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INVESTIGATING UBUNTU IN SELECTED PLAYS BY DAVID NDJAVERA

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Supervisor: Professor Sarala Krishnamurthy

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I, Sebastian Sinvula Sibanga, hereby declare that the work contained in this thesis entitled: Investigating Ubuntu in Selected Plays by David Ndjavera is my original work, and that I have not previously, in its entirety or part, submitted it to any other university or Higher Education Institution for the award of a degree.

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ACKNOWLEDGMENT

DEDICATION

I dedicate this thesis in memory of my late beloved brother Richard Masule Sibanga and my late parents "Ba Maxwell (Dad)" and "Ba Na Nsala (Mom)" who wished to see this event, however, did not live to this day.

ABSTRACT

This study investigated the concept of Ubuntu as portrayed in David Ndjavera's selected plays 'The Evil That People Do', 'I'll Marry Who I Want' and 'Burning Issues…'. Through theatre, Ndjavera not only dramatises and raises awareness of issues that relate to violation or recognition of Ubuntu, but he also personifies literal work so that it relates vividly with the scholars at different academic levels. The concept of Ubuntu is about the African art of being a true human being through other true human beings. In view of the preceding, the concept of Ubuntu is substitution to utilitarian and individualistic philosophies that tend to dominate in the West. Relevant literature was consulted for the literature review and aspects pertaining to the definition of Ubuntu, assumptions and implications of Ubuntu as well as challenges and criticism of Ubuntu formed part of the literature review amongst other critical issues. The study adopted a qualitative research approach as it was a desktop type of research. Data were collected through intense reading of Ndjavera's selected plays and analysed under the guidance of the reviewed literature as well as the framing of the Ubuntu Philosophy. Nevertheless, the philosophy of Ubuntu appears not to explicitly belong to anyone in particular but believed to be a traditional African ode or humanist and social value that advances a perception of ourselves in relation with the world, focusing on people's commitments and contacts with one another. The values embraced in Ubuntu emphasize sharing, reciprocity, caring, and empathy, co-operation and compassion in recognition that for human beings to develop, flourish and reach their full potential, they need to conduct their relationships in a manner that promotes the well-being of others. It appears, the advancement of Ubuntu is visible in the selected plays as Ndjavera wrote the plays maybe with the intention to teach society on the importance of Ubuntu if ever society chooses to live peacefully and harmoniously. Also, with the advancement of Ubuntu in the three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' it is shown that once the Ubuntu philosophy is followed, it automatically calls for a collaborative effort where everyone has to take part as well as being sensitive and considerate about the next person and the society at large. The study concluded that the Ubuntu philosophy could be the ideal view point to adopt, whether in Namibia or beyond its borders, as it allows peace and harmony to prevail amongst people in any society. As one of its recommendations, the study suggests that for future studies, one may consider analysing the other three plays from the anthology in which the selected plays were extracted or may consider analysing all six in the collection at once.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

This first chapter provided an introduction to the study by providing the background to the study which detailed the foundation on which this study was built. Then the statement of the problem that highlighted the rationale behind carrying out this study. Also, the significance of the study as well as the delimitations of study were detailed in this chapter. The definitions of the key technical terms that were employed in this study formed part of this chapter. Lastly was the chapter summary that wound up Chapter One.

1.2 Background of the study

The notion of Ubuntu is a popular concept of African origins although proliferating to other parts of the world. As delineated by scholars, Ubuntu is a philosophy of becoming more humane (Swanson, 2008); an African philosophy of humanity and community (Skelton, 2002); an African cultural world-view (Murithi, 2006). The predominant belief core to all these characterisation is that, in African spaces, one who possesses Ubuntu mindset is the one known to be generous, friendly, caring, compassionate and hospitable for the next fellow human being (Goduka, 2000).

According to Bolden (2014), "The origins of Ubuntu as a concept can be traced to the Bantu peoples of southern Africa although the philosophy is now shared across much of the continent. It is perhaps best understood as a social philosophy based on principles of care and community, harmony and hospitality, respect and responsiveness that expresses the fundamental interconnectedness of human existence" (p. 1). Nonetheless, Bolden (2014) observes that "Whilst the origins of Ubuntu are distinctly African parallels have been drawn with similar concepts in other societies, including the Chinese philosophy of *Jen*, the Filipino philosophy of *Loob* and the Russian concept of *Obschina*" (p. 1). Moreover, similar concepts are likewise demonstrated in the works of particular European philosophers such as Emmanuel Levinas and Paul Ricoeur although no comparable word exists in the English language (Bolden, 2014).

The concept of Ubuntu is about the African art of being a true human being through other true human beings (Broodryk, 2002, p. ix). In view of the preceding, the concept of Ubuntu is substitution to utilitarian and individualistic philosophies that tend to dominate in the West.

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Bolden (2014, p. 1) notes that Ubuntu is a Zulu/Xhosa word, with parallels in many other African languages, which is most directly translated into English as 'humanness' and its sense, is perhaps best conveyed by the Nguni expression 'umuntu ngumuntu ngabantu', which means 'a person is a person through other people'. The above statement cements the expression, "I am because we are". This Ubuntu concept permeates into different aspects of peoples' lives as such it has drawn attention from many influential persons such as Ndjavera (2003), Achebe (2008) and Amadi (1966) who have highlighted the African way of life through different forms of literature such as poems and stories.

It is against this backdrop that this study investigated the concept of Ubuntu as portrayed in David Ndjavera's selected plays 'The Evil That People Do', 'I'll Marry Who I Want' and 'Burning Issues…'. Through theatre, Ndjavera not only dramatises and raises awareness of issues that relate to violation or recognition of Ubuntu, but he also personifies literal work so that it relates vividly with the scholars at different academic levels. Young learners may find the plays humorous and entertaining while the older and more analytical scholars may reflect and synthesise elements from the plays that educate and at the same time critique modern ways of living with particular reference to external influence on the local African lifestyles.

Despite the characters in the play being fictitious, the underlying themes in each play or presentation carry deep rooted reflections of the need to review, analyse and critique the way people in Namibia conduct their social, political, economic and technological lives. Accordingly, while people of Namibia appreciate the impact that the global world has on the Namibian scenario, they continue to define and refine their socio-cultural orientation that enhances the quality of their lives without attracting the undue political misinterpretation thereby distorting the moral fibre of society. Thus, this study endeavoured at investigating the portrayal of Ubuntu in Ndjavera's selected plays 'The Evil That People Do', 'I'll Marry Who I Want' and 'Burning Issues…'

1.3 Statement of the Problem

Namibian societies face numerous challenges and each of these challenges tend to be dealt with in a more traditional sense by the community elders or through systematic problem management such as consensus. Artists like David Ndjavera have the responsibility to educate and critique society as Achebe (1990) believes that an African writer cannot escape from the task of "re-education and the regeneration" of their societies with their rich cultural past as the

trauma of the colonial experience and the tradition of dehumanising Africa was still there. The problem is that there is insufficient literature that takes the form of plays or stories as the basis for analysing the socio economic challenges that face the country. Nonetheless, David Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues' reflect aspects pertaining to Ubuntu. Bearing in mind that the key distinctive qualities/features of Ubuntu and African cultural norms are clearly spelt as humaneness, gentleness, hospitality and generosity. There was therefore the need to investigate how exactly the philosophical concept of Ubuntu is reflected in Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'

Ndjavera's plays, 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' provide for a vision and a philosophy of life while laying a foundation that combines humour and intellectual thought for the purposes of educating Namibians both young and old. In order to gain a greater insight into how Ndjavera is able to cross the chasm between levity and gravity, between an idea that appeals to the younger generation and a concern that troubles the older generation, thus, this study found it necessary to analyse the selected plays. Therefore, this research employed Ubuntu as a philosophical framework to analyse Ndjavera's selected plays.

1.4 Research Objectives

The main objective of the study was to explore extensively the concept of Ubuntu within and beyond the borders of Namibia through the analysis of David Ndjavera's plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'

The sub-objectives were to:

1.4.1   Examine the application of the philosophical meaning of Ubuntu to Namibian plays in general;

1.4.2   Investigate the impact Ubuntu has on David Ndjavera's plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' with a view to tracing kinship and kinship in them.

1.4.3   Interrogate the 'advancement of Ubuntu' intertwined with collectiveness to drive a common social agenda that permeates every aspect of human life as represented in David Ndjavera's plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'

1.5 Significance of the study

The study may provide the following benefits to different groups of stakeholders: Firstly, the students of literature might find this work as a sound basis for advancing their work by building

a strong foundation for reference. Secondly, the study might also provoke interest to further the adoption and questioning of Ubuntu as a profound and effective African concept which can be used by writers. Thirdly, for academics, the study would add to the library of references for further research that may enhance the concept of Ubuntu and humanity in the universal prerogative of building a more robust education system that addresses the needs of Namibia that is relevant to their customs and beliefs.

1.6 Delimitations

There are even more plays written by other Namibian writers, however, this study was limited the selected plays by David Ndjavera. The study addressed the concept of Ubuntu within and beyond the borders of Namibia only through the textual analysis of David Ndjavera's three selected plays. Moreover, the researcher did not review the entire plays of David Ndjavera thus limiting the study to 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' the three selected plays only.

1.7 Definition of Technical terms

Ubuntu - Ubuntu is short for an isiXhosa proverb in Southern Africa. It comes from Umuntu ngumuntu ngabantu; a person is a person through their relationship to others. Ubuntu is recognized as the African philosophy of humanism, linking the individual to the collective through 'brotherhood' or 'sisterhood'. It makes a fundamental contribution to indigenous 'ways of knowing and being'. With differing historical emphasis and (re)contextualization over time and place, it is considered a spiritual way of being in the broader socio-political context of Southern Africa. This approach is not only an expression of a spiritual philosophy in its theological and theoretical sense, but as an expression of daily living. (Swanson, 2007, p. 55)

Philosophy - is the study or creation of theories about basic things such as the nature of existence, knowledge, and thought, or about how people should live. (*Collins English Dictionary*, 2019)

Humane - values and societies encourage people to act in a kind and sympathetic way towards others, even towards people they do not agree with or like. (*Collins English Dictionary*, 2019)

Humanity – is the quality of being kind, thoughtful, and sympathetic towards others. (*Collins English Dictionary*, 2019)

Socio-cultural - relating to both social and cultural issues. (*Collins English Dictionary*, 2019)

Orientation – If you talk about the orientation of an organization or country, you are talking about the kinds of aims and interests it has. (*Collins English Dictionary*, 2019)

Patriarchy - A system of society or government in which the father or the eldest male is head of the family and decent is reckoned through the male line (*Merriam-Webster Dictionary*)

Prose – in its broadest sense the term is applied to all forms of written or spoken expression not having a regular rhythmic pattern. (Holman & Harmon, 1986, p. 399)

Poetry – a term applied to the many forms in which human beings have given rhythmic expression to their most imaginative and intense perceptions of the world, themselves, and the relation of the two. (Holman & Harmon, 1986, p. 384)

Drama – is something intended specifically for performance on stage in front of an audience – (Croft & Cross, 2004, p. 85)

Apartheid - Meaning 'apartness' in Afrikaans. The term adopted by the National Party in its successful 1948 election bid to rule the country. Established as a policy to separate physically all races within South Africa in a hierarchy of power with whites at the top and Africans at the bottom. (Clark & Worgner, 2013, p. xxii)

Colonialism - Colonialism is a practice of domination, which involves the subjugation of one people to another. (Kohn & Reddy, 2017)

1.8 Summary

This section oriented the study by providing the preliminaries of the study that sought to investigate the philosophy of Ubuntu in selected plays by David Ndjavera. Components such as background of the study, statement of the problem as well as research objectives were deliberated on. Also, the significance of the study, delimitations of the study, including definitions of technical terms were considered in this section. The next section, Chapter Two, deliberated on the reviewed literature and the theory that framed this study.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This study sought to investigate the concept of Ubuntu in Ndjavera's selected plays. This section focused mainly on the reviewing of the relevant literature under the light of the concept of Ubuntu and how the concept is perceived. Attention was also given to the theoretical framework of this study.

2.2 Literature Review

A literature review is important as it helps in erecting a study by gaining understanding from existing studies. This section reviewed the relevant literature by considering crucial aspects such as: defining the philosophy of Ubuntu; assumptions and implications of Ubuntu; Ubuntu challenges and criticism; and other studies on Ubuntu.

2.2.1 Defining the Ubuntu Philosophy

To begin with, Mokgoro (1997) notes that the concept Ubuntu, akin to many of African concepts may not be easily defined and where attempted, Ubuntu has typically been pronounced as a world-view of African people and an influential component in the creation of insights which shape social conduct. Sindane (1995) validates the intricacy of the concept that "Ubuntu does not escape the problem of being differently defined by different people" (p. 8). Moreover, Idoniboye-Obu and Whetho (2013) observe that "Definitions of Ubuntu run the gamut from the denotative, connotative to constitutive dimensions" (p. 231). Nonetheless, a couple of thinkers have attempted to define Ubuntu as illustrated in the ensuing discussions. Mbigi and Maree (1995) define Ubuntu as:

> A metaphor that describes the significance of group solidarity, on survival issues, that is so central to the survival of African communities, who as a result of the poverty and deprivation have to survive through brotherly group care and not individual self-reliance. (p. 1)

Moreover, Creff (2004) notes that "In practice, Ubuntu is commonly expressed through humaneness that results in entire communities sharing an individual's joy and pain, as seen in marriages and funerals that whole communities attend as a matter of course" (p. 2). Additionally, Sindane (1995) indicates that, "Ubuntu is humanism. It is a belief in the centrality, sacredness, and foremost priority of the human being in all our conduct, throughout our lives" (p. 9). Furthermore, Ujomudike (2015) notes Ubuntu as "a value system or a way of life that

determines human personal and social actions in the cultural, political, and economic domains of life in a society" (p. 1). Manda (2004) observes that the values espoused in Ubuntu emphasize caring, sharing, reciprocity, co-operation, compassion and empathy in recognition for human beings to develop, flourish and reach their full potential.

