

INFIDELITY IN *PELO EA MONNA*, *'MANTOA* AND *SEPHIRI
KE MOLOI*

BY

'Maleputla Makhalemele (200601884)

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SUPERVISOR: DR. K.C. MAIMANE

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DECLARATION

I declare that **INFIDELITY IN PELO EA MONNA, 'MANTOA AND SEPHIRI KE MOLOI** is my own work and that all sources that I have used have been indicated and acknowledged by means of complete references.

M. Makhelembe

Signed

20/4/2023

Date

SUPERVISOR'S RECOMMENDATION

Approved and recommended for acceptance in fulfilment of requirements of M.A. degree.

Supervisor



20/04/2023

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DEDICATION

This work is dedicated to my late mother, **'Mamoeketsi Flory Makhalemele**. I was hoping she could hold on to life until she sees the end of this research but whom am I to question God?

ABSTRACT

This study analyses the three selected drama texts, namely; *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji* looking in to the portrayal of infidelity. In order to achieve this purpose, the study identifies and discusses different factors, types and effects of infidelity in the three aforementioned drama books. The identification and discussion are achieved by using Symbolic Interaction Theory while using qualitative approach.

The findings of the study on the factors that lead to infidelity in three selected drama texts show that different people are led by different factors they come across in a day-to-day interaction hence they end up being involved in infidelity. Also, in the three selected drama text, people seemed to be triggered by different life problems, their lust as well as the society they live in that led them to be involved in infidelity.

The types of infidelity are also identified and discussed. The findings shows that the types are identifies according to how the infidelity was performed. In other words, the factors that lead to infidelity determine the type of infidelity people get involved. To be specific, if a factor is lust, it is associated with emotional infidelity which might lead to other types.

The effects of infidelity are determined by the how people will react when they find out that their partners have been involved in infidelity. Some may consider it infidelity if it was just sexual but some might consider it if people start flirting. In essence, different people react differently to infidelity and hence they are impacted differently.

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CHAPTER 1

INFIDELITY AS REFLECTED IN PELO EA MONNA, 'MANTOA AND SEPHIRI KE MOLOI

1.1 Introduction

The study analyses *Pelo ea Monna* by N.M. Khaketla (1995), *'Mantoa* by L. Masoabi (1976) and *Sephiri ke Moloji* by N.D. Nkanda (2019), looking into the portrayal of infidelity in the aforementioned drama texts. In order to achieve this, the study intends to identify and discuss factors that lead to infidelity, types and effects of infidelity on *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*. As the introductory chapter, this chapter entails the background to the study, statement of the problem, sub-questions, hypotheses, purpose of the study, rationale, scope of the study, literature review, theoretical framework, and methodology.

1.1 Background to the study

Different scholars have different perspectives on how to define literature. According to Moody (2006: 51), literature springs from people's natural love of telling a story and arranging words in pleasing patterns of expression. On the one hand, Boulton (2013: 32) defines literature from a functional perspective as the imaginative work that gives people the four R's: Recreation, Recognition, Revelation and Redemption. On the other hand, Rees (1987: 22) describes literature as a permanent expression in words of some thoughts or feelings in ideas about life and the world. Therefore, literature could be presented in the form of a performance, can be written or in oral form. Additionally, Watt (2001: 15) defines literature as a vital record of what people have seen in life, what they have experienced, and what they have thought and felt about those aspects of it which have the most immediate and enduring interest. Watt (2001)'s definition is functional to the current study as it analyses the portrayal of infidelity in three selected drama texts. Considering the above definitions reveal that certain aspects are common to all the definitions. They all recognise that literature is imaginative, expresses thoughts and feelings, deals with life experiences, uses words in a powerful, effective and yet captivating manner and promotes recreation and revelation of hidden facts.

Basically, literature is a universal subject, especially the oral one. However, Shava and Nyawo (2010: 33) posit that historically, the emergence and evolution of written literature in Lesotho has been closely linked to the evangelical mission of the church and the dominance of Sesotho as a sole linguistic vehicle for communication, catechistic instruction and creative imagination. In the same way, Gérard (1971: 71) adds that missionaries displayed an enlightened interest in studying the Sesotho language and recording Sesotho customs and folklore. Even though missionaries encouraged creative writing, the writers did not have a free hand in the content of the accepted works. Those who controlled the press made sure that the message of the texts published was utterly above reproach from the point of view of the missionaries' faith and ethos. According to Moloji (1973: 28), Mofolo was one of the first true authors in Southern Sotho. He rose above the height of achievement. Written Sesotho literature was developed from there when Mofolo and others started writing.

There are different types of genres according to different writers. These types of genres are prose; novel, short story and novella, drama, poetry and oral literature. Types of literature, according to Hernandez (2019), are drama, fable, poetry, journalistic literature, science fiction, short story and biography. As a type of written literature, drama is pursued in the three selected texts. Drama portrays fictional or non-fictional stories. It is produced using events, characters and stories. Drama as a literary genre is realised in performance, which is why Dukore (1974: 67) describes it as "staged art." As a literary form, it is designed for the theatre because characters are assigned roles and act out their roles as the action is enacted on stage. Crown (1983: 12) defines drama simply as an imitation of an action. He links it to the mimetic impulse in human beings, like children playing father and mother in a childhood play. This means that imitation is part of life. Human beings have a desire to imitate others, situations or events. However, Brocket (1980: 12) insists that drama is not just an imitation of action but a tool for demonstrating social conditions. Additionally, drama is a way of creating or recreating a situation and articulating reality through impersonation or re-enactment. An action becomes drama if it imitates an earlier action, real or imagined. Dukore (1974: 43) adds that drama is different from other forms of literature because of its unique characteristics. It is read, but it is composed to be performed, so the ultimate aim of dramatic composition is for it to be presented on stage before an audience. This implies that it is a medium of communication that communicates a message to the audience through acting. This clarifies the issue of mimesis or imitation. Drama is representational, which means that it imitates life. It is this

representational impulse of drama that makes it appeal to people. Moreover, Scholes et al. (1971: 34) add that drama describes a dramatic composition that employs language and pantomime to present a story or series of events intended to be performed. Sometimes, especially with written compositions, they may not be presented on stage, but this does not stop it from being drama. As much as a play is enjoyed when it is performed, people can still read a play and be entertained by it.

Basotho literary scholars also write drama texts that represent and deal with different themes. Infidelity is one of the themes that feature in Sesotho literary works. It is, therefore, in this regard that the current study identifies and discusses the reflection of the portrayal of infidelity in *Pelo ea Monna* by N.M. Khaketla (1995), *Mantoa* by L. Masoabi (1979) and *Sephiri ke Moloji* by N.D. Nkanda (2019). According to Drigotas et al. (2001: 177), infidelity is a partner's violation of norms regulating the level of emotional or physical intimacy with people outside the relationship. It is engaging in sexual relations with a person other than one's significant partner or breaking a commitment or promise in the act. However, infidelity cannot only be seen in sexual relations but also in being unreliable by having little or no time for their partners. Generally, infidelity is defined by Özgün (2010: 14) and Brown (2013: 9) as the crossing of marital boundaries and the establishment of physical or emotional intimacy outside the marriage relationship with the hope of satisfying one's psychological needs. Brown (2013: 10) also argues that infidelity results from the interaction of several factors and processes that start from premarital life in the context of the paternal family. This could affect young adults in how to select their spouses and could contribute to problems during marriage and committed relationships. Besides that, people can also be involved in infidelity for their physical needs.

In the same vein, Atapour et al. (2021: 44) explain that infidelity is a complex and multidimensional phenomenon, and people tend to engage in it for various reasons. Therefore, this phenomenon must be dealt with by considering these complexities, and a single solution cannot be offered to everyone. The current study adopts Atapour et al.'s definition of infidelity as a complex phenomenon, but the effects may not be the same for different people. Accordingly, the present study aims to analyse three selected drama texts looking into factors that lead to infidelity types and the effects of infidelity thereof. It is based on the Symbolic Interaction Theory as its analytic tool to explore the selected drama books about this phenomenon. Infidelity is considered

a universal human practice, and there are different laws made to curb infidelity for people involved in it in different generations. As stipulated by Bird et al. (2007: 54), the legal definition of infidelity includes a range of non-penetrative sex and transformation of intimacy in which marriage has become a relationship about both emotional and sexual intimacy. Apart from that, infidelity is framed as a violation of the promise of emotional and sexual exclusivity. This new understanding of the harm infidelity inflicts on victims leads to an expansive definition where any violation of the emotional or sexual exclusivity of marriage can be seen as infidelity. Infidelity experts such as Shirley Glass (2003: 23) argue that affairs need not include sex at all. The legal definition therefore, came as an expansion of infidelity not only as not engaging in a sexual relationship but also violating sexual exclusivity.

Borkowski et al. (2005: 22) indicate that infidelity can be traced back to the Bible. Laws were made to punish it, especially if it was committed by a woman. Roman Laws noted that an unfaithful wife was judged privately by her family and husband at a family council and could be put to death. An alternative to death was for a wife to be sent to her father's place. Conversely, a wife could not do the same against her husband if he was unfaithful. Apart from that, there was Lex Julia Law which was used in European countries. McGinn (1999: 15) defines Lex Julia law as a piece designed to improve moral standards by making infidelity of a wife a criminal offense. Under this law, infidelity is a crime only when committed by a wife. Its application is to all marriages, including the Roman laws. The punishment was for a father to kill his married daughter and her concubine if they were caught at the father's or the husband's house. The husband's rights were somewhat limited as he could not legally kill his wife for infidelity but could only kill the person who was involved with his wife. The husband was then compelled to divorce his wife. Most couples experience infidelity in their marriages or get involved into relationships.

Most African countries adopted Roman-Dutch law as they were colonised. Johannes (1995: 48) stipulates that this law resulted from the legal protection of marriages with criminality and adultery extended to both genders. The law says if a man commits adultery with a married woman, that man can be liable to be sued by the husband of that woman. Legal authorities, not families, handle the law. Therefore, criminal penalties are determined by whether the people who commit infidelity are married or only one is married while the other is not. A husband may claim the damages as it

is regarded as a patrimonial loss to the husband. Malherbe (2007: 44) says that Lesotho, Botswana and South Africa were among the countries that adopted the Roman-Dutch law in the 17th century. Infidelity was a crime that could result in a damage claim by a husband from the man that was involved with his wife while allowing the marriage to continue. In addition, Sekese (1983: 60) states that in Lesotho if a married woman gets involved in infidelity, the penalty is two cows; one is from the man she is involved with, while the second is from the married woman's father because his daughter is an adulteress. In essence, a man dating someone's wife must pay as well as the father to the daughter who got involved in infidelity.

Then the new laws of infidelity shifted to the development of English law. According to Johannes (1995:28) the development of English laws changed the damage and allowed women to have a voice and a right to divorce their husbands if they commit infidelity and can prove it in a court of law. Hence, divorce rates due to infidelity are rising rapidly. Presumably, in the past, women were silenced by cultural beliefs and laws, and families resolved most cases. Infidelity, therefore, has always been a serious issue; hence, laws were made to punish those who commit it.

This study argues that infidelity has different stages. The main stages of infidelity include how scholars define infidelity, the factors that lead to infidelity, types of infidelity, and its effects. Accordingly, Manoochehr et al. (2019: 28) explain that infidelity usually occurs in a relationship setting that includes different factors that make the couple vulnerable. These include marital satisfaction, relationship roles and expectations, communication patterns, conflict-resolution style as well as emotional and physical intimacy. Nevertheless, it is not always the case that people get involved in infidelity because of having problems in their marriages, but some are exposed to peer pressure or even have fun doing it.

Infidelity is classified into different types according to how people commit it. According to Hertlein et al. (2005: 3.), infidelity can be classified into different categories which are emotional, sexual and cyber infidelity. These authors posit that emotional infidelity involves deep feelings and a deep relationship with another person, while sexual infidelity is about sexual engagement with another person. Cyber infidelity involves partners being physically and emotionally attracted to other people online.

Research on infidelity is crucial for people in committed relationships or those who are yet to commit themselves so that they act cautiously. In Sesotho literary works, infidelity seems to be unpopular as the researcher could not find literature that relates to infidelity. Sesotho literary scholars may not be interested in infidelity despite how common it has become globally, maybe because it has become a norm in societies. The present study, therefore, analyses three drama texts looking into factors that lead to infidelity, types and effects of infidelity.

1.2 Statement of the Problem

The problem statement of this study is to analyse the drama texts; *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*, looking into the portrayal of infidelity through its factors, types and effects. The researcher has observed that infidelity through unacceptable practice has become common throughout previous decades. Different scholars have conducted studies on infidelity in fields such as law, psychology and sociology. However, not much research has been done on the analysis of literary texts. That is, scholars neither identified nor discussed factors, types and effects of infidelity on literary texts hence the need for the present study.

1.2.1 Sub-Questions

1. What are the factors that lead to infidelity as portrayed in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji* texts?
2. What types of infidelity are reflected in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji* texts ?
3. What are the effects of infidelity as reflected in the aforementioned texts?

1.2.2 Hypotheses

The following have been hypothesised on the questions raised above:

1. The factors that lead to infidelity are lust and parental influence.
2. Types of infidelity are emotional and cyber infidelity.
3. The effects of infidelity are separation and family desertion.

1.3 Purpose of the study

The study aims to analyse Sesotho texts, *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*, looking into the portrayal of infidelity. The analysis focuses on the factors that lead to infidelity, types and effects of infidelity.

1.4 Rationale

It is hoped that the study would benefit different sections of society including Sesotho literary scholars, psychologists, therapists and married couples. That is, it may serve as a reference for future research on infidelity.

On the one hand, psychologists may be informed about motives behind infidelity, how broad it is and how it affects individuals. On the other hand, therapists too may learn how infidelity impacts people's life and the possible reactions caused by infidelity. Moreover, married couples may be better informed about infidelity and the consequences they may face should they be involved in it.

