and socio-political category (**prostitute**) which is marked in the sense that it represents socially disapproved behaviour. What is crucial about this term is the idea of **objectionable social behaviour**. Unondindwa has also the socio-political category [**married**] or [**not married**].

At actantial level, unondindwa is also given a dramatic role of a prostitute (see Stanza 15). The evaluative structure still indicates that Zulus are very sensitive to the abuse of sex, for they have a fundamentally religious attitude to sex. And that has to be seen as reflecting abhorrence of the abuse of sex, because sex is regarded as belonging exclusively to marriage (see Stanza 58).

In an attempt to prevent sex abuse and to get rid of **prostitution**, the narrative plot indicates that traditional Zulus introduced vaginal examination, where the marriageable girls who have recognised lovers with whom they indulge in

sexual intercourse are examined their physical virginity by the elderly women in the area. The head of the area, (Induna or Chiefs), would issue instructions that elderly women in the area should examine girl's virginity. Old women in that sense are regarded as the eye of the family head (father).

It appears that through this vaginal examination, women's sexual behaviour and her body are monitored and objectified by men. They are therefore turned into object. Thus 'objectification' can be analyzed as part and parcel of man's control and possession of femineity which fits into gender stereotypes. Men's looking at women, is taken to be a natural impulse, an appreciation of women's beauty, through extreme emphasise placed on their womanhood and virginity. Their value as human beings are determined by their level of womanhood.

The narrative plot, therefore, reflects women as colluding, in the process of 'objectification', by accepting the womanhood standard enforced upon them by men. A woman understands that there are gains to be made for the value a woman places on her womanhood; marriage. She has to survey everything she is and everything she does because how she appears to others and ultimately how she appears to man, is of importance for what is thought of as the success of her life. Being a woman in that sense implies being a vision to be looked at and her success of her womanhood, how genuine woman she is, is bound up with her sense of self-worth as a person. And in that sense, the narrator portrays women as accepting their status

as objects to male subjectivity. As a result, the narrative plot reproduces male-dominated culture; imposed feminine nature.

CHAPTER FIVE

CONCLUSION

Data Analysis and Interpretation

In concluding this study, attention will be paid to the following:

- a) the objectives of the study; and
- b) the area that needs further research.

The following conclusions can be drawn from this study; Firstly, the application of transvaluative analysis to the terms for Zulu women reveals the meaning and markedness of Zulu terms that relate to women. It has been shown that the transvaluation of these terms addresses itself to the subordination of women by men.

Conclusion can also be drawn that, Kwakhanyonini drama-series use Zulu terms for women that lend themselves to a three-fold valuative structure which has been characterised as "pure" womanhood or the state of being a girl, married women, and women showing objectionable social behaviour.

It can be concluded that, a drama series uses such terms as intokazi with socio-political category (mature girl:with admiration of beauty), intombi with category (grown-up girl), itshitshi with category (virgin), to indicate various stages in the early development of a girl. Stages that precede ubufazi (marriage), a stage which is portrayed as being regarded by Zulus as a destiny of a woman.

It can be concluded that during the stages implied by these, the transvaluation point to a very sharp focus on a woman as a potential candidate for marriage. In other words, all these stages are geared toward one thing; anticipation for marriage. They create a need for a relationship between man and a girl which can only be achieved through marriage. Marriage is, therefore, seen as an institution where man is a central focus of power. Consequently, gender stereotype is reproduced because terms under discussion categorise a girl in terms of her anticipation for an intimate relationship with and to man.

It can be concluded that valuative structure also reflect some of the ideas that are held about Zulu women, namely their destiny in marriage for which they have to be prepared by the performance of umemulo ceremony. During the performance of this ceremony, it can be concluded that a woman is deemed by her father to be available for any man who wants to offer marriage. This creates and reproduces a passive femineity, which is subordinate to male superiority, because a girl's status from being an intombi to a woman who is ready for marriage is determined by her relationship to her father whose responsibility is to issue a permission for marriage, and a permission for her to look for a husband. Without this permission she is being regarded as a child. It can therefore be said that the usage of Zulu terms for 'womanhood' locate Zulu women to inferior positions in society, and therefore women become one of the lowest ranked members of the society.