Mwase (2013) notes that "Ubuntu refers to the interdependency of human beings, the idea that a human being is a complete person to the extent that the society gives him or her recognition as a person and allows him or her to realize the full potentials and benefits of being a human person" (pp. 1-2).

With the few definitions and explanations on the concept of Ubuntu, it appears that the complex notion revolves around virtuous qualities that advance and shape social conduct. Ndjavera's selected plays, 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' all feature typical society particularly in the Namibian context. Nonetheless, this study was set at interrogating how the concept of Ubuntu was entrenched in the construction of the selected plays. Also, the study explored how the concept of Ubuntu is defined, explained and represented in Ndjavera's selected plays. Bolden (2014) notes that "the origins of Ubuntu as a concept can be traced to the Bantu peoples of southern Africa although the philosophy is now shared across much of the continent" (p. 1). Thus, the selected plays are set in southern Africa (Namibia) and have characters of Bantu origins and this study investigated how the concept of Ubuntu has been re-enacted in the selected plays.

2.2.2 Assumptions and Implications of Ubuntu

As abstract as the concept of Ubuntu is, interestingly its presence manifests and is observed through the way people in communities interact with each other. This section discussed the assumptions and implications of the concept of Ubuntu. Louw (2001) acknowledges that "to claim that Ubuntu exists is not necessarily to claim that the compassion that it encapsulates, obtains or obtained always and everywhere in African societies" (p. 15). This is prevalent in the selected plays and some of the characters violate the tenets of Ubuntu. Thus, in Ndjavera's selected plays, characters like Eugene in 'The Evil That People Do' Kotjinyo the village chief in 'I'll Mary Who I Want' and the police officers in 'Burning Issue…', all present some character traits that are antagonistic to the positive and constructive disposition of the concept of Ubuntu.

According to Creff (2004, p. 2), "Ubuntu encompasses sound moral values while simultaneously indicating that humankind is the source and measure of all that matters, pointing to the influence of African Humanism within the concept". Additionally, the expression of a person through others is "common to all African languages and traditional cultures" (Shutte, 1993, p. 46). Mbigi (1997) lists the following relevant principles of Ubuntu: the spirit of unconditional African collective contribution, solidarity, acceptance, dignity, stewardship, compassion and care, hospitality and legitimacy. Moreover, Manda (2007) observes that Ubuntu is based on the reality of interdependence and relatedness and that it is a philosophy or way of life that finds its roots and meaning in humanity. Broodryk (2002) tallies with Mbigi (1997) in outlining the values of Ubuntu as; humanity, caring, respect, sharing and compassion, the common theme in their advancement of Ubuntu is the intertwined collectiveness to drive a common social agenda that permeates into every aspect of human life. This study attempted an exploration on the reality of interdependence and relatedness of Ubuntu as represented in Ndjavera's selected plays. Also, the study tried to establish the representation of the values of Ubuntu as outlined by Broodryk (2002) and Mbigi (1997).

Ubuntu can be deemed as both a descriptive account of value systems that operate across much of Sub-Saharan Africa as well as a normative philosophy of how people should relate to each other (Bolden, 2014). In essence, this present study explored how the concept of Ubuntu is represented in Ndjavera's selected plays through the representation of the value systems and the way the characters relate to each other in the communities they live for each of the selected plays. Both perspectives involve a number of assumptions and implications that are significant to practitioners and researchers from an Action Research perspective (Bolden, 2014). Thus, Ubuntu is of relevance to those conducting work with and for Africans, as this present study which sought to investigate Ubuntu in Ndjavera's selected works, they may also offer the potential for reframing the process of research and inquiry elsewhere other than Africa.

2.2.3 Ubuntu Challenges and Criticism
Even though the definitions, as well as the assumptions and implications of the concept of Ubuntu seem to be positive, however, there is always criticism to some extent. With that, this section thus discussed some of the challenges and criticism of the concept of Ubuntu.

According to Bolden (2014), one of the criticism of Ubuntu is that, there is a vast gap between the espoused philosophy of Ubuntu and the lived experience of people in communities that

allege to embrace it. The selected plays for this study: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' expose the ills that society goes through when the aspect of Ubuntu is absent. As such, this study investigated how the issue of Ubuntu is integrated in the communities that the plays represent and at the same time comparing it to the theoretical tenets of Ubuntu.

Matolino and Kwindingwi (2013) note that "*Ubuntu* does not make all people equal. The cultural system that is said to be an expression of *ubuntu* relegates women to a lower social status" (p. 204). This is evident in some of the forced and arranged marriages as presented in Ndavera's play 'I'll Mary Who I Want' and also aspects pertaining to women's access to land, and inheritance rights. To add on, Matolini and Kwindingwi (2013) further testify that Ubuntu appears to prohibit certain groups from the scope of its benefits. Thus this study endeavoured at investigating the concept of Ubuntu in Ndjavera's 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' and explored how this aspect pertaining to equality is dealt with in the selected plays.

Another challenge noted is that, "industrialisation and urbanisation depletes Ubuntu, disregards human desires, and rolls forth trampling the sensitivities of human beings" (Jolley, 2010, p. 6). Thus, modernity brings about change to people's lives and also erodes the doctrines of Ubuntu hence changing society to the negative as presented in Ndjavera's selected plays. This modernity erodes the moral fabric by introducing other cultures that override and replace the existing systems, which then manifests through the debauched characters that are in Ndjavera's 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'.

2.2.4 Studies on Ubuntu
The being of an African in the universe is inseparably anchored upon Ubuntu. Mosupyoe and Ramose (2007) argue that Ubuntu is the basis of African philosophy. It is the basis of African communal cultural life, it functions as a unifying factor, bringing people together regardless of their background or access to wealth (Mahaye, 2018, p. 14). Therefore, "Ubuntu is the wellspring flowing with African ontology and epistemology" (Musopyoe & Ramose, 2007, p. 159). This then implies that the African philosophy has long been established in and through Ubuntu. Besides, from a literary analysis of Ubuntu, new insight into the concept of Ubuntu in Ndjavera's selected plays can be derived.

Despite the Ubuntu philosophy being embedded in the understanding of cosmic harmony and cultural inheritance it must be preserved and maintained by translating it in all spheres of life. Soyinka (1979) presents the Ubuntu philosophy by presenting characters in the play *The Lion and the Jewel.* Shutte (1993) emphasises the principle that Ubuntu is an African worldview that is rooted and anchored in people's daily lives. Thus, this study's analysis on the selected plays focused on how the Ubuntu as a worldview, forms part of the characters' lives as well as how this principle is recognised, violated and shaped.

Many studies have been done in neighbouring South Africa in the context of legislation and public policy and employed Ubuntu principles as a way of improving their lives. For instance, Nkondo (2007) in an article, redirects Ubuntu as public policy in South Africa and response to President Thabo Mbeki's call to bring Ubuntu principles into the soul of national reconstruction and development policies. Nkondo (2007, p. 88) argues that, "Though many of South Africa's national policies are concerned about the cultivation of humanity, nowhere do they make Ubuntu central to the foundation, process and goal of economic growth and social development; nowhere are Ubuntu principles the principal context and focus of the business of the state." It is about connecting Ubuntu with the imperatives of political power and democracy. Nkondo's (2007) study concludes that Ubuntu offers resources for social cohesion and people-centred transformation and development.

Rampke's (2016) study puts forward the application of the prevalent Southern African connection with the fundamental values of the Namibian arguments. The study thus "aims to develop a new perspective on Namibian-German postcolonial disputes, thus contributing to a more positive development of these relations" (Rampke, 2016, p. iii). Reading through the selected plays, 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' social decay and moral deterioration are exposed. These degenerations are rooted and inherited from the previous colonial epoch. Thus, Rampke's (2016) study "seeks to uncover how the values and practices of Ubuntu may contribute to conflict transformation and peace research in a broader sense, thereby offering the field of peace research an alternative method of conflict transformation derived from Ubuntu" (p. iii). Rampke's (2016) study found that Ubuntu has substantial explanatory power for some premises of the Namibian speakers as well as the potential to contribute a refreshing perspective to several aspects of peace research.

Regarding literary studies, Gaylard (2007) refers to Es'kia Mphahlele, a prominent South African author who refers to himself as an African humanist, to have values associated with Ubuntu embedded in his works such as *Down Second Avenue*. According to ShowMe (2009), *Down Second Avenue* dramatises the prejudices of apartheid and is a significant work of South African literature. Gaylard (2007) further comments that *Down Second Avenue* "encapsulates the traditional wisdom of ubuntu and reaffirms the central principle that one does not live for oneself, or in isolation from others" (p. 275). Such issues of living and adopting 'individualistic' and self centredness are also highlighted in Ndjavera's selected plays.

Moreover, Mpe (2001) in the novel *Welcome to Our Hillbrow* questions any minimal invocation of the notions of ubuntu or humanism in the South African context. Gaylard (2007) remarks that *Welcome to Our Hillbrow* exposes "the extent to which prejudice, intolerance and xenophobia are rife in both the rural community of Tiragalong and the inner-city community of Hillbrow in post-1990 South Africa" (p. 278). The theme of moral decadence features as one of the central concerns of the novel (Rafapa & Mahori, 2011). As such, *Welcome to Our Hillbrow* questions the assertions that are habitually made for Ubuntu or the continued existence of conventional communitarian values, and challenges familiar views of the rural/urban dichotomy. Rafapa and Mahori (2011, p. 159) further observe that "Issues of crime and corruption in Welcome to Our Hillbrow are depicted as twin evils that complement each other in the mapping of the inner city as a monstrous habitation". Thus Trump (1988) remarks, "The central tension in black South African writing is between the violence of the society and the sense of communalism in the black communities" (p. 34). Violence is also another feature and in different facets also prevalent in the selected plays by Ndjavera.

Pertaining the Namibian literary scene, it appears the concept of Ubuntu is still to receive attention as any other prominent theories and philosophies as feminism and post colonialism. Nonetheless, Mabuku (2018) though analysing a South African text 'Sizwe Bansi is Dead', only made reference to Ubuntu in the process of analysing the character Buntu. Not much is written regarding Ubuntu appears in Mabuku's (2018) thesis.

In addition, regarding the Namibian literary scene, other than Ndjavera, Fredrick Philander is also listed amongst prominent playwrights in the country. Krishnamurthy and Vale (2018) note that "Philander is an important figure in the history of Namibian theatre because he has been consistent in his output and offers a rich source for the student of Namibian theatre history" (p.

11). Moreover, Olivier-Sampson (2018) establishes "to what extent Philander's drama scripts have reflected the socio-political milieu in Namibia during the five years before the country's independence in 1990 and again, during the first ten years after independence" (p. 172). Thus, Olivier-Sampson (2018, p. 178) further annotates that Philander's plays:

…voiced the concerns of certain sectors of the Namibian society at various stages after independence and the message which came across was that these sectors had gone beyond the celebratory moments to the realisation that they were no better off and that suffering had not ended with hoisting of a new flag.

The studies thus so far reviewed, indeed address the socio and political issues that affect people of both Namibia and South Africa during apartheid as well as the times after the political independence. However, it appears there exist a gap as no study, if any that has attempted to focus specifically on Ndjavera's plays (particularly those selected for this study) and framed with the Ubuntu theory.

2.3 Overview of African literature

The nature of this study may require that an overview of African literature be ensued with the intention to comprehend where Ndjavera's works is developing from. Observing African literature, it may be ascertained that African literature alludes to the literature or works of the African people. However, Belknap (2019) observes that "There are some authors who believe African literature can only be composed in African languages" (p. 1). This may be contested as much of what is catalogued as African literature is also found in non-African languages like English and French, just as examples. Thus, Belknap (2019) further opines that "Others believe African literature can be composed in any language so long as it is composed by authors from Africa" (p. 1). The issue of which language to use may not hold substance since majority of languages are flexible to the extent of making translation amongst languages possible. With that, thus African literature is described by Wynne and Scheub (n.d.) as the body of traditional oral and written literatures in Afro-Asiatic and African languages together with works written by Africans in European languages.

According to Belknap (2019, p. 1) "African literature has origins dating back thousands of years to Ancient Egypt and its hieroglyphs, or writing which uses pictures to represent words". Moreover, these Ancient Egyptian commencements preceded Arabic poetry, which propagated during Egypt's conquest by Arab during the seventh century C.E. and through Western Africa in

the ninth century C.E. (Belknap, 2019). Thus, after the conquest there was constant contact and exchange of the different languages and cultures and Belknap further notes that "these African and Arabic cultures continued to blend with the European culture and literature to form a unique literary form (p. 1). Thus, describing African literature may not possibly be confined to African languages only as the African languages have been constantly interacting and getting in contact with other languages.

Though not mentioned, but the type of literature produced that time could have been that which reflected the people's day to day life at that particular epoch. The advent of colonialism brought with it a transmutation in the literature. "Africa experienced several hardships in its long history which left an impact on the themes of its literature. One hardship which led to many others is that of colonization" (Belknap, 2019, p. 3). Hampton and Toombs (2013) claim that "In colonisation, power relationships are established as the result of domination of another culture" (p. 6). Additionally, Belknap (2019) states that "colonization is when people leave their country and settle in another land, often one which is already inhabited" (p. 3). Thus, complications are likely to be generated as disturbances are always resultant when a people's place is intruded by those who would impose on them. For that Belknap (2019) perceives that, "The problem with colonization is when the incoming people exploit the indigenous people and the resources of the inhabited land" (p. 4). So, in the presence of colonisation in Africa, the crafting of literature did not cease, only that it mutated to expressing themes that were to do with the colonial stringency. As such, African literature across the continent was growing and being documented as well.