1.5 Scope of the study

The study identifies and discusses factors, types and effects of infidelity as portrayed in selected Sesotho drama texts namely: *Pelo ea Monna* (1995), *'Mantoa* (1979), and *Sephiri ke Moloji* (2019).

1.6 Literature review

Infidelity has been studied in different fields such as sociology, psychology and others besides the literary field. This shows that infidelity is a concept that has received limited attention, especially in the literary field, as per the researcher's findings. The literature for this study is divided into themes. The first part reviews the literature on the factors that lead to infidelity; the second part reviews the literature that deals with types of infidelity and the third part provides a review of the effects of infidelity.

1.6.1 Factors that lead to infidelity

As the sub-title states, this section reviews the literature on the factors that lead to infidelity. Different scholars such as Campbell et al. (2002), Shima (2016), Atwood et al. (1997), Nazoktabar

(2019), Ami et al. (2015), and Atkins et al. (2001) are among those who conducted their studies looking into the factors that lead to infidelity.

Illustratively, Campbell et al. (2002) studied personal factors that lead to infidelity. Their findings reveal how people with narcissistic behaviour would display less commitment in romantic relationships and be mediated by less satisfaction, fewer investments, and more outstanding alternatives. Individuals with narcissistic traits are more likely to have an affair because they cannot see the harm in an affair due to their lack of empathy for others and their perception that the reality of the world is all about them. This means that people with narcissistic behaviour are unable to see how infidelity affects their partners as they only concentrate on their own needs. The current study aligns with Campbell et al. (2002)'s findings, such as how people with narcissistic behaviour believe that less satisfaction in their marriage is a factor that leads them to infidelity.

Furthermore, Shima (2016) conducted a study on factors that lead to infidelity in committed relationships. His findings show that factors such as relationship satisfaction, love, desire and relationship length that led to infidelity amongst women in Sub-Saharan countries are interpersonal. Character is also an interpersonal factor contributing to infidelity in women. When discovering different characters after marriage, the other partner might feel betrayed if their partner is involved in infidelity. Nonetheless, satisfaction and character are crucial factors that may lead to infidelity. Also, Atwood et al. (1997) studied factors leading to infidelity in China. Their study considers marital conflicts as a factor contributing to infidelity. Again, relationships and needs such as intimacy, friendship, security, and emotional relationships contribute to infidelity, according to these scholars. These needs are not met desirably in marital relationships, which leads to problems like lack of commitment between a husband and a wife. Again, marital conflicts can significantly contribute to infidelity, especially when there is a conflict between the in-laws and the daughter-in-law.

The above studies were conducted in real-life situations, while the current study is based on secondary data drawn on selected Sesotho drama texts. The real-life infidelity situations form a base for the analysis of the texts used for the present study. Some of their findings, like marital conflicts, relationship satisfaction and loneliness, are crucial factors that this study aims to analyse

further. Similarly, Nazoktabar (2019) conducted a study on the factors that lead to infidelity. In his findings, he declares that the prediction of the tendency of marital infidelity is based on family factors including economic factors. This means that if in-laws manage their children's finances, the other partner may suffer financially, especially if they are not working and therefore opt for infidelity. Nazoktabar (2019)'s study concentrates on economic factors where one partner or both have a salary but not where both are not working, and one or both get involved in infidelity for survival. Ami et al. (2015) examined the relationship between intimacy, loneliness, and infidelity. More specifically, they explored the link between loneliness and infidelity, especially where a couple lives separately due to different working places. Social support was also examined concerning infidelity and loneliness. In the case of a different work place where one partner is an expatriate with neither relatives nor friends and could not move with their partner, they may be involved in infidelity due to loneliness. Nevertheless, Ami et al. (2015)'s study concludes that loneliness can only be experienced while one is away from support since loneliness can be experienced even when one is among family members and friends. They emphasise that people experience lack of support even when they are among family members, which can lead to infidelity.

Another related study by Atkins et al. (2001) focused on the influence of education on infidelity. They found out that highly educated people are more likely to engage in infidelity. Their findings reveal a significant relationship between divorce and educational levels. In essence, their study explains that education has a significant role in infidelity as it differs according to the level of education acquired by the married people. More specifically, they argue that if a married woman is more educated than her partner, she is more likely to be unfaithful in her marriage than a woman with a lower educational level. Collectively, the findings of their study show that people with a high level of education are more likely to engage in infidelity than those with a low level of education or no education at all. The above factors are relevant in the current study as they guide its analysis. They have provided the background on the diversity of infidelity. In particular, the current study is influenced by Atkins et al. (2001)'s study which argues that education may contribute to infidelity.

1.6.2 Types of infidelity

This subsection reviews the literature on the types of infidelity, looking into studies conducted by scholars such as Whitty et al. (2008) and Young et al. (2007).

Whitty et al. (2008) conducted a study on different types of infidelity using a questionnaire as a data collection method, whereas the present study uses a documentary data collection method. They define sexual infidelity as physical infidelity. They explain it as being engaged in sexual intercourse with someone other than one's partner. Behaviours such as hugging, kissing and touching may all be associated with physical infidelity. Physical infidelity may happen without intimacy as people may be obsessed with spending time together, which does not necessarily mean they are intimate. Therefore, their findings on sexual or physical infidelity are treated as two independent types. They further discuss emotional infidelity as another type of infidelity. They explain it as falling in love with someone, sharing emotional intimacy or spending quality time with an individual outside the primary relationship. Indeed, emotional infidelity gives the one involved, minor to no time for their significant other and thus makes them emotionally absent in their relationship. Their findings are that women get more hurt than men by emotional infidelity. This is due to the assumption that men extend family resources to the women that they are in love with. They also argue that men turn to think that sexual infidelity is more de-stressing as they assume that a woman can have sex with another man on condition that she is also in love with him. On the other hand, women presume that men can have sex without being in love. Nevertheless, the present study argues that women also can have sex with men without falling in love with them. Hence sexual infidelity does not imply emotional infidelity.

In their study on the contribution of the internet to infidelity, Young et al. (2007) show that cyber infidelity occurs between two or more people who are connecting online. They further show that smartphones and the internet have provided the public with more convenient mediums to interact outside of the primary relationship. Also, modern technology provides increased possibilities for communication and relationships with others, thus, creating more avenues for individuals to be unfaithful to their partners. In most cases, when people are just bored on social media, they end up flirting with anyone available, leading to infidelity. However, when phones were not popular, people would communicate through letters which most studies consider cyber infidelity as well.

Based on Young et al. (2007)'s study, cyber infidelity cannot only be found on phones but has always been there even before the use of phones.

Their findings shed light on types of infidelity which the present study attempts to analyse further. They enhance the researcher's understanding of the various definitions appended to emotional infidelity. With this clarification from Young et al. (2007)'s study, the current study has a better approach in analysing infidelity in literary texts.

1.6.3 Effects of infidelity

This sub-section reviews the literature on the effects of infidelity on children, couples and families. Jeanfreau (2009), Blow et al. (2005), Lerner (1989), and Scourified (2014) conducted their studies on the effects of infidelity.

Jeanfreau (2009) studied the consequences of infidelity on married couples. The findings of his study are that marital infidelity, regardless of the type, results in significant conflicts in spouses' relationships. Marital infidelity has been associated with different kinds of emotional responses and behaviours such as increased anxiety and depression, suicidal ideation, threats of divorce and physical aggression. However, if men are involved in infidelity, their partners choose to separate, but most men get aggressive in the case where it is a woman who opt for separation. Indeed, most divorces are a result of infidelity. Jeanfreau (2009)'s study informs the present study on how anxiety and depression affect people as a result of infidelity. Blow et al. (2005) studied separation in marriage due to infidelity. They found out that marriage is based on religious, moral, economic conditions, and other reasons. Separation or cancellation of marriage can be made legally or secretly. Sometimes separation of marriage is experienced when a couple is struggling financially and one partner resorts to infidelity to support the family. This can result in separation as the faithful partner may not accept such a relationship but would rather end it hence separation is an effect of infidelity.

Another study was carried out by Lerner (1989) on the effects of infidelity on unfaithful couples. In his study, he considers societal negative views about infidelity and the upsetting consequences that often accompany the disclosure of infidelity. Moreover, acts of infidelity are often kept hidden

from the betrayed partner. Nevertheless, infidelity is a prominent problem couples go through. The discovery of unfaithfulness can even be more upsetting if the betrayed partner does not expect the cheating partner to commit infidelity. However, much as societies hold opposing views on infidelity, some families benefit from it, especially if both spouses are not working and the one involved brings means of survival because of their involvement in infidelity. So, infidelity can be beneficial to other families.

In addition, Scourified (2014) studied the consequences of infidelity on the partner who cheats. The findings are that the cheating partner may mostly suffer anxiety and overwhelming guilt and feel helpless in terms of how to handle the issue after being caught. If disclosed, the relationship changes entirely as the victim would never trust the cheating partner. Additionally, Scourified (2014) explains that men are considered to be the ones at risk of committing suicide if they are caught in infidelity. This might be because men are mostly a closed gender as compared to women and are ashamed of showing their emotions. Even the society expects them to suffer in silence as they can only display strong character. When the suffering becomes unbearable, they end up with suicidal thoughts.

The current study intends to extend the discussion on Jeanfreau (2009)'s consequences of infidelity on children and spouses. Furthermore, Blow et al. (2005)'s study provides a significant background for this study as to how separation in marriage becomes an effect of infidelity. The current study also adopts Scourified (2014)'s findings on the effects of infidelity on a cheating partner. Specifically, overwhelming guilt and feeling helpless are analysed further in this study.

1.7 Theoretical framework

In this study, Symbolic Interaction Theory is employed as an analytic tool. Symbolic Interaction Theory is one of the many theories in Social Sciences. It is an empirical Social Science perspective on studying human group life and human conduct (Blumer, 1969: 35). Mead (1934) is credited with developing symbolic interactionism, although he did not use this term. Blumer (1969), a Mead (1934) student, is the first to use the term Symbolic Interaction. For that reason, he is also named the founder of Symbolic Interaction Theory. Blumer (1969) explains how he informally coined Symbolic Interaction in a chapter he wrote for *Man and Society* (Blumer, 1937: 144) and that it

caught on and came into general use. The theory and conceptualisation of Symbolic Interaction developed between the late 19th and mid-20th centuries within the Chicago School (Deegan, 2001: 11-25).

According to Ashworth (2000: 92-94), Mead (1934) was driven by a desire to understand the relationship between individuals and societies and between self and others. He emphasises that a person's sense of self emerges from his/her interaction with others, and societies emerge from interactions among people. Neither the self nor society can exist without the other. Therefore, human interaction is a crucial principle of Symbolic Interaction Theory as it dwells on the concept. Human interaction is defined by Stryker et al. (2003: 24) as a process where people interact from when they are born, grow and until the end. That is, people learn how to behave based on who they interact with, which determines how they may conduct themselves as adults. For instance, human development starts when they are born, and start interacting with family members, neighbourhoods, peer groups, and schools.

In this regard, the current study adopts the human interaction principle as the interaction process, which illustrates more about how and why people behave in a certain way. This principle is used to analyse the portrayal of infidelity in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*, especially looking at the factors that lead to infidelity.

Deegan (2001: 28) further indicates that Symbolic Interaction Theory claims that facts are based on and directed by symbols. The foundation of this theory is meanings. Symbolic Interaction Theory examines the meanings emerging from the reciprocal interaction of individuals in a social environment with other individuals and focuses on the question of "which symbols and meanings emerge from the interaction between people?" Mead (1934) assumes that symbols develop the mind and are used as means of thinking and communication. Human beings give meaning to symbols and events and express the meaning using language. The current study looks at how people interact amongst themselves, how they construct meaning out of the interaction and how society contributes to their constructed meanings.

In the same vein, Nelson (1998: 8) adds that it is not essential whether the interpretation of the message passed and received is accurate or not. He believes that the fact is based on personal perceptions and changes in time. Accordingly, social interaction is classified as a principle that explains the interaction between human beings and their social environment. Nelson (1998: 22) defines the social interaction principle as understanding human behaviour and how important it is to know how they associate things with meaning. The current study employs this principle to analyse the interaction of people and the outcome that infidelity brings to people. It is further employed to classify infidelity in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*.

Symbolic interactionists distinguish themselves from other social scientists by their shared claim to Mead (1934) and his original idea that the "human biological organism possesses a mind and a self" (Herman et al., 2003: 214). In addition, meaning and the concepts of self, action, and interaction are critical interweaving themes that feature in the various interpretations of symbolic interaction. Symbolic Interaction Theory has been developed in the light of theorists such as Dewey (1930), Cooley (1902), Parks (1915), and Mead (1934). Symbolic interactionists demonstrate differences in respect of their points of view. Additionally, Stryker et al. (2003) explain that all interactionists agree that the data source is human interaction. Moreover, there is a general agreement among symbolic interactionists that participants' perspectives and empathy-developing abilities are the key subjects of Symbolic Interaction Theory which help explain the interaction of people in depth. Schenk et al. (1980: 93) state that Symbolic Interaction Theory is a dynamic theory because, according to this theory, objects feature meanings within them and individuals formulate their activities in the direction of their evaluation of themselves, people and objects around them. Thus, the social actor attributes meaning to objects according to this perspective so it gives the logic of what, why and how people react in a certain way.

Symbolic interactionists agree on the principle of symbolisation to explain the formulation of activities and objects and their meanings according to people's views. Blumer (1962: 19) explains symbolisation as the exchange of meaning through language and symbols. The study, therefore, applies the symbolisation principle to analyse how infidelity in the selected drama texts happens and how the characters make sense of it. With the effects of infidelity on people, symbolisation principle explains how the victims and perpetrators react and what the effects symbolise to them.

1.8 Methodology

According to Igwenagu, (2016) research methodology is a path researchers need to conduct their research with. It comprises the following: research approach, data collection methods, and population and sampling, among others.