The second Zulu terms identified in the drama were for married women; intandokazi (the beloved, a favourite wife) and isaliwakazi (an unfavourable wife). Their transvaluation points to different levels of affection with intandokazi enjoying more of this than isaliwakazi. It can be concluded that their valuative structure points to the fact that a woman's status in marriage is valued for three major roles; 1) her domestic productivity in maintaining a household, 2) the social responsibility for nurturing children rests entirely in the hands of the female parent, 3) her procreation capacity which; ensures the multiplicity of children and raises the social status of a family and the father, demonstrate the fact that the more productive a person in terms of children he has by his various wives the greater his contribution to the continued existence of the family's surname and the society in general

It can therefore be said that polygamy indicates an expression of higher male status. Man is constructed as a magnet amongst women, and women's existence suggests that she exists to be drawn towards a man in order to support and serve him in marriage. Umfazi's level of support and loyalty is graded by man's usage of certain terms in labelling his wives (ie. a woman who gives more support is labelled as intandokazi, and the one who is being detested is isaliwakazi). As a result the hierarchy of men's superiority is restored and enhanced. As a result, abafazi in polygamy try every means possible to show their loyalty to their husband, in order to gain a

prominent position and to fit in the hierarchy of gradation;
intandokazi.

It can also be concluded that a woman is expected, through childbearing, to contribute to the survival of society. Failure to do so is considered socially abnormal. The sanctity of sex and its rightful place in wedlock is indicated negatively by the usage of the term **unondindwa** (a prostitute) which when transvalued shows **objectionable sexual behaviour**. This term, it was shown, points to sensitivity to the abuse of sex, has cultural bearing which is apparent in the **vaginal examination of girls**. It can therefore be concluded that, a woman's sexual behaviour, and her body in particular is monitored and objectified by man, through vaginal examination. Girls are therefore turned into objects, to be looked at by man.

Thus objectification can be analyzed as part and parcel of man's control and possession of femineity. Men's looking at is taken to be a natural impulse, an appreciation of women's beauty, through extreme emphasise placed on their womanhood. Their value as human being is determined by their level of womanhood. The value place on women's body is reproduced the idea of men's superiority over women.

In the light of the above, it can be concluded that the usage of Zulu terms for women and their meaning, in the drama series, indicates the relegation of women to inferior

positions in Zulu society. As a result, women are reflected, by the usage of certain lexical items, to be occupying definite inferior positions which are naturalized and reproduced by media. Therefore, it can be said with confidence that the use of Zulu terms for women in the drama series.

Kwakhala'nyonini, produces and reproduces gender stereotypes.

This study suggests a further research in the area of power and authority over the production of drama-series in mass media organisation. The following questions should be the area of focus; do women have input in the production of drama-series? Are they involved in decision making within the production process? If they are, what kind of competence do they possess?

Conclusion

In conclusion, the main aim of this study has been to explore the relationship between media, language, and gender stereotypes. The primary objective being to analyse Zulu terms that relate to women in the drama series, Kwakhala'nyonini.

This has been an attempt to show how the organisation of these terms reflect gender stereotypical representation of women. The objective was therefore achieved through various steps.

Firstly, a specific episode was selected, from the drama series, transcribed and translated into English. Secondly, Zulu terms for women were selected from the episode. Thirdly, these terms were analysed using the transvaluation approach,

i.e., on the first or agential level, selected terms were analysed in terms of the biophysical and socio-political features, of women or agents they signify, as culturally defined. These features were organised into a valuative grid which articulated the markedness and rank of these features. This level was incorporated within a second, actantial, one which has to do with the dramatic roles which are assigned to agents or women. These sets of valuative differences were finally set within the framework of the myth, i.e., the manner in which the drama series reproduces gender stereotypes.

It was therefore concluded with some foundation that the usage of Zulu terms for women in the drama series, Kwakhanyonini, produces and reproduces gender stereotypes which subordinate women.

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