Since Africa is not a country, but a continent that has many countries with varying languages and cultures, therefore a miscellany of literature. According to Belknap (2019) "Sub-Saharan Africa developed a written literature during the nineteenth and early twentieth centuries" (p. 5). This was the beginning of colonisation, the infiltration into African spaces with the intention to subjugate and conquer. Belknap (2019) testifies that "This development came as a result of missionaries coming to the area. The missionaries came to Africa to build churches and language schools in order to translate religious texts" (p. 5). Thus, African languages came into contact with the foreigners' and this led to Africans writing in both European and indigenous languages (Belknap, 2019) which in turn impacted on the literature produced during that era.

Regarding the Western part of Africa, Infoplease (2012) notes that:

Some of the first African writings to gain attention in the West were the poignant slave narratives, such as *The Interesting Narrative of the Life and Adventures of Olaudah Equiano or*

Gustavus Vassa, the African (1789), which described vividly the horrors of slavery and the slave trade.

Though colonialism impacted negatively on the African people, but it more or less armed the Africans with the abilities to write, as for those who were literate, they actually protested against the cruelty exerted by the system through writing. Thus Infoplease (2012) observes that, "As Africans became literate in their own languages, they often reacted against colonial repression in their writings". Hence, the existence of the slave narratives mentioned that were written designating distinctly the terrors of slavery during that period. Besides the slave narratives, more and more works were produced in West Africa as Wynne and Scheub (n.d.) notes that:

Early works in English in western Africa include a Liberian novel, *Love in Ebony: A West African Romance*, published in 1932 by Charles Cooper (pseudonym Varfelli Karlee), as well as such works of Ghanaian pulp literature as J. Benibengor Blay's *Emelia's Promise and Fulfilment* (1944). R.E. Obeng, a Ghanaian, wrote *Eighteenpence* (1941), an early work on the conflict between African and European cultures. Other early popular writers in Ghana include Asare Konadu, Efua Sutherland, and Kwesi Brew. The Nigerian Amos Tutuola wrote *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town* (1952), its construction revealing a clear linkage between the oral and literary traditions.

Thus, a variety of works were produced revealing and discoursing differing themes. Infoplease (2012) notes that since the early 19th century writers from western Africa aired their views through the newspaper. Additionally, several established newspapers functioned as mediums for conveying bourgeoning nationalist emotions. Infoplease (2012) further states that:

French-speaking Africans in France, led by Léopold Senghor, were active in the négritude movement from the 1930s, along with Léon Damas and Aimé Césaire, French speakers from French Guiana and Martinique. Their poetry not only denounced colonialism, it proudly asserted the validity of the cultures that the colonials had tried to crush.

In essence, the literature of these French speaking Africans could be described as literature of protest as well as literature of self-assertion. With the moving of time and changes taking place and events turning the turbines of nations in Africa and globally, again this impacted on the literature being produced. Infoplease (2012) notes that:

After World War II, as Africans began demanding their independence, more African writers were published. Such writers as, in western Africa, Wole Soyinka, Chinua Achebe,

Ousmane Sembene, Kofi Awooner, Agostinho Neto, Tchicaya u tam'si, Camera Laye, Mongo Beti, Ben Okri, and Ferdinand Oyono and, in eastern Africa, Ngugi wa Thiong'o , Okot p'Bitek , and Jacques Rabémananjara produced poetry, short stories, novels, essays, and plays. All were writing in European languages, and often they shared the same themes: the clash between indigenous and colonial cultures, condemnation of European subjugation, pride in the African past, and hope for the continent's independent future.

Additionally, Wynne and Scheub (n.d.) expand on African literature by commenting that:

Nigeria has been a font of creative writing in English, from the works of Chinua Achebe to those of Ben Okri. Wole Soyinka, winner of the Nobel Prize for Literature in 1986, is known for his drama, poetry, and prose. His *The Interpreters* (1965) weaves stories from the contemporary world to the mythic and historical past, manipulating time so that in the end the very structure of the story is a comment on the lives of the several protagonists. Soyinka was a contributor to and coeditor of the influential journal *Black Orpheus*, founded in 1957 and containing the early works of poets such as Christopher Okigbo of Nigeria, Dennis Brutus and Alex La Guma of South Africa, and Tchicaya U Tam'si of Congo (Brazzaville). Another literary journal, *The Horn*, launched in 1958 by John Pepper Clark, provided additional opportunities for writers to have their works published. *Transition*, a literary journal begun in Uganda in 1960 by Rajat Neogi, was also a valuable outlet for many African writers.

All that Wynne and Scheud (n.d.); Infoplease (2012) state, shows that Africa is not homogeneous but heterogeneous emanating from the different countries making up Africa and the varying languages and cultures which were also exposed to colonialism from different countries with their different cultures.

Interestingly, Wynne and Scheud (n.d.) are of the view that:

Achebe's *Things Fall Apart* (1958) is perhaps the best-known African novel of the 20th century. Its main character is Okonkwo, whose tragic and fatal flaw, his overweening ambition, wounds him. His frenzied desire to be anything but what his father was causes him to develop a warped view of his society, so that in the end that view becomes (thanks to seven humiliating years in exile) reality to him. When he returns, he cannot accept seeing his people in the throes of adapting to the intruding whites, and things fall apart for him: it is not the society he envisioned, and he takes his life. *Things Fall Apart* is a precolonial novel that ends with the coming of colonialism, which triggers Okonkwo's demise. Okonkwo is in any case doomed because of his skewed vision.

Additionally, other writers from different parts of Africa have been highlighted together with their works which also provides an expanse on the African literature and also disputing other thinkers on treating African literature as homogeneous. Thus, Wynne and Scheud (n.d.) further affirm that:

> The dominant writer to emerge from East Africa is the Kenyan Ngugi wa Thiong'o. In *A Grain of Wheat* (1967) he tells the story of Mugo, alone and alienated, farming after having played a role in the Mau Mau rebellion; though he has considered himself the Moses of his people, he has a terrible secret. As Mugo's story unfolds, the novelist works into his narrative other stories, including those of Gikonyo, Mumbi, and Karanja, each of whom has an unsavoury past as well. Ngugi constructs the story around the proverb "Kikulacho ki nguoni mwako" ("That which bites you is in your own clothing"). Later in his career Ngugi, who spent many years in exile from Kenya, engaged many writers in a debate as to whether African writers should compose their works in European or African languages.

To add on, more and more African writers are cited as more and more literature is produced across the vast African continent. This miscellany of literature shows the richness of the continent and how each work addresses a certain aspect in the lives of the different African people at a given time in their lives. To the list, Wynne and Scheud (n.d.) attach:

> Sellassie, Daniachew Worku, and Tsegaye Gabre-Medhin from Ethiopia. Solomon M. Mutswairo, Dambudzo Marechera, Shimmer Chinodya, Chenjerai Hove, Yvonne Vera, Alexander Kanengoni, J. Nozipo Maraire, and Batisai Parwada are among Zimbabwe's writers in English. Tsitsi Dangarembga wrote *Nervous Conditions* (1988), a story of two Shona girls, Tambudzai and Nyasha, both attempting to find their place in contemporary Zimbabwe. Nyasha has been abroad and wonders about the effect that Westernization has had on her and her family, while Tambudzai is longing to break out of her traditional world. Looming in the background are mythic figures, including Lucia, Tambudzai's aunt.

The African literature also provides an array of themes that show the dissimilar-ness of the African languages, cultures as well as complications also regulated by the context and times in which the works are constructed. As such, Wynne and Scheud (n.d.) include that:

> In *The Slave Girl* (1977) the novelist Buchi Emecheta tells the story of Ojebeta, who, as she journeys from childhood to adulthood, moves not to freedom and independence but from one form of slavery to another. Okri blends fantasy and reality in his novel *The Famished Road* (1991; part of a trilogy that also includes *Songs of Enchantment* [1993] and *Infinite Riches*

[1998]). In the novel, which addresses the reality of postcolonial Nigeria, Okri uses myth, the Yoruba abiku ("spirit child"), and other fantasy images to shift between pre-independence and post-independence settings. The spiritual and real worlds are linked in the novel, the one a dimension of the other, in a narrative mode that African storytellers have been using for centuries.

The inventory of the African writers and its works is immense and reaches its tentacles to almost all the corners of Africa. The literature includes the three genres: poetry, drama and prose. In those genres again, the issues pertaining the lives of the African peoples is at a particular time in their lives is acknowledged in the works. For that Wynne and Scheud (n.d.) additionally point that:

> In other parts of western Africa, Lenrie Peters of The Gambia and Syl Cheyney-Coker of Sierra Leone were among the most important 20th-century writers. The novelist Ebou Dibba and the poet Tijan M. Sallah were also from The Gambia. Cameroonian authors writing in English during the second half of the 20th century include Ba'bila Mutia, John S. Dinga, and Jedida Asheri. Writers in Ghana during the same period include Amma Darko, B. Kojo Laing, Kofi Awoonor, and Ayi Kwei Armah. In *Fragments* (1970) Armah tells of a youth, Baako, who returns from the United States to his Ghanaian family and is torn between the new demands of his home and the consequent subversion of a traditional past represented by the mythic Naana, his blind grandmother, who establishes a context for the tragic story Baako is experiencing.

Other than the mentioned countries, writers and their works, there are still more writers from African countries that form part of the list itself. These include prominent writer Bessie Head from Botswana (originally from South Africa), and Wynne and Scheud (n.d.) observe that:

> *Maru* (1971), a novel by Bessie Head, tells a story about the liberation of the San people from ethnic and racial oppression and about the liberation of the Tswana people of Dilepe from their prejudices and hatreds. It is a story of a flawed world and the attempts of two mythic people, Maru and Margaret Cadmore, to restore it to its former perfection. It is also a love story—Margaret, the loathed Masarwa, opens the hearts of Moleka and Dikeledi—as well as a political story—Margaret animates Maru's political vision with love and art. In the end, *Maru* is a realistic story with a mythic overlay in which oral and literary traditions are brought together.

Through Bessie Head's and other already mentioned writers' work, it may be commented that African literature may not be deemed as homogeneous considering the content in each of the works. Moreover, there are writers from Malawi contributing to the list of the writers of African literature. Thus, Wynne and Scheud (n.d.) annotates that:

From Malawi came such writers as Jack Mapanje, whose collection of poems *Skipping Without Ropes* (1998) reflects on his four years as a political prisoner, and David Rubadiri. Other writers from Southern Africa include Fwanyanga M. Mulikita and Dominic Mulaisho from Zambia and Berhane Mariam Sahle.

This overview shows how considerable African literature is and how the writers and their works spread all over the content but not restricted to one cultural context. However, for this section thus far reviewed, little if any, regarding literature from South Africa has been deliberated on, nonetheless, a review pertaining literature in South Africa is featured in Section *2.5 South African Drama* of this study. The next subsection Section 2.4 deliberates on the importance of drama in Africa.

2.4 Importance of drama in Africa

Drama is a critical aspect in people's lives hence realised in almost all societies globally including those in Africa. Mumma (1995) states that, "Literature is a cultural production; by implication, drama is a cultural production" (pp. 4-5). To add on, Aduku (2018) states that "But the greatest attribute of traditional African drama, which it has continued to reflect, is its functionality" (p. 4). A variety of performances in Africa are observed as means to entertain and educate the society, thus, Eni and Otiotio (2013) note that:

In Africa, the oral literature, as in folktales, alongside with music, oral poetry and other communal performance are often employed for social commentary and instruction and also serve as a potent means of affirming group values and discouraging anti-social behaviours. Obviously, African writers have carried over this tradition into the literary genre. (pp. 226-227)

Drama, as one of the core genres of literature, is the mirror of any society as it confirms what is occurring and relays it back at the same society (Moradeyo, 2014). Moreover, drama and theatre are devices utilised to enlighten the general public on issues that concern them in their everyday lives (Moradeyo, 2014). Hence, Pandey and Singh (2017) reinforce by stating that, "Drama can also be used as a means of self- expression and empowerment by people facing hostile political or social circumstances" (p. 67).

Another significance of drama is that as Mumma (1995) explains that, "The theatre or drama form can be particularly suitable for grassroots communication because of its self-sustaining potential, its entertainment function, its flexibility in overcoming language barriers, and its huge capacity for popular participation in message design and planning" (p. 7). Besides that, drama stands to question the ills of society hence Eni and Otiotio (2013) opine that, "In attempting to present universal truth about life, the dramatist creates his work to reflect social themes that appeal stronger to his moral and aesthetic predilections" (p. 233). In essence, the writers, through drama, criticise society by attacking and presenting the debauchery of society in an attempt to change the society's view and follow what is expected of a decent society. Eni and Otiotio (2013) further remark that:

Social criticism often takes on the theme of corruption of morals, artistic and social decadence. Since the plays are also conceived as social documents as well as works of art which record the experiences and events which has helped in shaping a people's way of life, hence their values at critically examining how the society's ideals have been maintained or subverted. (p. 226).

So, it becomes the writer's obligation to write on the disposition of society so that society can learn from the mistakes and change for the better, hence making drama a very crucial property in society. Thus Aduku (2018) remarks "Traditional African drama is known to create cultural re- awakening. It reconnects society and community to itself by re-energizing the relationship between the living, the dead, and yet unborn" (p. 4).