1.8.1 Research design

The study is qualitative in nature, using data presented in descriptions and linguistic texts. According to Jackson et al. (2007: 21), the qualitative research approach relies primarily on non-numerical data, that is to say, data in words, phrases and sentences. It provides an in-depth understanding of ways people come to understand, act and manage their day-to-day situations in particular settings. A qualitative research method is suitable for this study as it is based on data in the form of words, phrases and sentences from Sesotho selected drama texts.

Furthermore, Zohrabi (2013: 22) asserts that qualitative research is a form of social action that stresses the way people interpret and make sense of their experiences to understand the social reality of individuals. Polkinghorne (2005: 32) explains that the qualitative research approach is exploratory and seeks to explain how and why a particular social phenomenon, or program, operates as it does in a particular context. It helps to understand the social world in which people live and why things are the way they are. The researcher finds this approach applicable because it helps explain how selected Sesotho drama texts portray infidelity, how characters experience it and its effects on characters and their marriage.

1.8.2 Data Collection

The study employs the documentary data collection method. Mogalakwe (2006: 221) defines documentary methods as to collect information from documents containing information about the phenomenon one wishes to study. The approach is suitable for the study as it enables the researcher to read and collect appropriate information on infidelity, as portrayed in *Pelo ea Monna* by N.M. Khaketla (1995), *Mantoa* by L. Masoabi (1979) and *Sephiri ke Moloji* by N.D. Nkanda (2019).

Scott (1990: 34) defines documentary method as a process where any written material other than a record is used and it was not explicitly prepared in response to some requests from the investigator. In addition, Silverman (1993: 28) has provided a classification of documents as files, statistical records, records of official proceedings and images. Documents do not stand alone (Atkinson et al., 1997: 55), but need to be situated within a theoretical frame of reference to understand their content. This explains why this study employs Symbolic Interaction Theory to explain the portrayal of infidelity in three selected drama texts. It is an essential source of information, and such data sources might be used in various ways in social research.

1.8.3 The organisation of the study

The study is organised as follows:

Chapter 1: Background to the study, problem statement, sub-questions, hypotheses, the purpose of the study, rationale, scope of the study, literature review, theoretical framework and methodology.

Chapter 2: The analysis of factors that lead to infidelity as portrayed in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*.

Chapter 3: The analysis of the types of infidelity as reflected in *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*.

Chapter 4: The analysis of the effects of infidelity in the aforementioned texts.

Chapter 5: Conclusion of the findings and recommendations.

CHAPTER 2

FACTORS THAT LEAD TO INFIDELITY

2.0 Introduction

This chapter aims to identify and discuss factors that lead to infidelity in three selected Sesotho drama texts, namely: *Pelo ea Monna* by N.M Khaketla (1995), *'Mantoa* by L. Masoabi (1979) and *Sephiri ke Moloji* by N.D Nkanda (2019). Symbolic Interaction Theory is employed as an analytic tool. The summaries of the three selected drama texts are given before identifying and discussing the factors that lead to infidelity.

2.1 Factors that lead to infidelity

This section identifies and discusses factors that lead to infidelity. Firstly, the study identifies and discusses factors in *Pelo ea Monna* separately as they differ from those found in the other two selected texts. Secondly, *'Mantoa* and *Sephiri ke Moloji* are discussed next. Factors that do not cut across the three selected texts are discussed independently. Those include lust, character traits, risk factors (educational level), witchcraft, economic freedom, atelophobia and lack of commitment, cultural norms and friends' influence. On the other hand, parental influence cut across *'Mantoa* and *Sephiri ke Moloji*. The study employs Symbolic Interaction Theory to guide the discussion of the identified factors.

2.2 Summary of *Pelo ea Monna*: N.M.Khaketla

Papiso is 'Mateboho's husband. He is a professional teacher, so is 'Mateboho. However, 'Mateboho stops teaching because her husband needs her to stay at home. Papiso used to take care of his family and his wife was happy about that. Nonetheless, Papiso changes from doing that and does not spend time with his family anymore. He always leaves home without informing his wife of his whereabouts. At first, he used to leave a note to inform his wife about his whereabouts. Due to that, 'Mateboho suspects that her husband is cheating on her and ends up not enjoying the marriage as she did before.

When washing her husband's training shoes, she finds meaningless letters. The handwriting on those letters belongs to her elder sister, Khopotso. She finds identical letters on her husband's inner band of the hat. She tries to interpret these letters but in vain. She asks her friend, Ntsoaki, who is a teacher, to interpret those letters but also fails. `Mateboho tells Ntsoaki that she suspects that her husband is cheating on her with Khopotso. The reasons are that her husband spends most of his time at Khopotso's place, communicating with meaningless letters; therefore, there is no peace in their family.

Ntsoaki promises `Mateboho that she will find out from Puane, who is Ntsoaki and Khopotso's mutual friend. Puane confirms that, indeed, Khopotso and Papiso are having an affair. She confides that all this started way back when Khopotso's husband was still alive. Khopotso's late husband left her with wealth to inherit. According to Puane, Khopotso uses traditional doctors to win Papiso's love. Papiso and Khopotso leave their families to live in Gauteng. Papiso leaves his work as Khopotso is also not working. He takes with him his wife's and son's savings account cards.

A year after their departure, `Mateboho goes to Gauteng in search of her husband and finds him. Papiso masterminds his wife's murder by paying a hitman to kill her. Contrary to killing her, the hitman rescues `Mateboho. Not knowing that `Mateboho has escaped his trap, Papiso goes home to inform his in-laws about his wife's death. Surprisingly, he finds `Mateboho at home; he collapses and dies on the spot.

2.2.1 Lust

Lust is one of the factors that lead to infidelity, as identified in the drama text *Pelo ea Monna* by N.M Khaketla (1995). According to Lazarus (1994: 41), lust is a psychological force producing an intense desire for an object or circumstance while already having a significant other or amount of the desired object. In this context, lust is produced by a desire to be in a relationship while one has a partner. Lust can take any form, such as sexuality or wealth. In this text, lust is seen through the characters Khopotso and Papiso in the form of a love affair. Khopotso is portrayed as Papiso's sister-in-law, and they are in a love affair. Khopotso and Papiso's affair is revealed in a conversation between Ntsoaki and `Mateboho, where the latter says, “*Ke eona ntho eo ke utloang e ntsekelisa. Na ekaba ke ntho eo ausi a ka e etsang, basali? E le ha a hloka`ng, ausi Ntsoaki,*

monna oa hae a mo sietse matlotlo a makaale-kaale? Kapa na e le ha a rata ho ntšoetsa hobane 'ng?” (Khaketla, 1995: 8). ‘That is what makes me weak! I am wondering if my sister can do this. What does she want? Her husband has left her wealth to inherit. Why would she want to do me harm?’

This study argues that lust is a solid, powerful desire that people have for others. Mainly, people act on their lust by ensuring that they get what they desire regardless of how others are affected by their desire. Lusting for love, sex and money could lead to infidelity as people look for what they want in married people. Based on the Symbolic Interaction theory, the above quotation demonstrates that the meanings emerging from the reciprocal interaction of individuals in a social environment show how people will react in a certain way toward anything affecting them in relationships, (Baert, 1998: 12).

The meaning one gets from the above quotation is that 'Mateboho is in denial that her sister and husband could be in a relationship. The assumption is that her sister could not do that to her; she questions possibility of such an act. She has mixed feelings as she could not think of herself engaging sexually with her sister's husband. She wishes her sister would value the fact that they are family and not date her husband.

The meaning emerging from the interaction between Khopotso and Papiso shows that the two are in an affair for lust. This is seen in the case where 'Mateboho argues that Khopotso does not need money as she has inherited wealth from her husband. The assumption is if she is poor, she would be in an affair with Papiso because she would be in need of money. This is not the case as Khopotso has wealth, hence she might be in a relationship to quench her lust.

Lust is also seen when Puane confirms to Ntsoaki that Khopotso told her that her relationship with Papiso goes way back when her late husband was still alive. Puane explains, “*Hela, mong'a teng o re ha se taba ea kajeno, e bile teng mehleng ea monna oa hae,*” (Khaketla 1995: 14). ‘Hey, Khopotso says that it is not a recent thing but it started while her husband was still alive’.

Therefore, owing to Khopotso's own confession to Puane, it cannot be argued that Khopotso needs a man in her life, but her act of infidelity was simply an instance of lust. She is not in for money or a partner as their affair is traced back to when she had both. Under these circumstances, 'Mateboho also tries to figure out why her sister could have an affair with her husband by looking for possible reasons that may lead to their affair and she is convinced that it can only be lust, and nothing else.

2.2.2 Character trait

Character trait is another factor that leads to infidelity as portrayed in Khaketla (1995). "Character trait is a moral quality distinctive to an individual," (www.merriam-webster.com). In other words, a character trait may be understood as an individual's quality, bad or good, that defines one being in relation to others. This personal quality can be displayed in many ways, among others, the character's words, actions, associations, selfishness, dress code, what others say about him or her, name and the author's commentary. The characters on which the discussion focuses on regarding this aspect are Khopotso and Papiso in Khaketla's text *Pelo ea Monna*, and the quality identified as these two-character traits, which leads them into infidelity, is selfishness. Selfishness is excessively concerned with oneself; concentrating on one's own advantage, pleasure or well-being without regard for others, (www.marriam-webster.com.) Firstly, the discussion considers Khopotso's selfishness, which surfaces in the conversation between 'Mateboho and Ntsoaki, as shown in 'Mateboho's words below,

Le ho holeng ha rona ausi o n'a sa tsebe le ho nthekele le sepele sena; empa mehleng ea morao, a s'a bile a shoetsoe ke monna le hona, o tseba ho nthekele mose, empa 'na monna oa ka a nts'a phela. Ka moo e sa le e le motho ea moeanyana kateng, e ne e se motho ea tsoteletseng motho e mong; empa mehleng ena ea morao o nkopa linthoana-thoana tseo a neng e ke ke a ba a li kopa, kamoo u mo tsebang kateng. Ke tšohile, ausi Ntsoaki; moea oa ka o 'nea hore ausi ke eena ea felisitseng khotso ea ntlo ea ka (Khaketla, 1995: 8).

Even when we grew up, my sister could not buy me anything, but these days, after losing her husband, she can buy me a dress even though my husband is still alive. Khopotso has always been self-centred; she did not care for anyone, but lately, she asked for a few things

from me that she would not do while we were growing up. I am scared, Ntsoaki; my instinct tells me that my sister is the one breaking my marriage.'

According to Symbolic Interaction Theory, symbolisation principle argues that meanings one gets from others' actions are based on what they encounter in everyday interaction;

Khopotso's action is that she has never bought anything for her sister, 'Mateboho. It is on the basis of this action that 'Mateboho concludes that her sister is selfish, more like someone who lives in her own world. The understanding is that Khopotso's action of not buying some things for her younger sister implies selfishness, especially to 'Mateboho. Even society believes that an elder child should help younger siblings, especially if the elder one is working and can afford it. However, Khopotso does the opposite of what one may expect of her. In this case, the picture 'Mateboho gets that her sister is someone who never considers her, especially when it comes to giving her something.

Therefore, the meaning 'Mateboho gets from Khopotso's actions is that Khopotso is selfish. The impression created through Khopotso's actions is that she (Khopotso) is capable of being involved in infidelity considering her selfishness. Their upbringing explains why her instincts insist that it is her sister who is breaking her marriage. The understanding is that she has those instincts because she has known her selfishness since they were young. Therefore, character trait and selfishness in this case appears as one of the factors that lead to infidelity, considering how Khaketla portrays Khopotso.

Apart from that, the study considers Papiso's selfishness, which surfaces in the conversation between 'Mateboho and Ntsoaki, shown below: "*Ha ke re ha ke na peni, u utloisise hore ha ke saohle, ausi Ntsoaki. Papiso o nkile a b'a nka le bukana ea Teboho ea posong,*" (Khaketla 1995: 63). 'I am not joking when I say I am penniless, Ntsoaki. Papiso took everything, including Teboho's savings card'.

Based on the principle mentioned above, Papiso's action of taking his family bank accounts with him reflects selfishness. Papiso only thinks of his own welfare. He does not care if his family

suffers or not. It can be argued that either he needs to impress Khopotso or wants some means of survival in a foreign land as he was leaving for another country. It could also be that he intentionally wants his family to suffer financially.

Indeed, character traits may lead to infidelity, as it is seen through the characters Khopotso and Papiso. Shima (2016: 34) also agrees that character trait is an interpersonal factor contributing to infidelity in people.

2.2.3 Risk Factors

Infidelity, as portrayed in *Pelo ea Monna*, because of risk factors. Risk factors are defined by Brand (2007: 4) as certain aspects that have been found to increase the risk of being involved in infidelity. These include having a permissive attitude towards adultery. Among others, health issues like having chronic diseases, educational level, relationship duration and satisfaction are risk factors that may lead people into infidelity. Ultimately, a high level of education is considered a high-risk factor because it is believed that one can cover their tracks when cheating. Educational level is portrayed as a risk factor through the character Khopotso. It is reflected in the following conversation between Puane and Ntsoaki.

Ha ke buisoe ke hobane ke sa ka ba ka fumana lehlohonolo leo, feela ke rata ho bua 'nete. U re motho ea sa rutoang tjee ka 'na a ka ba le maqiti a tebileng hakaalo ka aa a sebelisoang ke bo-Khopotso le Papiso? Le khale ka ntate ka Ngakane! O n'a nts'a mpoella hore leha Oelenyane a ka b'a bitsa ma-P.L. threenyana a mona a metsoalle ea hae a ke ke a ba a fumana mohlala oa letho feela tabeng ena ea bona (Khaketla, 1995: 34).

'I am not talking because I was not fortunate enough but I am telling the truth. Do you think an uneducated person like me could have such deep tactics as those of Khopotso and Papiso? Never, I swear on my father. She told me that even if Oelenyane could call her three P. L. friends, she would not find any lead into their affair'.

Regarding the above quotation, symbolic interactionism puts emphasis on individuals' subjective viewpoints and how they make sense of the world from their perspective (Carter, 2015: 45). In essence, different individuals may explain situations differently by looking at their own perspective.

Puane is an individual who considers that Khopotso's level of education can lead her into infidelity. According to Puane, Khopotso is convinced that 'Mateboho cannot discover her affair with Papiso

because she is educated enough to cover their tracks. Khopotso's cheating tactics convinced Puane that only educated people could use that tactic. Puane's understanding of Khopotso's behaviour makes her believe that even illiterate people could not think of the tactics Khopotso uses.

Therefore, Puane is convinced when talking to Ntsoaki that not everyone can think as literate people do, as they are full of tactics. In addition, she clarifies that the way educated people conduct themselves outsmart illiterate people as their level of thinking is higher than their counterparts. She believes that Khopotso gets involved in infidelity with her brother-in-law because of her level of education. As much as 'Mateboho is literate, she could not understand the messages in the letters that Khopotso and Papiso exchanged because of the complexity of the notes used.

According to Puane, Khopotso is certain that even if her sister can hire her handwriting specialist P.L. friends, they would never understand anything from those letters. Therefore, Khopotso is certain that she has covered her tracks and cannot be caught. Puane's world regards a high educational level as a risk factor that may lead to infidelity evidenced by Khopotso and Papiso's high communication tactics used in their affair. Similarly, Atkins et al. (2001) conducted a study on the factors that lead to infidelity amongst literate people, and their findings show that education significantly correlates with infidelity in married people.

2.2.4 Witchcraft

According to the text, *Pelo ea Monna*, witchcraft is also a factor that leads to infidelity. Keith (1997: 17) defines witchcraft as using magic or supernatural powers to harm others. In this context, witchcraft is defined as using spells for evil purposes to win someone's heart. This factor is portrayed through Khopotso and Papiso through the conversation between Ntsoaki and her husband, Moloantoa, that follows, "*Mohlomong ha se molato oa hae motho eo oa batho. Puane ha a re ke lilemo Khopotso a mo tsamaela ngakeng ela ea lethuela!*" (Khaketla 1995: 52). 'Maybe it is not his fault, poor soul. Puane says it has been years since Khopotso started going to a traditional doctor to win his love.'

As reflected in the above quotation, Symbolic Interaction Theory advocates that using spells on people make them sacrifice their integrity and forget who they really are (Reynolds, 2003: 23).

Khopotso is the character who uses a spell on Papiso to win his love. Before Khopotso uses a spell on Papiso, 'Mateboho defines him (Papiso) as a person who cares for his family's well-being and spends most of his time at home with his family. Also, he never leaves his home without telling his wife his whereabouts. Even when his wife is not at home, he leaves a note to notify her of his whereabouts. The above depicts Papiso as a family man who always puts his family first. This is who he is before the change due to the spell cast on him.

However, after the use of a spell on him by Khopotso, he loses his demeanour, and some noticeable change is seen. This is seen when Papiso no longer notifies his wife of his whereabouts and spends most of his time at his sister-in-law's place. He also gives Khopotso a face cream that is half used by his wife, yet there is still an unused one in their house. The assumption created by the researcher here is that Khopotso does not need the face cream at all, but she wants it for purposes of her spell, probably to entice Papiso to her and lose interest in his wife. Because of the spell, Papiso abandons his family and works to live in Gauteng with Khopotso.

Papiso loses who he initially was because of Khopotso's love spell. A love spell indeed influences Papiso to commit infidelity. Therefore, this study takes witchcraft as another factor contributing to infidelity as portrayed in *Pelo ea Monna*.

2.3 Summary of 'Mantoa: Lerato Masoabi

'Mantoa is married to a man named Tsietsi. After marriage, 'Mantoa does not respect her husband, especially when there are visitors. She then goes against her husband's word and starts brewing and selling alcohol. She meets a man named Tefo and falls in love with him. 'Mantoa decides to be involved in infidelity while her husband works at the mines in Gauteng. She discovers that she is pregnant and goes to Tsietsi in Gauteng to trap him into making him believe that the unborn baby is his. She does not explain why she is there but ends up saying she has come to get money to pay a man who is building their house. Unfortunately, Tefo gets a job in the mines. He confides his love affair with 'Mantoa to his roommates one of which happens to be Tsietsi, 'Mantoa's husband. That is when Tsietsi learns why 'Mantoa came to Gauteng.

Tsietsi writes a letter to 'Mantoa to ask her about what he heard from Tefo. Little does 'Mantoa know that Tsietsi heard it from Tefo; she thinks her mother-in-law, 'Mamoliehi, is the one who

told Tsietsi. She takes the letter to her family, where she lies that 'Mamoliehi is causing conflicts between Tsietsi and her. Her mother, 'Mapuseletso, tells her that she should not beg for marriage and that if things do not work out, she must remarry. 'Mantoa returns to her matrimonial home to reply to Tsietsi's letter and blames her mother-in-law.

2.3.1 Economic freedom

Economic freedom is a desire and ability of people to make economic activity so that they may have freedom to have their own money (Bronfenbrenner, 1995: 65). Economic freedom is a process where one takes action to have financial freedom, either by working or getting involved in business. Through the desire for economic freedom, some characters get into extramarital affairs, as portrayed 'Mantoa in the text '*Mantoa*'. 'Mantoa's involvement in infidelity is traced back to her start to brew homemade beer to raise money. Her desire for economic freedom is seen in the conversation between Tsietsi and his friend, Tšeliso, where they are talking about how 'Mantoa has built the desire to sell alcohol. He states that,

Ha ho moo nkileng ka lumellana le mosali eno hore a rekise joala. Feela ke e 'ngoe ea lintho tseo nkileng ka utloa a ingama-ngama ka tsona, a bolela hore hojane o ithitella joala a ithekisetse, o ne a tla tseba ho phetha mabaka a hae. Ka hla ka mo phephethela, empa ho bonahala hore eitse ha ke furalla ke e-tla Makhooeng, a be a sala a iketsetsa tsa hae. Tabeng ea ho rekisa joala, basali ba leqophe hampe hobane ke le leng la matlooa ao ba a sebelisang ho tšoasa banna ba maoatla (Masoabi, 1976: 66).

'We have never agreed on the issue of selling alcohol with my wife. However, this is one of the things she has been talking about, saying if she could brew and sell beer, she would be able to meet her needs. I did not allow it, but it looks like when I returned to Gauteng, she did as she wanted. Regarding the issue of selling beer, women are persistent because it is one of the tricks to lure stupid men.'

Symbolic interactionists argue that society has normalised alcohol use, which is seen by the rate at which young people use it as their source of entertainment (Blumer, 1937: 43). People are attached to what is regarded as normal in society and may make a living out of it.

Based on the theory, 'Mantoa wants to sell alcohol because the assumption is that it is normal in her society. Selling alcohol may be advantageous in two ways. It can be profitable as a source of

money while it also provides entertainment from interacting with customers; hence 'Mantoa wants to sell it. In addition, 'Mantoa's desire to sell alcohol may be influenced by the way society has normalised alcohol consumption.

Tsietsi's view is that women use beer brewing and sale to coax men as men frequent shebeens. While there, they then end up having affairs with women who also drink or brew beer for sale. Again, his conception may align with that of 'Mantoa about how the society views the use of alcohol. Even though 'Mantoa is pursuing her desire to have her own money, thus economic freedom, she ends up in infidelity. In addition, 'Mantoa's desire to brew alcohol might have also been influenced by those who are already doing it and she thinks that it is profitable. Nazoktabar (2019: 34) also adds that economic factors such as economic freedom may lead to marital infidelity. Therefore, the study considers economic freedom as a factor that leads to infidelity.

2.4 Summary of *Sephiri ke Moloji*: N.D.Nkanda

Sephiri ke Moloji is a text about the secret of infidelity hidden from 'Mameleko, Mosa's wife and his mother. 'Mameleko is never welcomed by Mosa's mother, 'Matlhoriso because she was well-educated. 'Matlhoriso's biggest worry is that she does not want an educated daughter-in-law at her home, but now, her son has brought her one. 'Mameleko goes back to school to further her studies. Following that, Mosa stops providing for her and their son, Lefa; therefore, 'Mameleko depends on the food she gets from school for survival. She seeks assistance with everyday expenses from her mother as she cannot pay her rent and nanny. Later, she discovers that her husband is dating her schoolmates.

When she goes to Fokothi after passing her Form 5, his husband decides to marry without her consent. She asks her matrimonial family to intervene but it becomes apparent that it is her mother-in-law who influenced Mosa to re-marry. However, she stays with the hope that her grievance will be solved, instead, which causes more conflicts with her in-laws. 'Mameleko's conflict with her in-laws leads to a physical fight where she is beaten badly by her sister-in-law, Mosenyehi, making her leave her matrimonial home. After two years, Mosa decides that he needs his family back, so he asks his uncles and brother to speak to his in-laws. 'Mameleko's father, Phendoka, is furious as

he is surprised that it took Mosa's family years to resolve the conflict between his daughter and her in-laws.

Mosa, Sefako (Mosa's friend) and Mosenyehi decide to kidnap Lefa to force 'Mameleko's coming back to her marital home but in vain. They take him to their relatives in the Free State. 'Mameleko completes her schooling and gets a job. On the other end, Mosa loses his job. He gets his terminal benefits which his junior wife, 'Marethabile, controls and misuses on boys whom she commits infidelity with. Mosa is infected with STIs (HIV/AIDS) by 'Marethabile. When they run out of money, 'Marethabile abandons Mosa and the family does not have any means of survival. Mosenyehi takes Lefa back to his mother's home as they can no longer afford to raise him.

2.4.1 Atelophobia and lack of commitment

In the text, *Sephiri ke Moloji*, one of the factors portrayed as having a role in Mosa's infidelity, according to Nkanda (2019), is atelophobia and lack of commitment. Lack of commitment is defined by Burke (1991: 51) as a failure or refusal to commit to someone or something. Turunen (2014: 10) adds that people are more likely to engage in infidelity if they doubt the long-term viability of their marriage. Their doubts may lead them into thinking that traditional marriage rules such as including or informing the first wife of the plans to have a second wife do not apply to everyone, especially in a customary marriage.

In the drama text, *Sephiri ke Moloji*, Mosa is the character who is portrayed with atelophobia and does not want to commit to his marriage. When having a conversation with his uncle, Khabele, Mosa explains to him what his fears are concerning his marriage in the following quotation,

Rangoane, ho buela Molimo 'nete, e 'ngoe ea lintho tse entseng hore ke nyale mosali e mong ke litaba tseo re li utloang hohle tsamaong mona. Banna ba bangata ba kentseng basali sekolo ha ba sa phela 'moho le bona. Basali bana ha ba se ba rutehile ba se ba bona banna e le maqaba, 'me ba bangata ba siea banna ba kena manyalong le banna ba barutehi. Ntho ena rangoane, ha e sa le e ntja ho tloha ha mosali enoa a qala ho ea sekolong. Joale morao tjena a se a le ho tse phahameng tsa Maseru, ke ile ka bona hantle hore ke tla ba le mathata (Nkanda, 2019: 41).

'Uncle, truth be told, one of the things that made me marry another wife is the things that we hear about around here. Most men who took their wives to school no longer live together with them. When they are educated, these women see their husbands as nobodies and most of them leave them to marry educated men. Uncle, this issue has troubled me since my wife

started school. Since she has been admitted to the tertiary in Maseru, I assumed I would have problems.’

According to Blumer (1962: 27), symbolic interactionists state that lack of commitment in marriage leads to assumptions that the marriage may not work. In Mosa’s case, lack of commitment is seen when Mosa decides to marry another wife because of his fear that his wife might leave him after being educated. Mosa’s fears lead to his failure to support his wife's dream of being educated. Mosa seems to fear the unknown and uses other people’s experiences to justify his fears. As the theory states, Mosa might be less committed to his marriage due to his fear that an educated wife might leave him.

Besides that, Mosa assumes that because most women whose husbands paid their educational fees left when they complete school and get jobs, he fears that will also be his fate. Hence, he has been troubled ever since his wife went to school. His explanation to his uncle clarifies why he has not supported his wife and child since she decided to go to school. He fears that after she becomes educated, she will leave him.

Mosa does not consider the matrimonial law which states that marrying a second wife is only done with the consent of the first wife or family. The understanding is that he is more concerned about public opinion that he should have a wife to help him instead of considering the well-being of his family after completion of his wife schooling. Mosa acts on his fear of a failed marriage because he lacks the commitment to make his marriage work and ends up committing infidelity. Once infidelity is committed, prospects for continued stability in a marriage are diminished.

Atwood et al. (1997: 12) add that the struggle for one to face life alone leads to a lack of commitment in relationships between couples and may lead to infidelity. Likewise, the struggle for Mosa has been the acceptance that his wife wants to go to school. He ends up assuming that the marriage will end; as a result, he shows less commitment towards his family.

2.4.2 Cultural norms

Cultural norms are one of the factors leading to infidelity as portrayed in *Sephiri ke Moloi*. Cultural norms are behaviours and thoughts based on shared beliefs within a specific culture (Frese, 2015:

60). In other words, cultural norms could be seen in how a particular society does something over the other. For instance, in Lesotho, I grew up in a society where there are gender roles, a boy-child may not wash dishes and a girl-child may not feed animals. This means that children grow up knowing what they should and should not do. Cultural norm is portrayed through the character Mosa. It is seen in the following conversation between Mosa and his uncle, “*E; rangoane, ho buoa 'nete ha e sa le mosali enoa a ea sekolong ke ne ke sokola haholo. Ha ho motho ea neng a ntlhatsoetsa, a mphehela kapa ho mphihella. Mesebetsi eohle eo mosali enoa a neng a e etsa e ile ea fetoha mojaroo oa ka,*” (Nkanda, 2019: 39). ‘Yes, uncle, truth be told, I struggled a lot since this woman went to school. No one was doing my laundry, cooking or sweeping for me. All my wife's chores became my responsibility.’