2.5 South African drama

South Africa went through the struggle under the cruel ascendency of apartheid. According to Infoplease (2012), "In South Africa, the horrors of apartheid have, until the present, dominated the literature" (p. 7). Numerous authors including Es'kia Mphahlele, Nadine Gordimer, Bessie Head, Dennis Brutus, J. M. Coetzee, and Miriam Tlali all of them reflect in their writings and in varying degrees the incidents of living in a racially segregated society (Infoplease, 2012). To reinforce on the cruelties attached to apartheid system, the authors produce works that depict the typical lives that the black people were going through. Wynne and Scheud (n.d.) note that:

A common subject in the works of the many South African authors writing in English during the 20th century is the racial segregation, codified as apartheid in 1948, that dominated the country until the early 1990s. In two early novels, *Mine Boy* (1946), by Peter Abrahams,

and *Cry, the Beloved Country* (1948), by Alan Paton, black Africans go to Johannesburg and experience the terror of apartheid.

Consequential to the apartheid regime, the South African authors wrote in protest and produced some of the works that are highlighted in this section. Their works depict the suffering and languishing of the majority black masses in South Africa. Wynne and Scheud (n.d.) annotate that:

In *To Every Birth Its Blood* (1981), Mongane Wally Serote tells the stories of Tsi Molope and Oupa Molope…The world in which Oupa—the son of Mary, Tsi's sister—lives postdates the Soweto uprising of 1976, a time when resistance to apartheid took hold of a new generation and South Africa witnessed attacks and bombings. Because of their experiences with the police, the Molope family becomes more politicized. Serote wants the reader to see the human side of his characters—their vulnerabilities, their uncertainties—while he also wants to demonstrate that it is not an easy matter to make the revolutionary leap. *A Ride on the Whirlwind* (1981), by Sydney Sipho Sepamla, which is set in Soweto, exposes the fearful effects of apartheid.

Thus, the effects of apartheid are being represented through the written works as forms of protest and resistance. The Soweto uprising is a historical event in the history of South Africa and form part of the Serote's work. To the list of South African writers is also the popular artist, Athol Fugard, who is not black but writes for blacks. His works include, *Boesman and Lena*, *Statements*, *Sizwe Bansi is Dead*, *No Good Friday*, *Nongogo*, *The Road to Mecca*, '*Master Harold' and the Boys*, and many more. Wynne and Scheud (n.d.) remarks:

The playwright Athol Fugard in 1982 produced his play *"Master Harold"…and the Boys*, the story of a white boy, Hally, in a restaurant in which two black African men, Willie Malopo and Sam Semela, are waiters. It is a story of a boy's coming of age within the realities of the racist system of South Africa. As the story develops, Hally transfers his fear, love, and hate of his father to Sam, and in the end he treats Sam as he cannot treat his father. The result is to open anew the wounds of apartheid.

Other than Athol Fugard, Nadine Gordimer, a Nobel Prize winner, also appears on the list of prominent South African writers and her works likewise reflect on the lives of the South Africans, their day to day confrontations. Wynne and Scheud (n.d.) reveal that, "The novel *July's People* (1981), by Nadine Gordimer, who received the Nobel Prize for Literature in 1991, takes place in an imagined post-independence South Africa". *July's People* (1981) is a story that deals

with a white couple, the Smales, and their contact with their black servant named July. Through the flashbacks technique, the Smales recreate their past of that world of a suburb in Johannesburg in apartheid time. Wynne and Scheud (n.d.) further state that because of war:

Maureen Bamford Smale flee from their suburban home and went to the north, where these erstwhile liberals come to July's rural home and learn, by their interactions with July and his family and friends, that they cannot move past their former relationship with their servant and cannot see him from any perspective but that of liberal, self-confident white overlords. That hopelessly compromised position is the impasse that Gordimer investigates in this novel.

The novel *July's People* (1981) exposes the master servant relationship amongst other themes in a fictional post-independence South Africa. The novel represents the problems that came with independence and in essence lampoons the whole idea of independence. What then becomes the definition of independence when there is no independence in an independent country.

To the list of South African authors is also J.M. Coetzee who also won the Nobel Prize for Literature in 2003. Coetzee wrote amongst his works *Life and Times of Michael K* (1983), a story that includes an indistinct hero and an unclear geographical and historical background. According to Wynne and Scheud (n.d.), *Life and Times of Michael K* (1983) portrays a war that could possibly be any war, a country that could be any country, a bureaucracy that could be any bureaucracy. Wynne and Scheud (n.d.) further state that:

Through it all, Michael K—a frail, nondescript, mute man of 30, born with a cleft lip—survives, not betraying his past, for he has no past, tied as he is to the unbroken continuity of history. So does Coetzee link apartheid to the ages. The novel becomes, in the end, an affirmation of humanity; the Earth is destroyed, a man is incarcerated, but he will return, crawling out of the dust of ruin, re-creating the Earth, making it grow and fructify.

Regarding literature in South Africa, some languages other than English have also been used in compiling works of literature and these languages include the Afrikaans language. However, because of the history attached to the Afrikaans language, the literature is not given much attention if compared to literature written in the English language. Wynne and Scheud (n.d.) observe that, "Within an African context, Afrikaans literature will be forever on the outside". The Afrikaans literature is somehow isolated and does not seem to fit within the circles of African literature. Wynne and Scheud (n.d.) additionally state that:

As is the case with the language, it is caught in an identity crisis that was created irrevocably by the fiercely defended political and cultural identity of the Dutch settlers who arrived in South Africa in 1652 and whose descendants, together with English-speaking whites, took over the government in 1948, after which the notorious system of apartheid was enshrined in laws that would be demolished only in the early 1990s.

In essence, the history of Afrikaans literature is actually the history of the Afrikaners, a foreign people whose literature is a testament to that state of alienation. Thus, Afrikaans literature does not really occupy significant space in the literature of South Africa as the history of the Afrikaners is connoted by negativity.

This section, 2.5, surveyed the nature of literature in South Africa by highlighting some of the prominent South African writers and their works. The survey shows that majority of the works is anchored on the apartheid era and how it was a challenge for individuals and groups to survive during that epoch. Again, none of the studies has attempted to analyse Ndjavera's selected plays for this study using particularly the Ubuntu philosophy, therefore living a gap for this study to fill in.

2.6 Overview of Namibian literature

Namibia was under South African rule after the Germans handed over the country during the first quarter of 20th century. Jenkins (2014) states that, "For much of the twentieth century, until 1990, the country was a protectorate of South Africa, run as a de facto fifth province, during which time many Afrikaners settled there as farmers, government officials and civil servants" (p. 76). Under the rule of South Africa meant Namibia equally suffered the poisonous fangs of apartheid. Thus, the literature of Namibians is more or less as than that of South Africans as the two countries share the same history of apartheid. The literature is thus characterised by the impact of apartheid though not much is written for Namibia if compared to South Africa. However, Culture of Namibia Forum (2019) observes that, "The literary community in Namibia is relatively small". The issue of the numbers in the literary circles and statistically the general entire population of Namibia's very low numbers could be the reason why there is not much written literature in Namibia for Namibia.

Aduku (2019) observes that "Language is also crucial and central to traditional African drama" (p. 4). Considering the multilingual and multicultural nature of Namibian context, it may be commented that, the literature produced in Namibia is likely to be multifaceted in terms of the languages used in the works. Culture of Namibia Forum (2019) discerns that, "Most literature

in the indigenous languages consists of traditional tales, short stories, and novels written for schoolchildren. Published fiction, poetry, and autobiographical writings appear in both the English and Afrikaans languages" (p. 78).

Moreover, the issue of the languages of writing the literature is further explained by Winterfeldt and Vale (2011) that, "Prior to independence, a considerable number of texts had been published in Afrikaans, and in some local languages such as Oshikwanyama, Otjiherero, Nama/Damara" (p. 93). Other than the mentioned languages, the literature is also inscribed in the German and English languages and Winterfeldt and Vale (2011) claim that "A significant body of German fiction also existed. However, only a few books in English by black Namibians were published prior to 1990" (p. 93). Interestingly, Mwiya (2017) states that:

> For instance: when it comes to literature, it seems that Namibia is Africa's unloved step-child. Why is so little known and said about Namibian literature? Mostly, because Namibian literature is still evolving. A lot of poetry, drama and autobiographical writing has been published, but not much fiction. All of the literature is in English, by the way.

Mwiya's (2017) claim that all of the new literature written in Namibia is in English may be contested as Winterfeldt and Vale (2011) provide that there is a number of literature that is written in the local languages that is not necessarily the English language. Mwiya (2017) confirms that:

> In the past, there have been works by Namibian writers in other languages, for instance in Afrikaans, German, Otjiherero, Damara/Nama and some San languages. Namibian literature before independence was really more an extension of the South African or German literary scene.

The prose genre is still considered as developing if compared to drama and poetry in Namibia. Winterfeldt and Vale (2011) observe that, "The novel is still a relatively recent development in Namibian literature, with poetry, drama and autobiography playing a more dominant role" (p. 93). And examples of such autobiographies that proved to be popular include works such as "Vinnia Ndadi's *Breaking Contract* (1974), John Ya-Otto's *Battlefront Namibia* (1981) and *The Two Thousand Days of Haimbodi ya Haufiku* (1990) by Helmut Kangulohi Angula" (Winterfeldt & Vale, 2011, p. 93).

This initial scantiness of creative writing in English is no longer so distinct as more and more works are seen and now available on the literary scene. Winterfeldt and Vale's (2011) observation note that, "At least five novels, six autobiographies, two volumes of plays and

several collections of poetry come to mind, all written in the last two decades since independence" as of that time. Winterfeldt and Vale (2011) provide the list of the individual works as follows: *Troubled Waters* (1993) by Joseph Diescho, *Meekulu's Children* (2000) by Kaleni Hiyalwa, *The Purple Violet of Oshaantu* (2001) by Neshani Andreas and *A Small Space* (1999) and *To Dream Again* (2002) by Brian Harlech-Jones whilst the plays are found in Terence Zeeman, (ed.), *New Namibian Plays. Volume 1* (2000), *New Namibian Plays Volume 2* (2002). The autobiographies are *Never Follow the Wolf* by Helao Shityuwete (1990), *Tears over the Deserts* by Jackson Kaujeua (1994), *Go and Come Back Home* by Marcus Shivute (1997), *The Price of Freedom* by Ellen Namhila (1997), *Where Others Wavered* by Sam Nujoma (2001), and *A Journey to Exile* by Keshii Pelao Nathanael (2002). The above listed works are those captured in the first two decades since Namibia attained its independence in 1990. Thus, meaning that, if the other decade to the present time is to be considered, then there is more to add to the list of the works.

Winterfeldt and Vale (2011) state that the new Namibian prose represents a multi-facetted image of social disparities in the apartheid and post-apartheid society. The analyses and criticisms contain a number of sub-themes predominantly connected to racial discrimination, political oppression and resistance, cultural arrogance as well as exploitation of labour. "After independence, apart from gender, themes such as neocolonialism, corruption, nepotism, poverty, unemployment, workers' rights, HIV/AIDS, alcoholism, and domestic violence become the focus of attention" (Winterfeldt & Vale, 2011, p. 97). From the above listing of themes, some of the themes such as corruption and cultural arrogance are also prevalent in the selected plays under study.

Namibian literature is largely influenced by the shared traits as those commonly featuring in African literature such as disillusionment. Winterfeldt and Vale (2011) state that, "This idea of unfulfilled expectations is frequently found in African literature written after independence or depicting post-colonial society" (p. 106). After independence, when the black people would be ruling themselves, but then new problems emerge and Winterfeldt and Vale (2011) reinforce that "Independence comes with its own class contradictions and pressing economic realities" (p. 106). These problems usually bring about inequality amongst citizens in an 'independent state' and cause social unrest and anarchy. Hence, Winterfeldt and Vale (2011) comment that "More often than not, authors betray a strong sense of disillusionment with the promises of liberation not fulfilled, a decade or more after the demise of the colonial regime" (p. 97). So, just like any other African country, these themes are also apparent in contemporary Namibian poetry and drama as they mirror what is happening in society. Hence the study sought to

explore how Ubuntu is etched in Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' by delving into the themes that are highlighted in the selected texts.

2.6.1 Studies on Namibian literature

Numerous studies have been carried out regarding Namibian literature and this section considers a few of the studies for reviewing. Shilemba (2018) focused on how socio-political issues are presented in the Namibian society as presented from Philander's two anthologies and in particular, the four selected plays namely: "Election Fever" (2010), "King of the Dump" (2005), "The Porridge Queen" (2010), and "Victim of Love" (2005). Shilemba's (2018) study is significant at raising public awareness regarding socio-political issues that affect communities in Namibia. According to Ngugi (2012), "literature acts as a mirror in which human experiences can be viewed. It stretches the mind, deepens one's experience and heightens awareness of the surroundings. Through literature, communities get to understand themselves better" (p. 60). Shilemba's (2018) study was theoretically bound to Critical Discourse Analysis and Marxist theories.

Additionally, Mlambo and Kandemiri (2015) analysed *The Other Presence,* a Namibian novel by Francis Sifiso Nyathi, and focus was on the articulation of the unsayables in Namibia. Still on the same novel, *The Other Presence*, Hangula (2016) deliberated on the myths surrounding death involving the HIV and AIDS pandemic as presented in the novel. Hangula's (2016) study was framed by the Social Dominance Theory.

Also, Malaba (2015) and Ashikuti (2012) studied particularly poetry in Namibia, paying attention on some of the struggles of the masses in the post-independence Namibia and none employed the Ubuntu framing. It appears, none of these studies has considered the Ubuntu theory and also the selection of Ndjavera's selected three plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'

Additionally, Zhuwarara (2016) interrogated masculinities in selected novels which included Neshani Andreas's *The Purple Violet of Oshaantu*. The study employed four theories namely: Masculinities, African feminism, Stiwanism and Nego-Feminism. Also, Chiruvo-Mushonga (2018) investigated the portrayal of social issues in the Namibian post-independence poetry in English by poets, Kahengua, Molapong and Thaniseb. Chiruvo-Mushonga (2018) employed Socio-historical approach and Postcolonial theory. In addition, Shiyoka (2019) focused on transnationality and interracial marriage encounters in Jane Katjavivi's *Undisciplined Heart* and Trudie Amulungu's *Taming My Elephant*. Shiyoka (2019) engaged Autobiography theory and the

Diaspora and Transnationalism. Furthermore, Iitula (2018) explored the social commitment and the artistic vision in Sifiso Nyathi's oeuvre and used Illocutionary Approach, the African Worldview and Ecocriticism.

Moreover, Kazavanga (2018) focused on the portrayal of poverty in selected Namibian plays by Hangula, Molapong, Thaniseb and Philander. Kazavanga (2018) employed Postcolonial theory and Realism. Nahole (2016) investigated the portrayal of children as participants in the liberation struggle as illustrated in Ellen Namhilla's *The Price of Freedom* and Lydia Shaketange's *Walking the Boeing 707*. In this study, Nahole (2016) engaged the Post-colonial theory in framing the study. Lastly, Zhira (2019) expored feminist consciousness in selected texts and one of the selected texts was The Purple Violet of Oshaantu by Neshani Andreas. Zhira's (2019) study engaged the Radical Feminist Theory.

It appears, from the studies that have so far been reviewed in this section of the study, an assortment of theories has been engaged in each of the studies on Namibian literature: poetry, autobiography, prose and drama. Nonetheless, no study has engaged the Ubuntu theory and particularly analysing Ndjavera's selected plays for this present study, thus living a gap for this present study.

2.7 The importance of playwrights

Playwrights or authors are of great importance in society and their duty is to create scripts. The American Association of Community Theatre (2018) states that "Like other literary artists, playwrights tell stories through the words and actions of characters" (p. 1). Moreover, another importance of playwrights, as described by Adebanwi (2014) is that, they stand in as "social thinkers themselves who engage with the nature of existence and questions of knowledge in the continent – and beyond" (p. 405). In other words, they contribute to the forward propelling of society as they interact with the way people live and query understanding of the people. As such, the writer "should be both a cultural nationalist, explaining the traditions of his people to a largely hostile world and a teacher, instilling dignity to his own people" (Ogungbesan 1974, p. 44).

Conley (2013) observes that "By nature, writers are teachers" and by virtue of being teachers, they literally contribute to the developing of a society as they serve in educating the society. To add on:

Again, writers write because they have something to say to the world. They have a lesson to teach, a lesson so important to them—whether it be moral, intellectual, idealistic, or

cynical—that they've sculpted an entire story for the sheer purpose of *teaching* that lesson. (Conley, 2013).

As writers, they take the responsibility of confronting those issues that affect the development of society and as such, their works tend to vary as societies are not homogeneous but dynamic in nature. Thus, Foucault (1969) observes that "Author's function is not universal or constant in all discourse" (p. 306). Additionally, Conley (2013) alleges that, "Writers and storytellers are the individuals who have designated themselves with the daunting task of recreating the time, place, and characters of whatever era they live in". When the work has been created, actually prompts the society to view life not just from one perspective, but also other angles that would have been depicted in the piece of work. Thus, Austin (2019) additionally comments that, "the ability to sense themes and messages opens us up to another way of thinking".

Writers are responsible members of society and as such, they show commitment in their work as their concern is mainly the wellness of society and consider the past, the present and future generations to come. For that, Conley (2013) claims that:

A literary writer will display what mundane everyday life was really like. By writing a novel, the writer acts to keep their era alive for future generations, so that our children and grandchildren can understand who we really were, and what we stood for.

Thus, the works produced by writers, allows society to understand its past, its present and its future. The only way society or individuals can access such knowledge and or information is by reading through the written literature. Therefore, Austin (2019) remarks that, "Literature allows a person to step back in time and learn about life on Earth from the ones who walked before us". The only way one can learn is by reading what has been collected in books of literature. Thus, the present study sought to explore how the concept of Ubuntu is presented in Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' as these are typical literature texts compiled by a playwright.

2.8 Theoretical Framework

Majority of theories are propounded by specific individuals and some of the theories emerge as a result of criticism or evolution of other theories. Nevertheless, the theory of Ubuntu seems not to belong explicitly to anyone but considered to be "a traditional African ethic or humanist and social philosophy that offers an understanding of ourselves in relation with the world, focusing on people's allegiances and relations with one another" (Du Toit-Brits, Potgieter, &

Hongwane, 2012, p. 5). More significantly, Ubuntu is entailed to foster a means of probable escape from or mitigation of particular egoistic, oppressive, denigrating, and conflictive elements innate in human behaviour emanating from his nature or nurture (Ujomudike, 2015). Furthermore, Ubuntu is expounded as "a philosophical concept that engenders recognition of the humanity of other persons and hence promotes respect while challenging all to create a community that is caring, accepting and compassionate" (Munyaka & Mothlabi, 2009, p. 78). In other words, "We affirm our humanity when we acknowledge that of others" (Du Toit-Brits et al., 2012, p. 5).

According to Ubuntu, a common bond exists between us all and through our interaction with our fellow human beings, we discover our own human qualities (Du Toit-Brits et al., 2012, p. 4). The values embraced in Ubuntu emphasize caring, sharing, reciprocity, co-operation, compassion and empathy in recognition that for human beings to develop, flourish and reach their full potential, they need to conduct their relationships in a manner that promotes the well-being of others (Manda, 2007). Additionally, Du Toit-Brits et al. (2012) allege that "through the spirit of Ubuntu, community relations are improved and social cohesion is promoted" (p. 4). The values championed in Ubuntu are what inform, drive and shape African cultural, social, political and ethical thought and action.

The theory of Ubuntu advocates for collectivism as Du Toit-Brits et al. (2012) note that "is about the 'we' and our ability to accomplish things that we can only do together with others" (p. 5). Thus, Ubuntu expresses the fact that one cannot exist as a human in isolation. According to Bolden (2014, p. 1), "The concept of Ubuntu is an alternative to individualistic and utilitarian philosophies that tend to dominate in the West". The term 'Ubuntu' is a Zulu/Xhosa word, with congruence in many other African languages, and most directly translated into English as 'humanness' (Bolden, 2014; Du Toit-Brits et al., 2012; Ujomudike, 2015; Munyaka & Mothlabi 2009). The meaning of 'ubuntu', however, is conceivably best expressed by the Nguni expression *umuntu ngumuntu ngabantu*, which directly translates to 'a person is a person through other people' (Bolden, 2014). Hence, Du Troit-Brits et al. (2012) reinforces that "You can't be human all by yourself, and when you have this quality – Ubuntu – you are known for your generosity" (p. 5).

Numerous studies have considered Ubuntu as a theoretical framework from different disciplines. The studies include: Du Toit-Brits et al. (2012) applied Ubuntu as a theoretical

framework in their study on distance education. Khoza (2012), employed the Ubuntu Philosophy as a conceptual framework for interpersonal relationships and leadership. Khondo (2007) also used Ubuntu framework in a study on South Africa's public policy. Ujomudike (2015) had Ubuntu as a framing to a study that set to develop an endogenous African conception of Ubuntu as an ethical construct. To add on, Ujomudike (2015) affirms "We attempt to use Ubuntu to countermand the current dominant social paradigm (DSP) of hatred, intolerance, abuse of human rights, dehumanization, exploitation, authoritarianism, poverty, and oppression that plague the human race at the national and international levels" (p. 1). Thus with Ubuntu, "It is about building a network of delicate relationships of interdependence and kinship" Du Toit-Brits et al., 2012, p. 5).

Accordingly, this study is not the first to employ Ubuntu as a theoretical framework but sought to build and add on to the existing studies. Nonetheless, it is more likely the first study that employs Ubuntu as a framing exclusively in the analysis of Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'. This study selected Ubuntu as a theoretical framing based on the merits of Ubuntu tenets that advocate for humanness and are anchored in human relationships. Thus, this study investigated how Ubuntu is etched in Ndjavera's selected plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'

2.9 Research Gap

The research gap that this study identified was that, despite there been many scholars that have produced essential work on Ubuntu and other literary critics who studied Ubuntu for instance, Sindane (1995); Idoniboye-Obu and Whetho (2013); Mbigi and Maree (1995); Ujomudike (2015); Manda (2004); Creff (2004); Matolino and Kwindingwi (2013); (Mahaye, 2018); Musopyoe and Ramose (2007) to mention but a few, very little research has been conducted with specifically the application of the concept of Ubuntu to the analysis of the selected Namibian plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' written by David Ndjavera. Thus, this study investigated the intertwined collectiveness and the extent to which the theory of Ubuntu is embraced in Ndjavera's selected works.

2.10 Summary

This part was on the reviewed literature and the theoretical framework that was selected for this study. Numerous scholars were consulted and it was in this part that a research gap was

established. The next part was on all the methods that were employed to this study from its beginning to the end.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This section, focus was on the methods that were employed in the study from its conception to the end. Creswell (2009) states that, "research methods involve the forms of data collection, analysis and interpretation that the researcher employs in their study" (p. 233). The section thus looked specifically on research design, population and sample, procedure, data analysis as well as ethical considerations.

3.2 Research methods/Design

This research focused on thematic analysis of David Ndjavera's plays: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' A qualitative desktop research design was used for the study. The plays under review were analysed by evaluating characters in the plays and what they symbolise in an African cultural presentation. Each play has different themes and they were critically evaluated by interpreting what the characters in each play portray.

According to Crossman (2017) "qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data that help us understand social life through the study of targeted populations or places" (p. 1). Since this was a literature based study – no field work was carried out, but literary analysis of David Ndjavera's selected texts (plays) was conducted through an examination of other resources relevant to the study. This was validated by several case studies from the African context that provided relevance to the research.

According to Ahuja (2010) "A research design is the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy and procedure" (p. 61). Additionally, Durrheim (2004, p. 29), states that "research design is a strategic framework for action that serves as a bridge between research questions and the execution, or implementation of the research strategy". With these definitions and explanation, it may be commented that, the research design is critical for every research and that it provides a strategic framework for action.

3.3 Procedure

The researcher thoroughly read through the selected plays and at the same time jotting down notes of the pertinent themes relating to the concept of Ubuntu as presented in Ndjavera's 'The

Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'. In addition, the researcher also considered the relevant secondary sources, particularly which featured in the literature review, in augmenting the analysis of the selected plays. The paradigms of the concept of Ubuntu were also part of the analysis and this developed into findings and judgements which were then categorised and presented in narrative form.

3.4 Data analysis

Content analysis was used for the analysis of this study. Elo and Kyngäs (2008) observe that content analysis allows the researcher to test theoretical concerns to heighten comprehension of the data. Additionally, Krippendorff (1980) remarks that, content analysis is a research method which permits the researcher to make replicable and valid suppositions from data to their context, with the intention of giving new insights, knowledge, practical guidance to action and a representation of facts. Thus, this study was outlined by Ubuntu Theory in the investigation of Ubuntu as presented in Ndjavera's selected plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'.as well as making inferences to the reviewed literature. Moreover, content analysis does not involve computing or quantifying patterns, instead, it interprets opinions and viewpoints of numerous subjects (Shruti, 2016), hence selected for this qualitative study.

Thus, this study adopted content analysis and the collected data was arranged into categories which made it easy to manage. The data was then clarified under the paradigms of the Ubuntu Theory. Afterwards, the data was presented in narrative form corresponding to the emerged themes. Finally, findings were then obtained from the analysis and interpretations which then resulted in the formulation of the discussions and the conclusions.

3.5 Ethical issues

The Namibia University of Science and Technology's research rules also require the researcher to adhere to ethical issues, therefore the researcher was committed to respecting the work of the texts to be analysed and treated it with utmost care and integrity. Ethical issues are of significant importance in every research, therefore it was the role of the researcher to meet the ethical requirements for this research. First and foremost, the researcher sought approval from the author, David Ndjavera of the plays analysed in this research. An ethical clearance certificate was obtained from the unit of research and publications at NUST before the study commenced.

3.6 Summary

This section focused mainly on the methods that were involved in carrying out this study from the point of its insemination to completion. Thus, the study adopted a qualitative research design and drew from the population a sample of three of Ndjavera's plays namely: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' The procedure, the data analysis as well as the ethics, all formed part of this study. The next part, Part Four, is on the presentation and analysis of the data.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

In this chapter, the focus was on the analysis of the Ndjavera's three selected plays namely: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' The analysis was informed by surveying the manifestation of the Ubuntu concept, the impact of Ubuntu and how the plays are related, probing the advancement of Ubuntu and its collectiveness. Also, the paradigms of the selected theory, Ubuntu Philosophy, were integrated and formed a part of the analysis. The chapter then ended with a summary.

4.2 Summaries of the selected three plays

The selected plays, 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' are all found in the anthology *Plays for Stage and Schools* (2014) written by David Ndjavera. The synopses present a concise and compact form of the selected texts. Moreover, the synopses also provide the story lines of the selected plays.

4.2.1 'The Evil That People Do' - summary

In 'The Evil That People Do' people in the Namibian society are trying by any means to survive as the cost of living is escalating. Eugene the pastor, who is the main character, unscrupulously procures a church parish and additionally misappropriates the church funds. In the early scenes, Joseph brings money to Eugene that had been collected from the bazaar for safe keeping, fearing that thieves might break into the church office and steal it. Eugene turns out to squader the money and from the play, one learns that he is an alcoholic and his character does not match his profession. A beggar walks in and asks for help as his wife was in labour and urgently needed to be taken to the hospital. Because of his nature of being inconsiderate and insensitive, Eugene bluntly denies help the beggar but instead gives him bread that was mould and stale. Eugene shows no respect for the community he lives in and this issue of disrespecting the people around him is noted in the conversation with the beggar. Eugene infuriates Grace when she tells him that she was pregnant and Eugene tells her to leave. The shameless treatment Grace gets from Eugene forces her in turn to expose him for his dishonest conducts. Before Grace leaves the house, she takes with her Eugene's cell phone and that night calls Eugene's matrimonial wife and informs the wife as well as the church committee of the whole saga of adultery and misappropriations of church money. Eugene's wife comes in the morning from the farm where she lived with their children only to find Eugene sleeping on a couch in the living

room with signs that he had been intoxicated and could not go to sleep in his bedroom. The wife confronts him, but Eugene tries to deny the allegations of impregnating Grace. The play ends when Joseph comes to Eugene to confront him and also informing him that the police was coming any minute to pick him up for fraudulently stealing from the church.