Symbolic Interaction Theory clarifies that behavioural differences between men and women are reinforced by parents and culturally conditioned through socialisation, (Henline et al., 2007: 15). Socialisation in this context is the process of learning how to behave as a boy or girl.

As depicted from the above example, the understanding is that Mosa grows up in a community with gender roles, and some families still hold on to that. Mosa's family also holds on to the cultural norm that house chores are women's duty hence he ends up marrying another wife. For him to stick to his marriage, the expectation is that 'Mamoleko should no longer go back to school but do her wife's tasks. Mosa ends up marrying another wife to carry out her first wife's responsibilities. The understanding is that Mosa decides to marry another wife because he is not used to doing all the chores; he is probably used to doing boy-child duties only. Therefore, doing house chores feels like a punishment.

Also, Mosa expects his mother and sister to do house chores for him. Therefore, as the theory asserts that behavioural differences between men and women are reinforced by parents and culturally conditioned through socialisation, Mosa's behaviour might be the reinforcement of her mother as he has the mentality that some chores are only performed by a certain gender. Gender roles have been cultural norms hence most parents practise them. For example, most Basotho children grow up in families where children have different chores depending on their gender. Mosa might have been one of those children who do specific roles based on their gender, hence his

inability to do house chores and a feeling that a woman must be there to take care of him like a child.

Additionally, cultural norms that lead to infidelity are seen when 'Matlhoriso and Mosenyehi (Mosa's sister) hold on to the cultural norm that a wife is supposed to do the house chores; hence 'Mameleko is not supposed to go to school. 'Matlhoriso is specific that no one would do that for Mosa. The cultural norm is seen in the following conversation among family members, "*Ka har'a lapa lena ha ho na motho ea tla hlatsoetsa, ea tla phehela kapa hona ho fiella motho ea tlohetseng mosali oa hae a mo siea ka har'a ntlo a mathela masaoana. Ke batla ena eona e u hlakele le uena,*" (Nkanda, 2019: 39). 'In this family, no one will do the washing, cooking or cleaning for someone who lets his wife leave him for useless things. I want to make myself clear to you on this one'.

In the above extract, the cultural norm that 'Mameleko should not further her studies is seen where 'Matlhoriso emphasises that Mosenyehi will never help Mosa with his house chores. As the theory asserts that parents also reinforce the behaviours between men and women, if 'Matlhoriso has reinforced the rule that Mosa should do his house chores while growing up, Mosa would not expect them to help him but do his chores himself. Mosa is having a problem doing his duties because he is not used to doing them, hence committing infidelity. Since Mosa is away from his wife, he needs to do the house chores as he is the one living there. It is the time for him to reconstruct his roles, including house chores because his wife is at school. However, he believes that all house chores are not meant for him but for women. Since her mother and sister are unwilling to help him, he thinks the solution to his problems is to marry another wife and ends up committing adultery.

2.4.3 Friends' influence

Friends' influence is another factor that leads to infidelity in the drama texts '*Mantoa* and '*Sephiri ke Moloji*. Friends' influence or peer pressure is defined by Christopher et al. (2016: 10) as when one does something because they want to feel accepted or valued by their friends. In the study, it is seen in a situation where 'Mantoa is advised by her friends to react and act in a certain way. Friends' influence can come either as positive or negative energy. It is considered positive if one can find the balance between being themselves and fitting in a group. However, it is negative if

one loses who they are just to fit in a particular group. This factor is portrayed through 'Mantoa in the drama text *'Mantoa and Mosa in Sephiri ke Moloji*.

Firstly, friends' influence is seen when 'Mantoa goes to vent to her friends about her marital problems that are caused by her being involved in infidelity. Their advice to her is stated in the following quotation, "*'Mantoa o ile a kopana le metsoalle ea hae ba lumellana hore ho molemo ke hore a qale litaba tsa ho tekatsa, feela pele a hle a ee habo joaloka motho ea ngalileng, e tle e re ha a le hona teng a tsebe ho ineha naha,*" (Masoabi, 1976: 77). 'Mantoa met up with her friends and agreed that what is best is that she must start gallivanting. However, she must go back to her home as someone forced by unsolved marital problems so that she can intentionally go missing.'

Considering the above quotation, Reynolds (2003: 21) explains that Symbolic Interaction Theory is based on behaviourism, an approach to psychology focusing on behaviour, denying any independent significance for the mind and assuming that peers and environment determine behaviour. In essence, Symbolic Interaction Theory advocates that individuals' behaviours are determined by the people one interacts with (Blumer, 1966: 23).

From the above quotation, 'Mantoa's behaviour is determined by her friends, as people whom she does not only interact with but also consults for counsel. Friends' influence is seen when 'Mantoa goes to her friends when things do not go well in her marriage. The understanding one gets is that peers deny an individual an independent mind so much that an individual ends up making decisions that are influenced by his/her friends. This is because she is portrayed several times as someone who spends most of her time with friends. For instance, when she assumes someone is snitching on her, she tells her friend, 'Mateboho. Therefore, the time she spends with friends influences her adulterous behaviour. Tefo complains that every one of 'Mantoa's friends invites a man to their house on their first date. It becomes clear that she will report to them anything related to her adultery. The assumption is that 'Mantoa vents to her friends about her adulterous scandals because they are doing it together.

2.4.5 Parental influence

According to the drama texts *'Mantoa* and *Sephiri ke Moloji*, parental influence also is portrayed as one of the factors that have a role in some characters' involvement in infidelity. Parents' influence is an opinion, attitude or action that somehow shapes children's attitude and behaviour towards the world (Nebor, 1996: 22). In this incidence, parental influence is seen through the opinions or comments parents give or make in their children's presence. Those opinions can either end up influencing their children into constructive or destructive behaviours. In the text *'Mantoa*, 'Mapuseletso's influence leads 'Mantoa to destructive behaviour. The influence is seen in the following extract where 'Mapuseletso is giving her opinion about the possibilities of 'Mantoa finding another man in a family meeting, “*'Na ke re 'Mantoa ha a tsietsing ea lenyalo. O sa le mocha hantle hoo hosasa a ka tsohang a fumana monna ea mo nyalang. Hona ha a le motle tje a ka hloloa ke 'ng? Haeba lenyalo leno la bontjeng le hana ho qaqa, ha ka mona ha kea mo leleka,*” (Masoabi, 1976: 61). ‘I am saying 'Mantoa is not desperate for marriage. She is still young; she can find a man who can marry her as soon as tomorrow. What can stop her when she is this beautiful? Then, if this poor marriage is not getting better, she can come back home.’

According to Baert (1998: 18), Symbolic Interaction Theory's view is that parents' extensive influence predicts how children are most likely to be. What 'Mapuseletso says in the above extract is a very influential statement to make in the presence of 'Mantoa as it shows her that there is no need to be an excellent wife to Tsietsi as she is always welcome to come back home.

'Mapuseletso's encouraging remarks that her daughter is not desperate for marriage extensively influence her to not work out things in her marriage but resort to alternative and easy ways and possibly infidelity. 'Mapuseletso's words do not help 'Mantoa to work on her marriage; instead, she is encouraged to return home. Under the circumstances, as the theory says, it is predictable that 'Mantoa is most likely to be involved in infidelity. As a parent, 'Mapuseletso could have helped 'Mantoa by investigating the source of her marital problems and maybe taking the initiative to solve or advise her so that 'Mantoa may be able to build her home.

Again, parental influence is seen in the text *Sephiri ke Moloji* by Nkanda (2019). The factor is portrayed through the character Mosa. Parental influence is seen in the following quotation in

'Mameleko's soliloquy, "*Haele mosali-moholo enoa oa ho tsoha a shoele eena, o ne a bolele khale hore ha nka ba ka ea sekolong feela abuti Mosa a nyale hobane ha ho motho ea tla mo phehela le ho mo hlatsoetsa,*" (Nkanda, 2019: 36). 'This old woman who deserves to die said it a long time ago that if I return to school, Mosa should marry another wife because no one will cook and wash for him.'

About the above quotation, Symbolic Interaction Theory assumes that the extensive influence of parents is a factor in the formation and implementation of specific children's practices (Baert, 1998: 16). In this case, Mosa's infidelity is a result of his mother's influence when he is told even before his wife goes to school that if she does, he must remarry. The assumption is that it is easy to marry another wife since he already knows that he has his mother's support.

The implementation of Mosa's infidelity practice of marrying another wife is reasonably assumed to come as a result of the idea of remarrying that his mother planted in his mind. Indeed, Mosa committed infidelity by marrying another wife due to his mother's extensive influence. This shows how much parental influence may influence their children's behaviour. Mosa's marriage to another wife is considered infidelity as Lesitsi (1990: 28) states that the first wife should choose a wife for her husband. When a wife does not cooperate, a man may involve his parents and family members to help him remarry. In Mosa's case, since his father is dead, his uncles were involved when he married 'Mameleko, but with his second wife, 'Marethabile, only his mother is involved so this is classified as a parental influence as the process of re-marrying is planted and executed by 'Matlhoriso. Now, 'Mameleko realises that 'Matlhoriso was not bluffing about her suggestion that Mosa should marry another wife but she meant it.

2.5 Conclusion

This chapter aimed at identifying and discussing the factors that lead to infidelity in the three selected drama texts: *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*. The chapter employed Symbolic Interaction Theory and found out that people get involved in adultery because of different factors. The factors that were identified in this chapter are lust, character trait, risk factor (educational level), witchcraft, economic freedom, atelophobia and lack of commitment, cultural

norms, friends' and parental influence. In conclusion, people are driven by different factors to be involved in infidelity.

CHAPTER 3

TYPES OF INFIDELITY

3.0 Introduction

The objective of this chapter is to identify and discuss types of infidelity as portrayed in the selected Sesotho drama texts: *Pelo ea Monna* by N.M. Khaketla (1995), *'Mantoa* by L. Masoabi (1979), and *Sephiri ke Moloji* by N.D. Nkanda (2019). The chapter employs Symbolic Interaction Theory as its analytic tool. It entails an introduction, identification and discussion of the types of infidelity.

3.1 Types of infidelity

This section identifies and discusses types of infidelity. Firstly, the study identifies and discusses types of infidelity as portrayed in *Pelo ea Monna* as they do not feature in the other two selected texts. Secondly, types of infidelity identified in *'Mantoa* and *Sephiri ke Moloji* are identified and discussed. Types that do not cut across the three selected texts are discussed first. These include object and cyber infidelity. Physical and sexual infidelity do not cut across and will be discussed next.

3.1.1 Object infidelity

Object infidelity is one of the types of infidelity identified in the drama text *Pelo ea Monna* by Khaketla (1995). Whitty et al. (2008: 461) define an object affair as the process where one shows obsession and commitment to another person other than their primary partner. In this study, object infidelity happens in a situation where one partner is more focused on an extramarital affair and causes a distraction in the primary relationship. Papiso is the character who is involved in an object affair.

Object infidelity is seen in the following quotation where 'Mateboho tells her friend, Ntsoaki, about how she feels in her marriage lately, "*Le monna oa hao ha a u aka hobane a u tloaelitse joalo, ho ke ke ha tšoana leha a u aka hobane a e-na le lerato ho uena,*" (Khaketla, 1995: 7). 'Even when your husband kisses you, you will feel it if it is out of love or just a norm'.

Symbolic Interaction Theory explores a person's perspective on what action might mean to a person (Berg, 2002: 90). That is, a healthy balance of outside interests is fine and normal, the problem arises when one is obsessed with other commitments outside of their primary relationship.

In this case, 'Mateboho feels that something is wrong in her relationship, especially the obsession her husband has with spending time with her sister. The theory further asserts that the problem of having social commitments arises when one is obsessed with other obligations outside of their primary relationships. Papiso shows his obsession with his sister-in-law because he is never home and always saying he was with his sister-in-law. Even when Papiso kisses her, 'Mateboho feels that it is no longer with love but a habit. The assumption is that 'Mateboho and Papiso's marriage is no longer based on love but on an obligation.

3.1.2 Cyber infidelity

Cyber infidelity is defined as having a secret affair with an emotional and sexual undertone, (Schonian, 2013: 13). Social media and phones made it easier for people to engage in cyber infidelity. They interact through chats and groups with sexual content primarily understood by those involved. However, in the drama text *Pelo ea Monna*, smartphones were not used or popular then; writing letters was an essential means of communication. This study considers Papiso and his sister-in-law, Khopotso, as being involved in cyber infidelity as they communicate through letters that can only be understood by them and not others. Not only are these letters unclear to others but they are also hidden or kept in secluded places in some of Papiso's clothes.

'Mateboho discovers hidden letters inside her husband's shoes and the inner band of his hat in the following quotation. 'Mateboho soliloquy when she finds letters, "*Mongolo ona ke oa ausi, le hoja ke sa utloisise se ngoliloeng. Ke ka baka la'ng ha a ngola ntho e sa utloahaleng tjee? E re e sa utloahale, ke tl'o e fumana moo ho bonahalang hore monna enoa oa ka o n'a e patile hathata-thata-thata?*" (Khaketla, 1995: 5). 'This is my sister's handwriting, even though I do not understand what is written here. Why is she writing something unclear like this? Besides being unclear, why did my husband hide it?'

Stryker et al. (2003: 27) explain that Symbolic Interaction Theory claims that acts are based on and directed by symbols that arise through people's interactions and meanings. Cyber dating is seen where communication is meant to be understood by lovers only.

In the above extract, the letters that 'Mateboho discovers, give her the impression that her husband and sister have an affair but she has doubts that her sister can date her husband. The understanding is that it is cyber infidelity as the theory asserts that cyber dating communication can only be understood by those involved in such a relationship. 'Mateboho recognises her sister's handwriting but could not understand the message that is being communicated. That means the message is meant for Papiso's eyes only and only he can decipher and understand the message. What surprises 'Mateboho is that she finds some letters in hidden places, which means that it is Papiso's means of communication with Khopotso. Hidden letters are enough evidence that something is going on between her sister and her husband.

Besides, 'Mateboho believes that her husband is involved with his sister. Evidence to that are letters that he hides. The assumption is that if those letters were innocent, they would be clear and not hidden. As the theory claims that acts are based on and directed by symbols that arise through people's interactions and meanings, communication between Papiso and Khopotso is based on and conducted through hidden and unclear letters and this secretive form of interaction is indicative of a forbidden relationship. If the letters were not hidden, they might have given a different meaning to 'Mateboho, but it is clear that Papiso does not want his wife to find out about the letters. As for their meanings, Khopotso is sure that 'Mateboho would not understand them even if she hires specialists, (see Section 2.6.3). The above discussion shows that Papiso and Khopotso are involved in cyber infidelity.

3.1.3 Physical infidelity

Another type of infidelity portrayed in Khaketla (1995), Masoabi (1979) and Nkanda (2019) is physical infidelity. Physical infidelity is when people meet secretly face to face so that their primary partners would not discover their affair, (Whitty et al., 2008: 461.) Typically, this infidelity is driven by situations such as alcohol use. People may also meet to spend some time together privately without being engaged in sex. This kind of infidelity is portrayed through the

characters Papiso in *Pelo ea Monna*, 'Mantoa in *'Mantoa* and Mosa in *Sephiri ke Moloji*. Firstly, in *Pelo ea Monna*, it is seen when Ntsoaki asks 'Mateboho what explanation did Papiso give when asked about his whereabouts in the extract that follows: "*A re o tsoa ka ha ausi Khopotso*" (Khaketla, 1995: 8). 'He says he is from Khopotso's place'.

About the above extract, Symbolic Interaction Theory assumes that face-to-face interaction is the simplest socialising recognised by symbolic exchange and relationship (Babarskiene et al., 2017: 14).

As the theory explains, the above extract shows that Papiso constantly goes to her sister-in-law's place as his wife explains that he always says so. Papiso and Khopotso's face-to-face interaction means that they always spend time together behind closed doors. This also shows the obsession Papiso and Khopotso have with spending time together. The understanding is that they both enjoy time together or are obsessed with each other hence, are always together.

The meaning one gets from their obsession is that they are in a relationship and enjoy spending their free time together. The question may arise as to why Papiso would spend time with his sister-in-law rather than his wife. In essence, one may get an understanding that their interaction is that their relationship is not just that of in-laws but rather lovers who do not want people to see them. Specifically, Papiso would not want his wife to see what happens behind closed doors, and Khopotso would not want his sister to have certain ideas too.

The theory also assumes that action is motivated by a person's subjective interpretation of how they want to behave. In this case, Papiso's actions may be motivated by his thinking that his wife would assume that what transpired between him and his sister-in-law is nothing for her to worry about. 'Mateboho would assume that they are in-laws that may cause no harm to their relationship. The assumption is that when Papiso boldly explains that he is from Khopotso's place, his wife would not think they are in a relationship hence his constant visits to Khopotso's place.

Secondly, physical infidelity is also identified in the drama text *'Mantoa* between 'Mantoa and Tefo. It is seen when Tefo, the man 'Mantoa was involved with, explains to Tsietsi and his

colleagues that he has a love affair with 'Mantoa in the following quotation, "*Ba bane ka palo leha ka nako eo, ke ne ke sa tsebe hore ba 'moho. Hoa lekanoa kaofela ke morolo o mocha. Rona re bararo joalo ka ha ke boletse. Ra ikaba ka bona, 'me 'na eaba ke se ke maname 'Mantoa,*" (Masoabi, 1979: 49). 'They were a group of four even though I was not aware that they were a team. They were agemates. There were three of us like I said. Each of us chose who they wanted and I took 'Mantoa.'

Symbolic interactionism focuses on communication, interpretation and adjustment between individuals concerning the meanings people get from their understanding, (Dutta,2019: 34). In essence, Tefo explains to his colleagues how 'Mantoa and him met at the *focho* (a place where beer is brewed and people meet to drink, sing and dance). Tsietsi found out that his wife had been involved in infidelity when Tefo was telling them.

The theory focuses on the interpretation one gets from communication with others and events; therefore, the interpretation is that 'Mantoa has been cheating while he was at work. This is identified as physical infidelity as it involves them meeting physically at the pub and 'Mantoa's house.

Also, 'Mantoa seems not only involved in physical infidelity with Tefo but also with Ratšoeu. By the time her husband, Tsietsi, comes home late from the mines in Gauteng, he finds her sleeping with Ratšoeu. The following citation is when 'Mantoa is in the house with Ratšoeu while they are hiding from Tsietsi after he caught them red-handed: "*O hoeshetsa a le ka tlung, o bua le e mong oa mehulanya e mona ea hae ea banna,*" (Maoabi, 1979: 68). 'She speaks softly in the house to one of the men she is dating.'

In this case, the theory says people communicate and interpret incidents differently. Regarding the above citation, when Tsietsi hears the whispering, he becomes aware that communication is happening in the house between those in there. The understanding is that Tsietsi is most likely to interpret the incident that there is a man in his house. This could be because 'Mantoa does not respond to Tsietsi and tells him that she is home when he knocks, whereas Tsietsi could hear that

she is inside and not alone. Therefore, Tsietsi gets the understanding that 'Mantoa is involved in infidelity.

Physical infidelity is also identified when 'Mantoa stays at her parents' house. It is seen between 'Mantoa and Khiba. Two men come to her place at night, and she invites one of them to stay at her house. One of these two men is her new lover, Ntsitsilane; another is her childhood lover, Khiba. Physical infidelity is seen in the following quotation, "*Ka tlung eo 'Mantoa a robalang ka ho eona ho kena Ntsitsilane, motsoalle e mocha oa 'Mantoa. A sa lutse moo a qeta ho hlobola libaki, a rola lieta, ho kena Khiba, eena ke lecharola [sic] la 'Mantoa la mantloaneng, ba tloha hole,*" (Masoabi, 1979: 93). 'Ntsitsilane comes into the house where 'Mantoa sleeps, he is 'Mantoa's new boyfriend. After taking off his jacket and shoes, Khiba walks in. Khiba is 'Mantoa's old boyfriend from a young age; they have known each other since childhood.'

One may expect to see 'Mantoa changing to be better after leaving the marital home due to infidelity. However, she does not stop her infidelity but continues to invite men to her parental home. It might not surprise people that she is doing such a thing because she did it in her matrimonial house where she was neighbours with her mother-in-law, so it is easy to do it at her parental home too. 'Mantoa shows that she is not willing to change her infidelity behaviour even after having problems in her marriage due to it.

3.1.4 Sexual infidelity

Sexual infidelity is another type of infidelity that 'Mantoa in drama text *'Mantoa* and 'Marethabile in *Sephiri ke Moloji* are involved in. Albright (2008 :80) defines sexual infidelity as a situation that happens where one is married or is in a romantic relationship but engages in infidelity because of their sexual desire for someone else. In this kind of infidelity, people could meet just for sexual pleasure. In essence, they meet physically, but this time around to be intimate. In the following extract, 'Mantoa is also involved in sexual infidelity with Tefo. Tefo explains his experience at 'Mantoa's place, "*Matlo a mabeli. Ke polata le mokhoro; a shebile Kolonyama koana haeba libaka tseno ua li tseba. Hoba ke tsoe metsing ka kena likobong tse tšoeu tse reng bja! Pholo ke ikutloa le 'na,*" (Masoabi, 1979: 50). 'There are two houses. It is a metal roof house and a hut;

they are facing the side of Kolonyama if you know those places. After a bath, I slept with white blankets. I felt good about myself.'

Symbolic Interaction Theory assumes that not all clues are verbal. Still, a simple frown is a symbol that bears a social meaning (Wilson et al., 1989: 12). Sexual infidelity in 'Mantoa's case is seen by the clues that the theory stipulates. Tefo gives such a clue as he does not verbally say that he is being intimate with 'Mantoa when telling his colleagues about his experience at 'Mantoa's place. The meaning one gets when a man and a woman who are having an affair sleep in the same house is that they get intimate.

The theory stipulates that not all clues are verbal; in 'Mantoa's situation, the understanding is that being pregnant shows that she has been sexually active. Therefore, pregnancy is a clue that shows that she is indeed involved in sexual infidelity. Furthermore, the meaning one gets about her as a married woman is of someone who is having kids for her family's growth. However, Tsietsi discovers that the child is not his, which proves that she has been involved in infidelity.

Sexual infidelity is also identified in the drama text *Sephiri ke Moloji*. It is seen when Mosa's second wife, 'Marethabile, gets involved with young boys. Her behaviour changed when Mosa lost his job and 'Marethabile committed infidelity. 'Marethabile brings his boyfriends to her in-laws' home. In the following quotation, Nozipho, 'Mameloko's mother, informs 'Mameleko of how much her husband suffers due to his junior wife's infidelity.

Lindiwe, ke itse uena ha u tsebe letho! Ho thoe ntho e utloisang mokhoenyana bohloko le ho feta ke hore mosali enoa o ikentse tjobolo ea maphura-khoahlanyana a motse ono kaofela. Ho thoe o ba fetola joaloka likausu, hoo a sa tsoafeng le ho koalla habo mono motšoare tsatsi le chabile, monna a ntse a le teng (Nkanda, 2019: 73).

'Lindiwe, you do not know this! Rumour has it that what hurts the son-in-law most is that this woman sleeps with every teenage boy in that village. They also say she changes them like socks to the extent that she sleeps with them at her in-laws during the day while her husband is still at home.'

Mosa's presence means nothing to 'Marethabile as she sleeps with different boys in her house with Mosa. As the theory assumes that not all clues are verbal, but a simple frown is a symbol that bears a social meaning; when 'Marethabile sleeps with young boys, it symbolises someone who does

not care about her marriage with Mosa. One could say that she respected Mosa when he could still provide, but now that he no longer works, she shows her true colours. The social meaning one may get from 'Marethabile's actions of changing men and sleeping with them at her in-laws' place is sexual infidelity as those men are seen sleeping in the same house with her. The understanding is that she gets intimate with them, hence committing sexual infidelity.

3.2 Conclusion

This chapter aimed to identify and discuss types of infidelity portrayed in selected Sesotho drama texts *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*. The findings of this study on the types of infidelity include object, cyber, physical and sexual infidelity. This study concludes that infidelity is classified into different types depending on how it affects people and how they commit it.

CHAPTER 4

THE EFFECTS OF INFIDELITY

4.0 Introduction

The aim of this chapter is to identify and discuss the effects of infidelity in selected Sesotho drama texts, namely: *Pelo ea Monna* by N.M. Khaketla (1995), *'Mantoa* by L. Masoabi (1979), and *Sephiri ke Moloji* by N.D. Nkanda (2019). Symbolic Interaction Theory is employed as an analytic tool. This chapter entails an introduction, identification and discussion of the effects of infidelity.

4.1 Effects of infidelity

This section identifies and discusses the effects of infidelity in three selected drama texts namely: *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*, respectively. The effects that do not cut across are uxoricide, desertion, illegitimate children, shame on spouse and passive aggression, being unable to cope at work, physical abuse, divorce and STDs infection. Those that cut across the three selected drama texts are discussed together while giving examples from the texts. The first effect is anxiety which is identified in *Pelo ea Monna* and *'Mantoa*. The second effect identified and discussed is poverty which is identified in *Pelo ea Monna* and *Sephiri ke Moloji*. The third effect that cuts across is child abuse, identified in *'Mantoa* and *Sephiri ke Moloji*.

4.1.1 Uxoricide

Uxoricide is one of the effects of infidelity. Its portrayal is in the drama text *Pelo ea Monna* and it affects Papiso. Rosenfeld (1997: 7) defines uxoricide as an attempt to or killing of one's partner. Essentially, people kill their partners for different reasons such as being involved in infidelity or claiming insurance. However, some people may die because of anxiety, panic attacks and abuse due to challenges in relationships. In *Pelo ea Monna*, Papiso orders an assassin for his wife. Uxoricide is seen in the conversation between *'Mateboho* and a hitman, who also shows *'Mateboho* the money paid to him for the job, as the following quotation shows, “*Ke theko ea mali a hao. Papiso o itse ke tl'o u bolaea,*” (Khaketla, 1995: 81). ‘This money is for your blood, Papiso sent me to kill you.’

In this case, symbolisation assumes that dissatisfaction affects people's beliefs, lifestyles, and daily interactions and can lead to crime (Stryker et al., 2003: 32). Papiso shows dissatisfaction about being followed to Gauteng which also probably tempers with his beliefs in sparring and not destroying human life; and this leads him further into committing a crime. When his wife follows him to Gauteng, Papiso plots and orders a man to kill her. The assumption is that maybe he prefers the new lifestyle of infidelity; thus, living with her sister-in-law in a foreign land as compared to that of staying in Lesotho and being a husband and father to his wife and children, respectively. His wife being there to search for him might cause him that lifestyle, hence he tries to get rid of her.

4.1.2 Desertion

Desertion of families is another infidelity effect. Deserting a family is a process where a spouse leaves the matrimonial home, abandoning the other partner and children (Garfinkel, 1986: 20). People abandon their families for different reasons, like being involved in extramarital affairs. In *Pelo ea Monna*, Papiso deserts his family because he is involved in infidelity. This effect is portrayed through Khopotso and Papiso in *Pelo ea Monna*. Firstly, the conversation between Puane and Ntsoaki in the following citation shows desertion: “*Na, kannete, Khopotso a ka hl'a furalla bana ba hae, a b'a kenya ngoan'abo thipa 'metsong ka letsoho la hae?*” (Khaketla, 1995: 39). ‘Is it true that Khopotso can abandon her children and backstab her sister?’