4.2.2 'I'll Marry Who I Want' - summary

In 'I'll Marry Who I Want', the character Kauaa is a victim of arranged marriages as well as child marriages as her father arrays that she be married to a man who is old enough to be Kauaa's grandfather. Kazerandua, father to Kauaa, invites Uncle Sam, who is a brother to Kauaa's mother (Uazenga) that they may discuss the issue of marrying Kauaa to Uvanga the old man. Uncle Sam is against the idea and is in disagreement with Kazerandua. Uazenga is also against the idea of marrying her daughter. Because of the patriarchal nature of the society, Kazerandua instructs Uazenga to tell her daughter that she would not be returning to school but getting married to Uvanga. Kauaa protested and resisted at the same time the idea of her to get married as she preferred to complete her studies first. The society in deeply rooted in their culture and Kauaa's refusal to marry the fifty-year-old man was a sign of disobedience. The presence of Uncle Sam threatens the fulfilment of personal aggrandisement on the part of Kauaa's father who then uses witchcraft to get rid of Sam. Kazerandua seeks the services of Ngora the witchdoctor who immediately eliminates Uncle Sam. With Sam now absent from the scene, Kauaa is eventually forced by her father and the village chief, who also has interest as he has been promised a share of the bride wealth by Kauaa's father. Kauaa's mother tries to plead with Kauaa's father to spare Kauaa but unfortunately the culture does not allow women to take part in voicing in their community. Kauaa seeks help from authorities by writing a letter to the Ministry of Child Welfare where she reported her case. The play ends with the exposition of how Uncle Sam was killed by Ngora under the instruction of Kazerandua.

4.2.3 'Burning Issues...'- summary

In the play 'Burning Issues...' the dysfunctionality of the law enforcement unit is exposed through an interview between a journalist and a Public Relations Officer (PRO) and scenes within scenes is the style employed in presenting the story. The interviews reveal that there are serious concerns pertaining abuse of office power, negligence and incompetence by the police officers in the charge office. A man walks in to report his case of being attacked and carjacked. It takes forever for the police officer on duty to attend to the man who is said to have three broken ribs and a skull fracture, all he needed was a police report for him to be attended at the hospital. This is followed by a scenario of a woman who comes to report the death of her sister

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that had happened at their home. She wants the police to assist her so that the body of the sister can be transferred to the mortuary. Unfortunately, the officer on duty in the charge office is busy attending to another civilian whom, from the conversation, are not in agreement. The officer then attends to the woman but the way he talks shows no respect at all. The officer tells the lady to go home and promises her that he would call her, but as the woman leaves, the officer throws away the paper with the woman's contact address and gets busy using the charge office phone chatting with his girlfriend. Another incident is that of Ed, Eddy and Edison who have been robbed and stripped about a hundred metres from the police station where they go and make a report. Regrettably, the lady police officer on duty that particular day at the charge office could not speak in English but sitting in the position of helping people coming to the charge office. The lady police officer could not help the three young men. Then another Sergeant Kempten appears after being summoned by the female officer in her native language and from the sergeant the audience learns that the female police officer was a former combatant who had fought for the country's liberation in exile. Instead of helping the trio, Sergeant Kempten instructs them to report their case to Wanaheda police station which was ten kilometres away since they resided in Dolam location. A number of police admit guilty of misconduct but always get away with crime as they are the ones in authority. These issues are made known to the public through the probing interviews and possible solutions are drawn on how to deal with the guilty ones. The last scene is that of Mr Gaseb who is falsely accused of domestic violence, homicide, a criminal, passion killer. The police officers just think of arresting Mr Gaseb without even giving him the chance to say his story Mr Gaseb is hit in the stomach and when he recoils one of the officers puts handcuffs on him and takes him away whilst he is screaming and swearing. The play ends with the Public Relations Officer agreeing to bring about change within the police officers after admitting to have seen the world with different eyes.

4.3 Manifestation of Ubuntu

The Ubuntu concept, as already discussed in Chapter Two of this study is a trend that has the human subjects at the centre and advocates for their mutual understanding and living harmoniously with each other. In the selected plays, 'The Evil That People Do'; 'I Will Marry Who I Want'; and 'Burning Issues…' strands and grains of Ubuntu are observed, though dominated by tainted oddities prevalent in some of the characters. These oddities to some extent attract the criticism of Ubuntu hence Bolden (2014) states that there is an enormous disparity between the espoused philosophy of Ubuntu and the lived experiences of people in communities. Nonetheless, this section focused mainly on the manifestation of Ubuntu as presented in the selected texts.

In the play 'The Evil That People Do', though the title flags precisely what to expect in the play, but then there are traits as well that are not immoral and represent the peculiarities associated with Ubuntu. For instance, Joseph in Scene One, represents a character who is upright and sensible hence he does not leave at the church office, the money (for the church) raised from a bazaar, but instead shows concern for its safe keeping. Joseph takes the money to Eugene, who happens to be the pastor. Thus Joseph says to Eugene:

> Duty calls, Pastor. I am on my way home, but I thought it wise to not leave the money from last week's bazaar in the office. You know it's Friday and the thugs in this godforsaken township of ours will break into anything, even church office. (p. 28)

The words in the above quotation, reveal devotion and loyalty in Joseph's character, that of one who minds important issues in life such as that of working in a church office. This provides a typical paragon of Ubuntu in practice. If Joseph was careless, he could have simply left the money at the office and at the same time at high risk of being stolen by burglars. Thus, Joseph advances through his character values associated with Ubuntu as already observed by Manda (2004) that the values espoused in Ubuntu emphasize caring, sharing, reciprocity, co-operation, compassion and empathy in recognition that for human beings to develop, flourish and reach their full potential.

Moreover, in Scene Three of 'The Evil That People Do' the way Grace reacts to Eugene's treatment to the Beggar confirms the presence of Ubuntu. Eugene is indecorous and repulsive to the Beggar and Grace notices the insolence in Eugene thus comments, "…Baby, that was a bit harsh. At least you could have offered the poor guy taxi money. I can't imagine what will happen to the poor lady" (p. 40). Her character reveals a sensitive person, one who feels for others and does not wish ill for others. For that, Grace's character concurs with Creff (2004) who notes that in practice, Ubuntu is commonly expressed through humaneness. Grace envisages the suffering the couple is likely to endure when the wife of the Beggar gives birth in an unconducive environment and that Eugene could have just given them as little as taxi money instead of sending the Beggar away. That proclivity to feel for the next person is a quality attributed to Ubuntu.

Additionally, Grace fathoms the insensitivity in Eugene as he makes acerbic reference to his wife and mother of his children. Grace observes the weakness in Eugene of talking mouldy of a woman whom he joined in matrimony and with contempt yet he is supposed to speak highly about the woman. Grace is astounded by Eugene's arrogance and thus comments:

My goodness, I know you are no saint, but I never expected you to be talking like that about someone that conceived three children for you. You are rotten to the core, Eugene or Stone or whoever you really are. (p. 42)

It may therefore be commented that Grace's ability to see the need for respecting one another illustrates a trait associated with the concept of Ubuntu. Her sensibility distinguishes her from the patronising character of Eugene. Critiques like Matolino and Kwindingwi (2013) note that Ubuntu does not make all people equal. This can still be contested, given the characters Eugene, Grace and the Beggar. The three can never be equal by virtue of their social status and responsibilities as well as their biological make up.

Given any society, there may not be a possibility of equality as humans are not the same and as long as there are leaders giving commands and driving the masses, hence the in equality represented by Eugene, Grace and the Beggar. But Ubuntu only calls for those traits that make one sensitive and considerate of the next person as observed in the character Grace as she points out to Eugene's insensitivity.

Joseph's use of diplomacy in delivering the message of Eugene's alleged theft of church money also stands as an Ubuntu motion. Joseph uses tact in order to avoid direct confrontation to Eugene in Scene Five and therefore says "Well Father, with all due respect…I am sorry to inform you, but allegations made are against you…" (p. 49). Thus, Joseph takes caution in telling Eugene about his accusations showing Ubuntu through diligence. This further reinforces Mokgoro's (1997) assertion that Ubuntu is an influential component in the creation of insights which shape social conduct. Joseph could have just confronted Eugene without using diplomacy and that could have flared Eugene's temper. Joseph considered the Ubuntuness of putting the human being central in all conduct as enumerated by Sindane (1995). So, because of Ubuntu, Joseph selected the most appropriate way to deliver the depraved news to Eugene.

In 'I'll Marry Who I Want' once more, aspects pertaining the concept of Ubuntu are also represented. Ubuntu calls for appreciation of each other, helping each other as well as passing on and sharing of important knowledge that helps people in life. Thus with sharing, an element related to Ubuntu is that enacted. This is evident in the play 'I'll Marry Who I Want' when Sam says "That is true. My sister makes the best omaere I know…She has even taught my wife how to prepare it" (p. 59). The concept of sharing shows the unity amongst people in a community and permits the dissemination of essentials in life. This echoes Ujomudike (2015) who notes that Ubuntu is a way of life that determines human personal and social actions in the cultural,

political and economic domains of life in society. Again, Uazenga's actions point to the traits associated with Ubuntu philosophy. Thus, through sharing the knowledge on how to prepare omaere, Uazenga fulfils the Ubuntu value of sharing and Uncle Sam that of reciprocity by complimenting her sister for being a good teacher.

The manifestation of Ubuntu is observed through a variety of configurations in 'I'll Marry Who I Want'. This cements what Ujomudike (2015) notes that Ubuntu is a value system or a way of life that determines human personal and social actions in the cultural, political, and economic domains of life in a society. The various forms and circumstances show how grand Ubuntu is as it advances on almost all facets of the black people's lives thus buttressing Mwase's (2013) contention that Ubuntu refers to the interdependency of human beings. In this instance in Scene One, Sam fights for the prevention of child marriages against Kauaa who is being forced to marry an old man and says, "Mark my words, I Sam will make sure that Kauaa gets what she deserves, education and a good standing in this community, and nothing or nobody will stand in my way even if it kills me" (p. 63). Nonetheless, Sam's words may be described as a typical example dramatic irony as he is eventually eliminated by Kazerandua in order for Kazerandua to satisfy his greed. Sam's sincere fight for the good of his niece is a signal to a trait associated with Ubuntu where goodness is always possible by being sensitive and considerate to other people next to one. This resonates with Manda (2004) that Ubuntu's values include emphasis on benevolence and empathy in the recognition for human beings to develop, flourish and reach their full potential. If only Kauaa is given a chance, she can do better in school and in future look after her parents.

Also in the play 'Burning Issues…' features of Ubuntu are prevalent as seen through the characters. The task being carried out by the journalist to unmask the horrible and aggressive side of the police officers, is an act that may be deemed associated with Ubuntu. The aim of the task is to put right what may be affecting the positive advancement of societies. The journalist begins the programme by saying, "Ladies and gentlemen, fraternal greetings to you all. Welcome to our investigative program where we look into issues within our society that need rectification to ensure a sound and stable environment for all" (p. 122). The use of the word "fraternity" denotes an aspect of being communal and an attempt to establish kinship that of being of the same family with those listening or watching the investigative programme thereby advancing Ubuntu. The journalist thus fulfils Mbigi and Maree's (1995) proclamation that Ubuntu is likened to the metaphor that describes the significance of group solidarity on survival issues, not individual self-reliance. The programme calls for a collaborative effort in discussing

the problem at hand, in this case negligence and incompetence on the part of the police officer at the charge offices, and coming up with amicable solutions to the problem.

Moreover, in as much as the police officers are not diligently attending to people who come with different problems to the charge office, but other times in rare cases though, the officers tend to reminisce on being responsible people and retort positively and with intention to help ungrudgingly. This is observed in Scene Three of 'Burning Issues…' when a woman is trying to report the death of her sister but is not given attention and only after the police officer is done talking over the phones and learns about the death, "Okay. Well why, didn't you say so in the first place? I don't deal with that directly. There is a special unit that works with such cases. How did she die?" (p. 128).

Thus, from the enactment of the scene of the woman reporting the death of her sister, the journalists intervene by interrogating why such acts by the police officers in the charge office are ignored and yet they affect people every day. This is evident in 'Burning Issues…' Scene Four when the journalist thus comments:

Viewers, what we have just transpired is every day practice inside our charge offices. The voiceless remain silent and the law practitioners who are supposedly the custodians of the law and order on a daily basis get away with such practices. (p. 130)

The journalist's probing of the ineffectiveness of the police officer at the charge office may be interpreted as a gesture of trying to remedy the problem that is affecting society. Therefore, if the problem is tackled and stability is possibly restored at the charge office, then it goes unsaid that Ubuntu would be prevailing. In essence, Ubuntu becomes significant as suggested by Mokgoro (1997) that Ubuntu is an influential component in the creation of insights which shape social conduct.

Though the selected three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' all reveal some of society's evil features, it has been established that the plays also on some occasions depict features that are associated and aligned to the tenets of Ubuntu. Thus, this section 4.3 of this study, focused and discussed the manifestation of Ubuntu as presented in the selected plays.