The symbolic interaction principle proposes that physical reality exists by an individual's social definition of something (Charon, 2004: 24). In *Pelo ea Monna*, Khopotso's physical reality is that her relationship with Papiso is what she needs more than her children. In Puane's view, Khopotso shows determination to desert her children. When she moves to Gauteng for love, she does not consider her children and her sister's feelings. Khopotso is not the only one who decides to desert her family; Papiso too goes to live with Khopotso without considering his wife and son, meaning that he also deserts his family.

Most people desert their families because they are involved in infidelity. They only think about what they feel but not how it affects their primary partners and children. Papiso and Khopotso also desert their families to quench their infidelity thirst.

4.1.3 Illegitimate children

One other effect that, according to 'Mantoa, is a result of infidelity is illegitimate children. The character that is affected by having an illegitimate child is 'Mantoa. Illegitimate children are children conceived while biological parents are not married (Garfinkel, 1986: 22). In this study, they include a child born to a woman or a man who is married but whose partner is not the biological parent of such a child. The effect is portrayed in the conversation that follows between 'Mantoa and her friend, 'Mateboho, "*Ka ntate ke tšohile hoo ke sa tse beng taba tsa ka. Ngaka o re sekepe se tebile, 'manyeo. Ache, ke hore ke hlile ka tloha ke ntse ke belaetse 'na,*" (Masoabi 1979: 41). 'I swear by my father, I am so afraid that I do not know what to do. The doctor said the boat had sunk. Well, I have always suspected that.' The factor is also seen in the conversation between Tefo and his colleagues in the following extract when he tells his workmates about how he met 'Mantoa, "*Ke nakong ena ke ileng ka elelloa hore ebile enoa 'Mantoa ke mokhachane,*" (Masoabi, 1979: 49). 'It was then that I realised that 'Mantoa is pregnant.'

In this context, the symbolisation principle assumes that human actions are based on the language, thoughts, and meanings they apply to someone or something (Kaufman et al., 2006). Based on the first extract, 'Mantoa takes action to see a doctor for a pregnancy check-up based on her thoughts and suspicion that she might be pregnant. The understanding is that 'Mantoa's thought that she might be pregnant comes to her mind because it is not her first time having children as she already has two. So, she could understand any change in her body that she might be expecting a child. She gets the meaning that she is pregnant as she assumed and decides to see a doctor just for confirmation.

In the second extract, Tefo meets 'Mantoa in person and could see that she is pregnant. Maybe she is showing signs like puking and different facial expressions that Tefo could tell that she is pregnant. 'Mantoa's pregnancy is a result of infidelity. As Tefo explained; it was Mantoa's husband's first time to know. It gave him a picture that the expected baby is illegitimate.

4.1.4 Shame

Another effect of infidelity is shame on the spouse that is portrayed through the character, Tsietsi, in the drama text *'Mantao*. Shame is a feeling of embarrassment that is caused by the perception of having done something immoral or someone doing something that humiliates another, (Sedighimornani, 2018). In this context, the shame of a spouse is a result of *'Mantao's* infidelity which ends up being known by other people and shames her husband, Tsietsi. Shame on a spouse is seen when Tefo narrates to his colleagues their affair with *'Mantao*. Tsietsi is ashamed of his wife's actions in the following quotation, “*Nakong ena ho ne ho totobetse ho Tsietsi le Tšeliso hore mosali eo ho ntseng ho buuoa ka eena ke 'Mantao oa Tsietsi. Tsietsi o maname fatše, pelo ea uba 'me o tšohile hoo a bileng a nahanang hore bana bao a nang le bona ba tla utloa pelo ea hae ha e o tla,*” (Masoabi, 1979: 49). ‘This time, it is clear to Tsietsi and Tšeliso that the woman discussed is Tsietsi's *'Mantao*. Tsietsi is lying on the floor; his heart beats fast, and he is too afraid that he thinks the people he is with may hear his heartbeat.’

Symbolism assumes that what fuels shame is fear, which means that when someone is ashamed, they might be terrified for their private life to be out in the open (Ramsey, 1988: 80). Tsietsi's shame is fuelled by fear that some of his colleagues would find out that the woman they are referring to is his wife. He fears that if people find out that it is his wife they are talking about, everyone at work would know his marital problems and that may turn him into a laughing stock.

Shame on a spouse is therefore identified as an effect of infidelity because of the shame and fear Tsietsi experiences when he finds out about his wife's cheating. Lerner's (1989: 26) view is that acts of infidelity are often kept hidden from the betrayed partner. Tsietsi is not aware that his wife is cheating until Tefo tells him, and Tefo is not even aware that Tsietsi is *'Mantao's* husband. Nevertheless, infidelity is a prominent problem couples go through. The discovery of unfaithfulness can even be more upsetting if the betrayed partner does not expect the cheating partner to commit infidelity. Scourified (2014: 12) adds that men are ashamed of showing their emotions because society expects them to be strong; hence Tsietsi experiences fear and shame because he does not want his colleagues to know that it is his wife who is involved in infidelity.

4.1.5 *Being unable to cope with work*

Another way in which infidelity affects those involved in it is being unable to cope with work. Being unable to cope with work is the omission of work due to negative variation, (Shen and Slater 2021:7). That is, one may not go to work because they are not able to cope at work when one's partner is involved in infidelity. Therefore, one may be forced to take time from work, not necessarily because they need to rest. This effect is identified in the drama text *'Mantoa*, portrayed through the character Tsietsi, who has to take time from work to deal with his wife's infidelity. After writing a letter to his wife, Tsietsi's friend Tšeliso advises him to take time from work in order to solve his marital problems caused by his wife's cheating as expressed in the following citation, "*'Na maikutlo a ka ke hore u potlakele ho lihela hobane taba ena e hloka hore u hle u e'o e sebetse ka bouena hae koana e seng ka mangolo: kantle ho mono ha ke bone kamoo e ka lokang kateng,*" (Masoabi, 1979: 66). 'My suggestion is that you should take leave from work as soon as possible because this issue needs you to solve it personally at home, not with letters; other than that, I do not see it fixed.'

Symbolisation principle asserts that people may encounter distraction and disruption at work after being cheated on (Manning, 2003: 39). The infidelity effect is seen on Tsietsi as he goes back and forth discussing his marital problems with his wife through letters without reaching a solution; hence, he gets advice to go home. Tsietsi is disrupted at work as he concentrates more on writing letters to fix his marital problems hence, his friend suggests that he should go home and solve it in person. For him, going home means that his work would be affected and he would get unpaid leave.

In the following citation, Tsietsi takes Tšeliso's advice and goes to the office to ask for a leave to go home, "*Ke tlil'o kopa matsatsi ho tloha ha tekete eona ena eo ke e tšoereng e fela, ke ne ke kopa matsatsi nke ke e'o re khalo hae ka nako e ka etsang khoeli, ke khutle,*" (Masoabi, 1979: 67). 'I am here to request leave when this shift that I am already in ends. I am asking for leave so that I can go home for a month, and I will be back.'

Tšeliso advises Tsietsi as a close friend. He could see that the back and forth of communication between Tsietsi and his wife is affecting Tsietsi. This could be because extramarital affairs and other romantic relationships disrupt one's job (Manning, 2003: 39). The effect could be because

one is emotionally absent at work, especially if one is far from home like Tsietsi. His communication with his wife goes back and forth without reaching any solution, hence the decision to go home.

4.1.6 Physical abuse

Another effect of infidelity in the drama text *'Mantoa* is physical abuse. 'Mantoa is a character that experiences physical abuse as a result of infidelity. Physical abuse is defined by Stein (2015: 25) as an act of intentionally harming someone and even causing an injury to their body. According to Masoabi (1979), 'Mantoa's experience of physical abuse from a man she has been dating since childhood is reflected in the following extract, "*Khiba ak'u khaohane le meferefere ena ea hao, kea u rapela hle, ngoan'a Molimo. Na u tla phehella ho ntlotlolla ho le hokae ha maoba moo, (Eitse a sa rialo Khiba a mo re tla! Ka seatla mahlong)*" (Masoabi, 1979: 93). 'Khiba, stop with your drama. I am pleading with you, God's child. When will you stop embarrassing me because just yesterday you (while she was still talking, Khiba slapped her on the face!)

According to Blumer (1962: 23), Symbolic Interaction Theory says that people in a relationship should understand each other's symbols and meanings. Essentially, partners should communicate and understand each other. 'Mantoa ends up being physically abused by Khiba because of infidelity. Khiba seems not to understand why 'Mantoa brings a boyfriend to her home after ruining her marriage because of infidelity. One would expect 'Mantoa to change her behaviour as infidelity is the cause of separation from her spouse, Tsietsi, so could be Khiba's expectation too. Khiba ends up physically abusing 'Mantoa because of infidelity she is involved in.

Khiba reveals why he beats 'Mantoa in the extract that follows, "*Ke tennoe ke botekatsi bona ba hao. Monna oa hao o lillo hae koana, feela le mona u ntse u hloka boitsoaro,*" (Masoabi, 1979: 93). 'I am sick and tired of your promiscuity. Your husband is complaining at home, but you are still ill-mannered even here.'

The principle also asserts that violations may arise if people do not understand each other (Blumer, 1962: 23). Khiba expects 'Mantoa to change after having problems with her husband which let her to move back to her parental home, instead, she continues doing the same thing of showing ill

manners by inviting men into her home. 'Mantoa is not remorseful for her behaviour even after leaving her family. Khiba expects 'Mantoa to change and ends up clapping her for continuing with her infidelity acts. Physical abuse is, therefore, an effect of infidelity.

4.1.7 Divorce

Divorce is identified as one of the effects of infidelity that is portrayed in the drama text *'Mantoa*. Divorce affects 'Mantoa and Tsietsi in the selected drama text. Divorce is terminating a marriage or marital union (Charmian, 2007: 18). People get divorced for different reasons, such as being involved in infidelity, when they are no longer in love, or having financial problems. 'Mantoa and Tsietsi's case, divorce is a result of infidelity.

This effect is seen when Tsietsi and Thabiso go to get the children from 'Mantoa's home in the conversation that follows. Mafa, 'Mantoa's grandfather wants to know what will happen to 'Mantoa. Thabiso says, “*'Nete ke hore ke khale lenyalo lena 'Mantoa a ile a le senya, koana re ne re sa tla koano ka tlhalo feela re lumela hore le eena moo a leng teng, ha a lumele hore kamor'a liketsahalo tsena tulo e ka hlola e e-ba teng lipakeng tsa hae le Tsietsi, e le tulo ea monna le mosali,*” (Masoabi, 1979: 98). 'Truth is 'Mantoa ruined this marriage a long time ago. What brings us here is to terminate marriage ties between 'Mantoa and Tsietsi. We believe 'Mantoa too, wherever she is, does not believe that after all these events they can stay with Tsietsi as a husband and wife.'

According to Oliver (2012: 3), symbolic interactionists contend that choices are based on learned behaviour. From their point of view, they say divorce is a result of two individuals that incidents have influenced. 'Mantoa made her choice by cheating on Tsietsi. Her divorce with Tsietsi is influenced by a series of infidelity events involving her. In relation to divorce, Blow et al. (2005: 21) also say that separation or cancellation of marriage can be made legally or secretly. They clarify that sometimes there are cases where one partner leaves the family due to another partner being involved in infidelity. Similar to the case of Tsietsi and 'Mantoa, they separate when 'Mantoa moved back to her parental home after being involved in infidelity.

4.1.8 STDs infections

Sexually Transmitted Diseases (STDs) are sometimes one of the effects people experience when they are involved in infidelity. STDs are infections transmitted through sexual contact, caused by bacteria and viruses (Nyanzi et al., 2001: 12). These diseases can be chronic like Human Immunodeficiency Virus (HIV) and acquired immunodeficiency syndrome (AIDS). In the drama text *Sephiri ke Moloji*, Mosa is portrayed as an infected character because of his involvement in infidelity. Mosa is 'Mameleko's husband who also married a second wife, 'Marethabile. This effect is seen in the conversation between Mosa and 'Mameleko in the following extract, "*Mosa, na u ntse u phela hantle? E se k'aba u fapane hlooho, monna tooe! U batla ho ntjoetsa hore ho fumanehile hore u na le chaifi maling a hao?*" (Nkanda, 2019: 80). 'Mosa, are you well? Maybe you are crazy! Are you telling me that you are HIV positive?'

Symbolic Interaction Theory asserts that the interaction people get includes responses such as acceptance and strategies to deal with stigma (Hewitt, 2006: 32). Mosa trusts 'Mameleko as he shares his status with her. However, he gets a stigma as 'Mameleko's response shows that she does not accept what she is told. 'Mameleko expels Mosa from her home after discovering that he is infected. 'Mameleko later tries to understand Mosa's situation because he is the father of her son. Mosa's infection is an effect of infidelity as he was not infected when they stayed together with 'Mameleko. Mosa could have been infected with HIV while he was cheating on 'Mameleko or from his second wife, 'Marethabile, as she is also involved in infidelity.

4.1.9 Anxiety

One of the effects of infidelity is anxiety. Neil (2008: 24) defines anxiety as a response of a human being to threat or danger and it is caused by stress, trauma or overthinking. In this study, anxiety happens because 'Mateboho and Papiso are overthinking due to infidelity. It results in sleepless nights and a lack of peace. The following conversation is between Papiso and 'Mateboho regarding sleepless nights, "*Ha ho moo ho leng bohloko teng, feela kea bona boroko boa nkhana matsatsinyaneng ana,*" (Khaketla, 1995: 40). 'I am not sick; I am just sleepless nowadays.'

Reynolds et al. (2003: 34) state that symbolic interaction highlights the processes of interaction among people, the environment, events and their meanings. Human behaviour is partly contingent

on what the object of orientation symbolises or means. This means how people interact depends on the environment they live in and how they interpret the meaning of events. Also, how a person may react depends on the kind of message they get through the interaction.

Papiso's anxiety is seen through the sleepless nights because his mind is thinking about his infidelity. Since Papiso is moving to Gauteng due to infidelity, his reaction of overthinking which causes him his peaceful sleep is because he is troubled by his infidelity. His sleeplessness is driven by his thoughts about the chapter he is taking and probably how his actions would affect his family.

Anxiety is also seen when 'Mateboho explains her bad dreams in her conversation with Papiso the same night Papiso is unable to sleep in the following quotation, "*Ke lorile ausi Khopotso a nkhaola molala ka thipa, uena u ntutse sefubeng mona u bile o mphuraletse, u hateletse maoto a ka fatše hore ke se ke ka sisinyeha,*" (Khaketla, 1995: 41). 'I dreamt of Khopotso slaughtering me, and you were sitting on my chest and holding my legs down so that I would not move.'

In the case of 'Mateboho, this dream troubles her because it happens to come true so she knows that she should expect a betrayal from her husband and sister. 'Mateboho's dream about Khopotso slaughtering her symbolises that Khopotso would backstab her, which happens when she moves to Gauteng with her husband.

Additionally, in her study on marital infidelity, Jeanfreau (2009: 54) finds out that marital infidelity has been associated with different kinds of emotional responses and behaviours such as increased anxiety, lack of peace and depression. Similarly, Papiso and 'Mateboho experience anxiety because Papiso has been cheating.

The second effect of anxiety due to infidelity identified in the texts *Pelo ea Monna* and *'Mantoa* is a lack of peace. Khaketla (1995) portrays 'Mateboho as a character affected by infidelity by having no peace with her husband and within herself. Masoabi (1979) also describes Tsietsi as one who has no peace with his wife and within himself due to his partner having an extramarital affair. A lack of peace is defined as the absence of harmony in personal relations (Nickel, 2006: 29). In *Pelo ea Monna*, 'Mateboho explains to Ntsoaki how she feels about her sister and husband's

relationship in the following quotation, “*Ke tšohile, ausi Ntsoaki; moea oa ka o ’nea hore ausi ke eena ea felisitseng khotso ea ntlo ea ka,*” (Khaketla, 1995: 8). ‘I am scared, Ntsoaki, my instincts tell me that my sister is the one who destroyed my family's peace.’

The extract is indicative of the anxiety ’Mateboho has because she is aware that the person responsible for her marital problems which involve infidelity with her husband is her sister. The phrase “my sister is the one who destroyed my family’s peace” communicates to the reader the state of no peace that scares her hence it causes anxiety. We can also conclude that ’Mateboho has anxiety as she admits that she is scared. Fear can drive out a person’s inner peace and calm, hence causing anxiety.

4.1.10 Child abuse

As portrayed by Masoabi (1979) and Nkanda (2019), child abuse is one of the effects of infidelity. Parents who usually abuse alcohol provide less care to their children. Therefore, children experience abuse. They can disrupt the health and emotional development in their children's lives (Patterson, 1986: 32). Child abuse is any form of cruelty to a child. It is any behaviour that causes harm to a child. It can be physical, emotional, sexual, or in the form of neglect (Fuller-Thomson et al., 2016: 10). The following extract shows the effect of child abuse in the letter Tsietsi writes to ’Mantoa about what she has been up to, “*U noa joala ’me u fihla hae bosiu u be u tlamehe ho ea tsosa bana ba se ba robetse malapeng moo u ba sieang teng. Ha u khutla majoaleng moo, u tla o hohotse banna ba ma-joine ho ea ba robatsa ha ka. Ntlo ea ka e fetotsoe lehaha la masholu,*” (Masoabi, 1979: 56). ‘You drink alcohol and arrive home too late that you end up waking up the children where you left them. Then, when you come from drinking, you bring men to sleep at my house. As a result, you turned my house into a place every man sleeps.’

Symbolic Interaction Theory explains that the causes of child maltreatment are complex; it could be how a child is treated that may affect their wellbeing, or when a child is beaten and their rights are violated (Carter, 2015:32). Child maltreatment is seen when ’Mantoa wakes up her children while sleeping at neighbouring houses. This is their regular treatment as their mother is always out late at night. ’Mantoa is also said to abuse the children because she brings different men into their house. The understanding is that ’Mantoa sleeps in the same house with these men and children,

which is an act of abuse towards them because firstly, their safety is not guaranteed around strangers and their right to privacy in their own home is violated. Secondly, there is a possibility that they might see their mother being intimate with different men and that alone may traumatise them and influence the way they will behave in their adulthood. Tsietsi feels like his children's freedom is being violated as their mother turns the house into a place where she sleeps with men she dates.

Infidelity also affects Lefa, Mosa and 'Mameleko's child, as he experiences abuse by being denied a right to stay with his parents. This is seen in the conversation between Mosenyehi, Mosa's sister and Mosa. Mosenyehi is involved in abducting Lefa, and she indicates how they would execute the plan in the following quotation, "*Mamela, he! Ngoan'enoa ha re tla le eena, re se ke ra etsa phoso ra mo tlisa lapeng mona. Re mo ise ha rakhali mapolasing ane a pel'a Fouriesburg, a e'o qeta bonyane khoeli hona teng,*" (Nkanda, 2019: 54). 'Listen! When bringing this child, we must not bring him here at home, it would be a mistake. Instead, we should take him to our aunt's place on the farms near Fouriesburg to spend at least a month there.'

For Lefa, he experiences child abuse as his rights to live with his parents were violated. Mosenyehi, Lefa's aunt, does not only want Lefa to be kidnapped but also violates his right to live with both his parents as the suggestion is that he must be taken from her mother's home and should not be kept at his father's home. Mosenyehi ends up kidnapping Lefa because she wants to use him so that his mother 'Mameleko, could go back to her matrimonial home. 'Mameleko moved to her parental house due to her husband's involvement in infidelity. Child abuse is an effect of infidelity because Lefa ends up being kidnaped because of his father's adultery which forced his mother to move back to her home with him.

4.1.11 Poverty

Poverty is another effect of infidelity identified in *Pelo ea Monna* and *Sephiri ke Moloji*. Khaketla (1995) in *Pelo ea Monna* portrays poverty as another way in which infidelity affects the lives of those involved, through the character 'Mateboho. Poverty is the state of lacking social, economic, human capital and political development (Deonandan, 2019:26). In other words, people see poverty as lacking social development which could be caused by the ability for one to financially

support their family. Also, poverty could be seen through political developments where people lack development due to corruption of a government. In the current study, poverty is seen when Papiso deserts his family due to infidelity, especially because he is a breadwinner. Poverty is portrayed in the conversation between 'Mateboho and Ntsoaki in the quotation that follows, "*Ha ke re ha ke na peni, u utloisise hore ha ke saohle, ausi Ntsoaki. Papiso o nkile a b'a nka le bukana ea Teboho ea posong,*" (Khaketla, 1995: 63). 'I am not joking when I say I am broke, Ntsoaki. Papiso took everything, including Teboho's savings card.'

Symbolic Interaction Theory believes that poverty affects how people interact in everyday life and how they view certain aspects of the social world (Nelson, 1998: 57). For 'Mateboho, poverty affects her because she could not afford to buy what she wants, which is a present to a newborn baby. That is, if 'Mateboho wants to buy a present for a newborn, it could be due to the societal practice. Poverty is seen because she is struggling financially which means there is no more economic development for her. She was developed economically because she even had savings and his son's. When his husband takes it all, that leaves her in economic poverty.

Also, Nkanda (2019) in *Sephiri ke Moloji* portrays 'Mameleko as experiencing poverty. 'Mameleko explains to her mother Nozipho how she struggles in the following conversation,

'M'e, ha ke tsebe hore na ke qala kae. Ke tenne ke roma ngoanana enoa ea salang le ngoana ho u lata hobane ke sa tsebe hore na ke nka eng ke e kopanya le eng. Ha ke tsebe hore na ha e sa le re qetela lijo neng ka har'a ntlo ena. Ke re ha re na le k'hantlele ena e pala. Abuti Mosa ha e sa le a qetela ho re fa chelete hoane ha ngoan'enoa a sa le khoeli li peli. Ngoana ha ho ntho eo a e jang. Ho tloha a le khoeli li tharo lebesa la hae e le metsi feela ha ke ile sekolong. Ha ke khutla o tla ke a nyanye-nyanye lona leo le entsoeng ke lijo tsa sekolo (Nkanda, 2019: 34).

'Mother, I do not know where to start. I asked the nanny to bring you here because I do not know what to do. I do not know when we last ate in this house. I am saying we do not have even a simple candle. Mosa last gave us some money when the child was two months old. There is nothing for the baby to eat. He has been drinking water since he was three months old whenever I am at school. It is when I come back that I will breastfeed him after eating at school.'

The theory suggests that people learn certain norms when they grow up in a poor or rich family that shapes their life choices. Also, people internalise the values they grow up with (Nelson, 1998: 59). 'Mameleko experiences poverty because her husband does not contribute to their living, she

could not afford a meal, let alone pay for the nanny while she is at school. This shows a state of poverty. After all, she could not afford even the essentials as a result of infidelity practised by her husband whom in return, does not provide for her and their son. She ends up choosing to live in poverty until she could not take it anymore and asks for help. The shaping of 'Mameleko's choice is seen when she could not bear living in poverty and asks a nanny to call her mother so she could tell her. The assumption is that if she grew up in a low-income family, she might have borne the pain, but she asks for help from home. 'Mameleko experiences poverty due to her husband's infidelity as he could not concentrate on his family but on different girls.

4.2 Conclusion

This chapter aimed to identify and discuss infidelity effects in three selected drama texts, namely *Pelo ea Monna*, *'Mantoa* and *Sephiri ke Moloji*. The findings are that infidelity affects people differently and they react differently to it. The study found out that infidelity brings anxiety that leads to a lack of peace and sleepless nights, poverty, uxoricide, illegitimate children, shame, and being unable to cope at work. Other effects are child abuse, divorce, physical abuse, desertion and STDs infection. The study concludes that infidelity affects people who are involved and those who may be termed victims differently, depending on how they make sense of their social world.

CHAPTER 5

SUMMARY AND CONCLUSION

5.0 Introduction

This study aimed to analyse the three selected Sesotho drama texts by identifying and discussing factors that lead to infidelity, types and effects of infidelity. The study consists of five chapters that have been excellently and briefly summarised under paragraph 1.8.4 which is the organization of the study.

5.1 Findings

Infidelity is driven by different factors according to how characters interact in the three selected drama texts. The findings of the study on the factors that lead to infidelity which were identified in chapter two are lust, character trait, risk factor (educational level), witchcraft, economic freedom, atelophobia and lack of commitment, cultural norms, friends' and parental influence. Also, the findings of this study on the types of infidelity include object, cyber, physical and sexual infidelity.

In chapter four, the findings are that infidelity affects people differently causing them to react differently to it. The study found out that infidelity brings anxiety that leads to a lack of peace and sleepless nights, poverty, uxoricide, illegitimate children, shame on the spouse, and inability to cope at work. The study also revealed that infidelity effects are child abuse, divorce, physical abuse, desertion and STDs infection.

Therefore, the findings of this study show that Basotho writers have dealt with infidelity in different ways depending on how different characters react. Generally, partners separate and if not so, children and women end up being abused.

In conclusion, people are driven by different factors to be involved in infidelity. Regardless of their reasons, perpetrators get involved because they are willing to have fun whereas they do not consider their spouses. Cheating partners seem to look more on their welfare than the welfare of

their own families. However, some characters ended up in infidelity because they were influenced by their parents and witchcraft. Even though they might have been forced, the victims ended up suffering from the pain caused by infidelity.

Infidelity was identified in different types depending on how people committed it and the factors that led them to be involved. The study identified physical infidelity where a partner met with the person they were dating physically without evidence of sexual conduct. Some people were involved in infidelity just to quench their sexual thirst; which is referred to as sexual infidelity while other characters got involved just because they have an obsession to spend time with someone else's spouse. The study demonstrated that another type of infidelity is cyber. Cyber infidelity happens because people date online; however, in this study, it happens because dating happened through letters.

Also, infidelity affects people who are involved and those who may be termed victims differently. The perpetrators experience physical pains that include abuse and uxoricide. They also have to live with HIV as they get infected. The victims were affected emotionally and ended up having anxiety due to sleepless nights and lack of peace. This is because infidelity is so damaging that characters ended up doubting their worth and value as spouses in their own marriages. Infidelity did not only affect the victim's spouses but also children and close family members. Children got caught up in their parents' mistakes and ended up being the ones affected by infidelity as they ended up being abused.

5.2 Recommendations

These findings reveal the need for paying more attention to the issue of infidelity and identifying factors accounting for infidelity. Accordingly, it is essential to develop and implement effective programs for married people globally, so as to prevent and reduce incidences of infidelity. Below are suggestions for future research relating to infidelity:

- Future studies can explore risk factors for infidelity in larger samples besides texts. They could look at people's experiences, especially children born as a result of infidelity.

- Given the prevalence of infidelity and the costs associated with it (infidelity) and divorce, an important empirical issue is what differentiates couples who divorce from those who stay together committing infidelity.
- Due to the role of infidelity in breaking marriages, more research should explore other areas that are related to the probability of infidelity. For example, further research should be done to investigate the difference between those who willingly engage in infidelity and those who do not, and personality characteristics that can lead to infidelity. However, more research on this topic is needed before investigating the association between personality traits and predicting infidelity.
- Cross-national study like how children are born because one parent was involved in infidelity while still married is another gap to be researched on. A further study with more focus on the cues of infidelity is therefore suggested. How can spouses understand the cues of the probability of infidelity in their partners to save their marriage?

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