4.4 Impact of Ubuntu and how the plays are related

It has already been established in the previous section (4.3 manifestation of Ubuntu) that the three plays have at some instance revealed in specific scenes, the presence of Ubuntu.

Interestingly, the violation of Ubuntu tenets appears more prevalent and eclipses the instance when Ubuntu is adhered to. This reiterates Louw's (2001) acknowledgment that the claim that Ubuntu exists is not necessarily to claim that it is the compassion that it captures, obtains or obtained always and everywhere in African societies. Nonetheless, this section (4.4) established how the selected plays are related bearing in mind the paradigms of Ubuntu and Creff (2004) notes that Ubuntu encompasses sound moral values.

Firstly, the selected three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' all centre on human relations and expose the type of relationships that typify everyday life as humans interact. In 'The Evil That People Do', the play confronts the challenges that society is encountering as a result of churches mushrooming all over the country and insincere church leaders that consider the church as business. Thus, such leaders as the character Eugene who is phoney ends up misappropriating church monies and at the same time, is a character that may possibly be labelled as promiscuous and a womaniser. The irony of it is that, in Scene One Eugene states that:

> The one thing I cannot condone from these pastors is that they actually use, abuse and corrupt our women. And they get away with it. Why those dumb girls fall for the lies and deceit of these foreign people I cannot fathom. Many of them fall prey to lies and promises of a good and blessed life only until the pastors have sucked them and have robbed them of their youth, money and innocence. My heart bleeds for them, believe me, it really does. (pp. 30-31)

The above words from Eugene would make one to see wholesomeness in Eugene, yet the accusations he renders on the foreign pastors is actually the description of his own conduct. Thus, Eugene's character struggles from Ubuntu deficiency yet Ubuntu entails the creation of insights which shape social conduct (Mokgoro, 1997).

The absence of Ubuntu in society would lead to church leaders of this nature, who do not care about the people they are leading but only care for their personal aggrandisement. Characters in society who are self-centred, tend to forget and ignore all that is associated with Ubuntu, the need to consider people surrounding one, hence Gaylard (2007) comments that the traditional wisdom of Ubuntu reaffirms the central principle that one does not live for oneself, or in isolation from others but, as Mbigi and Maree (1995) put it that Ubuntu is a metaphor that designates the importance of group solidarity on survival issues, and not individual self-containment.

Moreover, Eugene violates the Ubuntu tenets, not out of ignorance but does so calculatingly, yet Manda (2007) states that Ubuntu is based on the reality of interdependence and relatedness and that it is a philosophy that finds its roots and meaning in humanity. To him, the idea of thinking about the next person is not something forming part of his character as he seems not to care and does not see how interdependency is part of his life. For instance, in Scene Three, he says that:

> Well, since I am not that old I occasionally indulge in the ritual of the good old days. (*Puts on an afro wig to disguise himself*) This is just to keep my enemies at bay. One cannot be too careful you know. I am a man of the cloth. (p. 38)

Eugene's behaviour may be equated to that of an impostor, he is aware that his actions do not tally with the duties ascribed and expected of him as a man of the cloth. Eugene, through his actions, grossly violates the tenets of Ubuntu wittingly. He is conscious of what he is doing and is literally hiding behind his acclaimed post as a pastor of the church observed when he says:

> What will the congregation say and think of me if I was to be seen in a disco drinking and possibly in the company of a pretty girl? I couldn't say I am doing house calls or recruiting new members for the church, could I? (p. 38)

Eugene's heart craves for the earthly desires and yearns for materialistic provisions which are all idiosyncratic of anti-Ubuntu canons, yet Ubuntu, as Creff (2004) states that it encompasses sound moral values. His worries are about what people would think or say about him in the event that they find out that his true colours are that of a fiend. He is worried about his impressions to people but not about his inner morality and inner being. Eugene literary holds no morals at all if observed from an Ubuntu perspective.

Moreover, Eugene's comportments lack generosity, yet according to Du Troit-Brits et al. (2012) generosity is a quality associated with Ubuntu. As a pastor, he is expected to help people in need where he can which according to Creff (2004) that element of Ubuntu is commonly expressed through humanness. However, his meanness is observed whenever he chooses not to deliver what is expected of him. Even the bread which he gave the Beggar is "bit on the smelly side" (p. 40) was not a gesture of benevolence but rather may be interpreted as a means of good riddance on the Beggar. The way Eugene treats the Beggar is an indication of malice and malice is an attribute that is anti-Ubuntu. Eugene's spitefulness is noted from 'The Evil That People Do' Scene Three where he says to the Beggar:

Man! Do I look like the Salvation Army to you? You got your lady pregnant, now she is in labour so you deal with it. Begging for food is acceptable even at this ungodly hour, but that I should transport a woman that that has gone into labour in my car is farfetched. Just go try your luck somewhere else…Just who the hell do these people think I am, the bloody Red Cross? (p. 40)

Eugene's words to the Beggar are symptomatic of transgression as the words are crude especially if they are considered to have been uttered from the mouth of a man of the cloth, who should be exemplary. The language he uses shows no respect and his choice of words demean him to the level of an undesirable character.

The other occasion when words are misapplied by Eugene is when he talks imperfectly about his wife (Scene Three, p. 42) and the profanity when he discovers that Grace had taken his phone: "Damnit! That little slut must have taken my cell phone" (p. 44). He essentially forgets his responsibilities as a pastor in a community with people who have varying challenges and that his choice of words would affect his reputation. He is supposed to lead by example, but for this characteristic, he fails dismally. Hence, through his poor language, Eugene defiles the tenets of Ubuntu.

In 'I'll Marry Who I Want', again the gross violation of Ubuntu is observed by reading through the characters' dialogues. Ubuntu calls for one to be sensitive about the next person's feelings and advocates for diligence, empathy and compassion amongst all other good qualities associated with human interaction. Hence, Mokgoro (1997) describes Ubuntu as an influential component in the creation of insights with social conduct. However, in the play 'I'll Marry Who I Want,' Kazerandua and the village chief prove to be violators of the Ubuntu tenets. They are aware that what they are doing is not proper but take advantage of their positions in society and exploit the weaker ones yet Ujomudike (2015) states that Ubuntu as a value system determines human personal and social actions in the cultural, political and economic spheres of life in society. Greediness is equated to individualistic motives and Ubuntu does not consent that but rather communalism. On the other hand, according to Bolden (2014) the concept of Ubuntu is an alternative to individualistic and utilitarian philosophies that tend to dominate in the West. Thus, in this African context, individualism may not be easily adopted as it is anti-Ubuntu and instigates glitches in society as illustrated in the play 'I'll Marry Who I Want'.

Kazerandua wants his daughter Kauaa to marry an old man so that he gets bride price in order to replenish his wealth as he is living in abject poverty. Kazerandua's actions render him a character who is insensitive and lacks empathy as he does not contemplate on how life would

be for his daughter after marrying the old man. On the other hand, Ubuntu is all about how people should relate to each other (Bolden, 2014). Besides, Kazerandua does not consider the daughter's feelings towards that move, instead he just imposes and does not want any resistance.

Even when Sam tells Kazerandua the importance of allowing the young girl, Kauaa, to finish school and how Sam would fight that the girl is protected from the father's imprudent thoughts, Kazerandua is adamant, "Well, I have my law. It is my traditional right to decide about her [Kauaa's] future…I am her father for god's sake and what I say, goes" (p. 62). Kazerandua lacks respect for others and is only concerned around fulfilling his personal desires, hence not caring about other people's feelings, future and life. He is also inconsiderate, bearing in mind that the man, Uvanga, to marry Kauaa, is exceedingly old compared to the tender girl's age as noted when Kauaa says "This man? But he looks like my grandfather…Polite? You bring me a man as old as Methusalem to marry me, and you expect me to be polite" (p. 77). Thus, Kazerandua acts as an antagonist of the Ubuntu philosophy.

As a result of the contravention of the Ubuntu tenets, friction is observed amongst the characters as the powerful try to exert their power on the powerless, and the powerless on the other hand, trying to fight for their rights as humans who deserve respect and recognition. Kazerandua lacks affection as his ego only makes him think about himself, yet that personality brings about friction between him and the trio (Sam, Uazenga and Kauaa). Kazerandua lacks co-operation, yet it is an Ubuntu component as designated by Manda (2004).

Also, the flouting of Ubuntu tenets is observed when one diligently inflicts or causes harm on the next person when Ubuntu is all about harmonisation, coherence and affection. This then fortifies Louw's (2001) acknowledgment that Ubuntu is followed religiously in society, there are those set to contravening the Ubuntu tenets. Kazerandua is entrapped on the contrasting side of Ubuntu as he consciously consults Ngora, the witchdoctor, in Scene Three and seeks his services which result in the death of Sam. Emanating from selfishness, Kazerandua does not hesitate to have Sam killed through Ngora's powers as he accuses Sam of being a barrier to Kazerandua getting what he wants, "I want him dead! With him out of the way, I can get what I want…" (p. 73). Indeed, Sam dies, however, still Kanzendarua does not succeed in marrying his daughter to Uvanga, as more and more impediments and complexities emerge in the process.

Moreover, Ngora's acceptance of Kazerandua's malicious plea to destroy Sam also exhibits the absence of Ubuntu as Ngora conspires in the act of getting rid of Sam. The uniting of Ngora and

Kazerandua is not customary in Ubuntu philosophy as a problem cannot be solved by creating another. As observed by Manda (2004), that the values espoused in Ubuntu emphasize among other issues, reciprocity and empathy, in recognition that for human beings to develop, flourish and reach their full potential. Nonetheless, in this case Ngora and Kazerandua lack empathy and kill Sam. Of which Kazerandua and Sam's differences could have been solved amicably if Kazerandua had opted for an Ubuntu approach to clear differences. Even with the village chief, aggravated by greed, he cunningly appeals to Kauaa to marry Uvanga:

(*To Kauaa*) Child, I for one understand that you are shocked at this moment. It is the first time you meet Uvanga. It is natural that you must behave the Way you did…Let me assure you, after a short while with him, you'll realize that he is not that bad, you will love the idea of being married to him. I know what I am talking about. My wife also had the same reaction when we were introduced, but look how happy she is now. (pp. 77-78)

In as much as the village chief tries to apply diplomacy, in this instance the diplomacy may not be deemed positive as the chief has a hidden agenda: if Kauaa agrees to marry Uvanga, then the chief will get a portion of the bride price as previously promised by Kazerandua. Thus, the chief like Kazerandua and Ngora, their characters are deemed anti-Ubuntu as their way of reflecting, combined with their behaviour, add up to underdevelopment of the society as their intentions are insensitive and destructive in nature.

In the play 'Burning Issues…' the police officers at the charge office are there to readily avail themselves to the public whenever a problem arises. Nevertheless, at any given time, the police officers seem to be preoccupied with 'other' businesses, hence distracting them from executing their duties. As a result, the police officers' actions exhibit the absence of Ubuntu as they do not care at all about the people that come seeking help at the charge office. Nonetheless, caring is actually one of the tenets of Ubuntu as stated by Manda (2004).

In Scene Two, when one of the civilians got into the charge office to report a case but is given the answer by the police officer "Can't you see I am busy?" (p. 123). The civilian had bandages and blood all over his clothes and all he wanted was to report the case of being attacked by thugs. The thugs had hurt him and then ran away with his car and also for him to get a report that would facilitate for his treatment at the hospital. Something as simple as preparing the report was not possible with the officer on duty that particular time, he was told that "Now do I look as if I really care? If you cannot wait until I am ready for you, you are welcome to go try your luck at another charge office" (p. 124).

Thus, the officer fails to conform to the expectations of Ubuntu, hence being insolent and coarse to the civilian. The officer's character contradicts Creff (2004) who notes that in practice, Ubuntu is commonly expressed through humaneness that results in entire communities sharing an individual's joy and pain. The police officer seems to be unmoved and sees no purpose in urgently helping the civilian "even though the gentleman had three broken ribs and a skull fracture" (p. 126) and all that deficiency may be pointed to the privation of Ubuntu.

Additionally, no matter what the circumstance, absence of Ubuntu is always visible by the altercations and tense atmospheres that are created every time someone walks into the charge office for assistance. It appears the police officers are forever busy as revealed again in Scene Three when a woman walks into the charge office to report the death of her sister who had died at home. The woman is told:

> (*Very harsh*) I am busy, here take a seat and wait for your turn…Lady you are going to have the sweet Jesus out of me in a moment. You cannot just walk in here and demand to be assisted. Sit down and wait like everyone else. (p. 127)

The police officer's character may be described as that of a person who is patronising as he has an upper hand and literally having more power over the woman, hence his insensibility exposed. As Manda (2004) observes that the values espoused in Ubuntu include co-operation and empathy in recognition for human beings to develop, flourish and reach their full potential. But with the police officer, it appears that co-operation is in deficit and much shortage is also prevailing in empathy, hence being callous and domineering.

Another aspect with regards to misconduct on the part of the police officers even when outside the charge office is noticed in Scenario

6 when the police are just after harassing and arresting people. The way the police conduct themselves when they are on duty does not conform to the tenets of Ubuntu particular when they go to Mr Gaseb to arrest him. The police had earlier on received a call and when they get to Mr Gaseb's house, they do not put an effort to establish the truth of the matter. Mr Gaseb tries to explain the story to the police but the armed officers do not give him a chance at all noted where it reads "Who gave you permission to talk? You passion killer. You are all scum" (p. 144). All they want is to effect arrest and not willing to hear the other side of the sorry, thus violating the Ubuntu value of reciprocity as stated by Manda (2004). The police even accuse Mr Gaseb "this man is criminal" (p. 144) and they further assault him "(*He hits him in the stomach and when he recoils he puts handcuffs on him*)" (p. 144). All these forms of brutality are against

the tenets of Ubuntu, even if Mr Gaseb might be wrong, but he does not deserve to be treated like an animal, with Ubuntu there are ways of dealing with such a scenario that maintains dignity on both parties, the law enforcer and the law breaker.

After reflecting on the selected three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' it appears that violation of Ubuntu tenets is a common factor in all three plays. Also, the defilement of Ubuntu at any moment results in people misunderstanding each other and a society that seem to be chaotic as observed in 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'. Moreover, in such a society, peace and order cease to prevail as instability will be the order of the day. Lawlessness becomes part of such a society and everyone would be doing anything anyhow without considering the repercussions and the impact it has on the next person and the society at large. Accompanying all these societal ills is the issue of lack of respect as everyone will just be concerned about self and personal gains promoting individualism which is a tenet that is anti-Ubuntu.

4.5 Advancement of Ubuntu and its collectiveness

At some instances, not plenteous though, the advancement of Ubuntu is discerned in the selected three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' The modest times the Ubuntu is appearing in the plays has an immense objective meant to contrast malevolent and virtuous in society. At all occasions where Ubuntu is absent, the scenario is encrusted by confusion, commotion and chaos. For instance, in 'The Evil That People Do' Eugene's misappropriation of church monies end up in him facing the wrath of law. Secondly in 'I'll Marry Who I Want', Kazerandua kills Sam and the secret is made known and at the same time the human rights people from the ministry would be coming to confront him for violating Kauaa's rights. Lastly, in 'Burning Issues…', the journalist through his investigative programme manages to expose some of the instances of incompetence on the part of the police officers and successfully changes the mind of the Public Relations Officer (PRO) who initially justifies every offense labelled against the police officers but eventually consents to change in the end by saying, "I am compelled to agree with you. I am now actually looking at the world with different eyes. It never occurred to me that the situation has deteriorated like this" (p. 121).

The main idea behind short-lived instances of Ubuntu could be to provide just a glimpse of what society would be similar to if Ubuntu philosophy was allowed to prevail. As noted earlier on by Ujomudike (2015) that Ubuntu is a way of life that determines human social and personal

actions in the cultural, economic and political domains of life in a society. This may be interpreted as that; Ubuntu knows no boundary as its tentacles seem to touch almost all elements on which human life revolve. The following passages focused on exploring the advancement of Ubuntu in the selected three plays.

In 'The Evil That People Do', the character Joseph advances the tenets of Ubuntu through his character and conduct. As a church clerk, he exhibits a quality of being responsible by making sure that church money is not misdirected by taking the money to the pastor's house, "I am on my way home, but I thought it wise to not leave the money from last week's bazaar in the office" (p. 28). Joseph's diligence is a form of the advancement of Ubuntu as he is aware of possibilities of the money being lost to "thugs" and in turn the whole church congregation would be affected in the event that the money is stolen. The irony of it is that Joseph actually hands the money to a deceitful 'thug' who hides behind the title of being a pastor. It is through Joseph who represents tenets of Ubuntu that it becomes inevitable that good will always prevails over the bad, hence Eugene facing the consequences of embezzling church funds.

Also the character Grace, though being mischievous by being involved in an intimate relationship with a married man, Eugene, she, at some point, advances the tenets of Ubuntu when she reproaches Eugene for mistreating the Beggar. Thus, Grace singles out to Eugene the unfitting reception he had given to the Beggar "Baby, that was a bit harsh. At least you could have offered the poor guy taxi money. I can't imagine what will happen to the poor lady" (p. 40). These words by Grace show the type of person she is, one that cannot possibly have been contrasted to Eugene as they are truly worlds apart. Grace is typical of what Creff (2004) notes that in practice, Ubuntu is commonly expressed through humaneness, and humaneness is what Grace exhibits. Grace's empathetic nature sees the advancement of Ubuntu as through her, society may learn the importance of feeling for others and the need to be compassionate and considerate, all of which are tenets ascribed to the Ubuntu philosophy.

With the play 'Burning Issues…' the advancement of Ubuntu is also posed through the journalist and his investigative programme. By commencing and hosting that programme where pertinent issues affecting society are discussed is in itself a gesture ascribed to the tenets of Ubuntu as the programme is meant to identify the problem, discuss the problem and come up with possible solutions to curb the problem. This is evident from the play's Scene One when the journalist says "Welcome to our investigative program where we look into issues within our

society that need rectification to ensure a sound and stable environment for all" (p. 122). The bottom-line is to live in a 'stable environment' and this can only be possible when people in society collaboratively work towards the same goal and all pulling in one direction hence living by the obligations of the Ubuntu philosophy.

In this case, the play 'Burning Issues…' is around the misconduct of police officers in the charge office and thus, the PRO (Public Relations Officer) is engaged in the programme to answer to questions in the process of probing the problem with the aim of reaching an amicable solution at the end of the day. In essence, the journalist is furthering the Ubuntu philosophy through his programme set to bring sanity to society. Thus, the journalist is fulfilling the Ubuntu philosophy observed in his work hence echoing Broodryk (2002) and Mbigi (1997) who observe that the common theme in the advancement of Ubuntu is the intertwined collectiveness to drive a common social agenda that permeates into every aspect of human life. Hence the need to rectify the problems at the charge office where people rush to seek help from the police officers all the times.

The PRO starts off by being defensive to the offenses being labelled against her police officers and at one point would even attack the government subtly by saying "My deepest feelings of remorse goes toward the victim, but we are understaffed and as you know the police force does not pay so much so the level of loyalty to the job is measured against the income" (p. 126). However, the PRO realises at the end of the play that the tribulations being practised by her police officers were essentially destroying the society hence her sudden change is another way of advancing Ubuntu philosophy. The idea of seeing the bad and deciding to help in bringing about change for the betterment of society is in itself advancement of Ubuntu as it calls for a collaborative effort.

It appears, the advancement of Ubuntu is visible in the selected plays as evidenced by the passages in this section of the study. It could be that Ndjavera wrote the plays with the intention to teach society on the importance of Ubuntu if ever society chooses to live peacefully and harmoniously. Also, with the advancement of Ubuntu in the three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' it is shown that once the Ubuntu philosophy is followed, it automatically calls for a collaborative effort where everyone has to take part as well as being sensitive and considerate about the next person and the society at large. In a study, Gaylard's (2007, p. 275) comments that *Down Second Avenue* "encapsulates the

traditional wisdom of Ubuntu and reaffirms the central principle that one does not live for oneself, or in isolation from others". In essence, this idea of moving away from individualism is what Ndjavera is also advocating for in his selected plays fulfilling Gaylard's (2007) remark above. Through the plays, particularly on the advancement of Ubuntu, it is evident that a society that would follow Ubuntu could progress at a faster rate as misunderstandings are minimised and where problems arise, they are mitigated in a way that allows involved parties to still be able to continue with life.

4.6 Summary

In the previous chapter, Chapter Four, focused on the analysis of the Ndjavera's plays namely: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' The analysis was informed by surveying the manifestation of the Ubuntu concept, the impact of Ubuntu and how the plays are related, probing the advancement of Ubuntu and its collectiveness. Also, the paradigms of the selected theory, Ubuntu Philosophy, were integrated and formed part of the analysis. The next chapter, Chapter Five, was on the conclusion and recommendations. It also served as the ending chapter for the entire study.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The previous chapter, Chapter Four, was on the analysis of the data that were collected through the reading of the selected texts: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' This chapter, Chapter Five, is on the conclusions and recommendations of the study. It also serves as the chapter that ends this study.

5.2 Conclusions

This study attempted an investigation of Ubuntu in David Ndjavera's selected plays namely: 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' The study had one main objective and an additional of three sub objectives. The main objective was: To explore extensively the concept of Ubuntu within and beyond the borders of Namibia through the analysis of David Ndjavera's plays: 'The Evil That People Do'; 'I Will Marry Who I Want'; and 'Burning Issues…'

The sub-objectives were to:

5.2.1   Examine the application of the philosophical meaning of Ubuntu to Namibian plays in general;

5.2.2   Investigate the impact Ubuntu has on David Ndjavera's plays: 'The Evil That People Do'; 'I Will Marry Who I Want'; and 'Burning Issues…' with a view to tracing kinship and kinship in them.

5.2.3   Interrogate the 'advancement of Ubuntu' intertwined with collectiveness to drive a common social agenda that permeates every aspect of human life as represented in David Ndjavera's plays: 'The Evil That People Do'; 'I Will Marry Who I Want'; and 'Burning Issues…'

With the main objective, the discussions involving the three sub objectives summed up in fulfilling the main objective. For the first sub objective's analysis and discussion, the term 'society' was not strictly confined to Namibian context only, but in the analysis it was meant to refer to any African society where Ubuntu is embraced. Thus, through reading the selected plays: The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' strands and grains of Ubuntu were observed, though dominated by tainted oddities prevalent in some of the characters hence some of the findings in the analysis tying with remarks from studies such as that by Gaylard's (2007) from South Africa, also (see Section 2.2.3 Ubuntu Challenges and Criticism) of this study.

Additionally, the selected plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' all expose some of society's evil deeds, it has been established through the analysis that the plays also, on minor occasions, portray characteristics that are concomitant and aligned to Ubuntu philosophy (see Section 4.2, Chapter Four of this study) where the manifestation of Ubuntu as presented in the selected plays was discussed to see how the Ubuntu philosophy was used in the selected plays. Thus, Ndjavera had to use binaries of the good and the evil for one to contrast and weigh from the two and see which was preferable. This approach was successful because in all three plays, if people want to live in peace and harmony, then there is need to follow Ubuntu philosophy which advocates for collaborative efforts and shuns individualistic approach to life (see Section 2.2.1 Defining the Ubuntu Philosophy; Section 2.2.2 Assumptions and Implications of Ubuntu).

For the second sub objective in the discussion and analysis, it was discovered, interestingly, that the violation of Ubuntu tenets appears more prevalent and overshadows the incidences when Ubuntu is observed in the selected plays. Moreover, the desecration of Ubuntu at any point in time results in disagreement amongst individuals and a society that would be disordered as observed in 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…'. Additionally, in such a society, instability will be the order of the day as peace and order would have ceased to exist. Lawlessness becomes a norm and everyone would be doing anything without bearing in mind the consequences it might impact on the next person as well as the society at large. With all these societal tribulations is the absence of respect as everyone will just be concerned personal aggrandisement and personal gains which in turn promote individualism which is a tenet that is anti-Ubuntu.

Regarding the third objective it was to probe the advancement of Ubuntu and its collectiveness to drive a common social agenda that permeates every aspect of human life as presented in the selected plays. For all occasions where Ubuntu is lacking, the study observed that the scenarios are enveloped by confusion, commotion and chaos. In 'The Evil That People Do' Eugene's embezzlement of church funds ends up in him facing the wrath of law. Then in 'I'll Marry Who I Want', Kazerandua slays Sam and what he thought was a secret is made known and at the same time the human rights people from the ministry would be coming to confront him for violating Kauaa's rights as a child. Lastly, in 'Burning Issues…', the journalist, through his investigative programme succeeds in exposing some of the occasions of incompetence on the part of the police officers and effectively changes the mind of the Public Relations Officer (PRO)

whom all along was justifying all the offenses branded against the police officers but in the end consents to change by willing to take part in bringing about change in the police charge office.

It may be noted that the advancement of Ubuntu is visible in the selected plays as evidenced by the analysis and discussion passages (see Section 4.5, Chapter Four of this study). It could be argued that Ndjavera wrote the plays with the intention to demonstrate to society the importance of Ubuntu and that it allows society to live peacefully and harmoniously. Also, with the advancement of Ubuntu in the three plays 'The Evil That People Do'; 'I'll Marry Who I Want'; and 'Burning Issues…' it is shown that once the Ubuntu philosophy calls for a collaborative effort and everyone has to participant whom among other attributes must be sensitive and considerate about the next person and the society at large. In essence, this notion of progressing away from individualism is what Ndjavera is also promoting in the selected plays and again fulfilling Gaylard's (2007) remark (see Section 4.5, Chapter Four of this study). So through the plays, particularly on the advancement of Ubuntu, it is unmistakeable that any society that may follow Ubuntu, would without doubt, progress positively as disagreements are at minimal and whenever complications arise, there would be Ubuntu ways of mitigating such.

Lastly, the main objective which was to explore extensively the concept of Ubuntu within and beyond the borders of Namibia through the analysis of David Ndjavera's plays. It may therefore be concluded that the Ubuntu philosophy could be the ideal view point to adopt, whether in Namibia or beyond its borders, as it allows peace and harmony to prevail amongst people in any society. The philosophy calls for a collaborative effort from all societal individuals to work together as a team, that is, communalism. Additionally, the philosophy has those positive attributes characterising its tenets such as humaneness, co-operation, empathy, caring, diligence, compassion, generosity and the list goes on. Thus, no matter the heterogeneous state our societies are, Ubuntu can still be applicable as its tenets advocate for congruence and synchronisation and are malleable to any societal needs and tastes.

5.3 Recommendations

The study recommends the following for future studies that may find interest to take up research in similar area of study:

- This present study considered only three plays from Ndjavera's anthology Plays for Stage and School and purposively left out the other three plays. Thus, for future studies, one may consider analysing the other three plays or may consider analysing all six in the collection at once.

- The theory of Ubuntu framed this study, future studies may consider other theoretical frameworks in analysing the three plays selected for this study or the whole anthology.

- The plays analysed are all written by one author, future studies may consider other writers in Namibia or elsewhere and explore how the Ubuntu philosophy is presented in their works.

- Future studies may consider exploring how Ubuntu might be contrasted to Chinese philosophy of *Jen*, the Filipino philosophy of *Loob* and the Russian concept of *Obschina.*

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APPENDICES