

**A play about the menstruation ritual and coming of age in the
Sifwe culture**

Aho aba Omukentu

(Echizano ca Kashwii nama Sheshwa)

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The P3ICL project

The Universal Declaration of Human Rights stresses that the concept of human rights is bound closely to the belief that culture is central to our identity. To take away our cultural heritage is to deny us our identity. Languages play an important role in this as they are repositories of culture. Namibia, despite its scant population, is home to a wide variety of cultures that speak diverse languages, from multiple language families: Indo-European, Bantu, and the several Khoe Khoe families. It is essential to bring about a revitalisation of indigenous languages for the preservation of culture. It is also imperative that cultural practices are recorded in the local languages, both for preservation and promotion. This action will lead to a greater understanding between the different cultural groups and promote unity in diversity.

The European Union awarded the Department of Communication in the Faculty of Human Sciences, NUST, a project titled “Protecting, Preserving and Promoting Indigenous Knowledge and Culture” (Contract 393-946) under the Call for the *Revitalization of Languages*. This project ran from 2018 to 2020. The main aim of the project was to identify endangered indigenous languages in Namibia and collect cultural expressions with a view to preserving them for future development. Through this project we hope to raise awareness and advocate for the preservation of the identified indigenous languages and cultures in Namibia.

The overall objective of the P3ICL project is to protect, promote and preserve the cultures of Namibian indigenous groups, specifically the Ovazemba, !Kung and Sifwe.

This play is produced in the Sifwe language, which is spoken by the Mafwe people living in the Zambezi region.

The project would not have been possible without the assistance of the following: Christine Simasiku, the data collectors, as well as the elders of the Mafwe community. The P3ICL team would like to express their eternal and deepfelt gratitude to all the participants in the project.

1. RESEARCH ASSISTANTS WHO COLLECTED DATA IN ZAMBEZI

1. Ms Rebbeccah Genesa
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Aho aba Omukentu (Echizano ca Kashwii nama Sheshwa)

Synopsis

Echikwata ca bakentu abakuru ba wonga wonga za kashwii ka bakazana, mukati koku ambaura abakentu bangi nabakazana kabakezya okusebeza nabo okokaba batenda abakuru kuku litukiseza za kashwii. Obukababu bwe cikuwa emishamu shiyareti kute ecizo cifwenokucibika mubukababu.

Abazani mwi mucizano (characters)

MAMA - Aho afurumana mwihwee akulitukiseza nokumuzika kumutendera akashwii. Kamu babarere hawa okute asa kwangi kumuha eco cishakahara okutendiwa.

MUKENTU WE NTANZI - Omukentu mamanikizo ashi onga onga akashwii mucikiliti. Ecikuwa aho cikabilila omunzi eye kashi azyara oku tenda akashwii kama manikizo.

MUKENTU WA BILI - Omukentu omurotu ozyo atonda ezintu mwinjira nenja kalikabona obueteleli. Muntu we nako ye cikuwanokuzyimanina imwinya emirero cware kali caha kuzyimanina ezintu zonshe mubuharo bwakwe.

Original cast and characters

MAMA	-	Brona Mwambwa
MUKENTU WE NTANZI	-	Georgina Lumponjani
MUKENTU WA BILI	-	Cynthia Muruti

CIZANO CE NTANZI (Scene One)

Ecikwata cabakentu bakezya buzyimba nokuzana otugoma.

MUKENTU WE NTANZI: Mbure bukuma kwi oko mwakahindi aba bakazana? Njinako ende mwahindi nemuya buyenda?

MUKENTU WA BILI: Mbobulyaho, shendili mukuru caha kutenda ezi zintu.

MAMA: Ndaboni okutaye kwazya ozyo amuwana, ecizo cetu kabotele kubonwa ba kwame.

MUKENTU WE NTANZI: Twenshe tuzyi, cinji aho nokamuziki okure bulyaho.

MUKENTU WA BILI: Ndi azyara okute akashuwire ezigoma.

MUKENTU WE NTANZI: Tushwene tundame bulyo ezigoma, tema mbwa tushuwe atabe.

MAMA: Mbobulyaho ndiazyara neme, ndamusumwini asayi kure aho ndibola kumunzi Kuku mi sumwina.

(Ba zwira habuso oku zyimba noku teeza cahwa okute bashuwe huwe aho batambura kuko.)

MUKENTU WA BILI: Awora kute akwesi ataba twazya bulyo kushuwire.

MUKENTU WE NTANZI: Obukuru mbobo sobukuhwerere eme ndishuwire nenja.

MAMA: Ezilimo zikuyendete nenja.

MUKENTU WE NTANZI: Ndi shuwire okuya mucizuba cangu aka kasipili twayendi.

(Akutatika okudama ecigoma haho bokutanga okushuwa abakazana bazyimba okure.)

MAMA: Ozyo awora okuba ndeye.

MUKENTU WE NTANZI: Kanti cinji aho ataba buongoza?

MUKENTU WA BILI: Kandi azyara niwa muruta nenja.

MAMA: Mbobulyaho ninda mu ruta nenja!

MUKENTU WE NTANZI: Kali a ku botere oku taba, mbulyo nana coli kakuni kappa ku shiba omuroli ncifo.

MAMA: Nda musumwini okukoshokeza.

MUKENTU WA BILI: Abotere okukukuteka ecizo.

MAMA: Kolina ebaka aho atenda bulyaho ...

MUKENTU WA BILI: Wazya okubotere kumutabilila hamikwa yakwe.

MAMA: Mwance arutehete nenja neme bulyaho ...

MUKENTU WE NTANZI: (*Akuzyimana*) Ezo mbozi siyare bulyaho omuzibwenene we nyinakurwe.

MUKENTU WA BILI: Ndakusi wonga wonga omukopano okute tuambaure ...
(*Bokutontonza*)

MAMA: Ukuwamba enji?

MUKENTU WE NTANZI: Tumuhinde tu boore ku munzi ne ku shini kusiha. (*Kokutontoza bokuzwaho nibakabuziyimba kuarura nenjimbo zecizo kuarura mushana.*)

CIZANO CA BILI (Scene Two)

Sezi katendahalila kurapa lya Mama. Aho tukahura abakentu botwe bokubika abakazana botawe kumafuli. bokutatika okutwa entaenga ze mishobomishobo mwinkunju nomwinshi.

MUKENTU WE NTANZI: *(Aho batwa entanga zecizo.)* Twaku batere ka ambawura hahena twa kena mumutemwa.

MUKENTU WA BILI: Oho zina ... ndikwesi zyumwi omwihwangu omuninzana ozyo swanezi kuba mukwame.

MUKENTU WE NTANZI: Eyo entukiso nja bakwame.

MUKENTU WA BILI: Ndizyi cware ndiambilila ha masheshwa.

MUKENTU WE NTANZI: Oho, eco cintu cirotu *(Miruruezo)* Mbumai tuzyoberwa ezintru zonshe kwabo.

MUKENTU WA BILI: Zacahwa. Ndakuazyara kuka potera Mama hanu kute tuka ambaure zomwihwe omuninzana.

MUKENTU WE NTANZI: *(Busheko)* Haho musimise? Ozyu mukazana kaworeseki kumasheshwa. kakuteki necizo cetu ... *(Haho Mama akukabira)* ... Haha oazyara ye zyuzu awora kuba mukentu womuntu?

MAMA: Enwe bakentu zinji muambaura?

MUKENTU WE NTANZI: Mwakareti ebu lye ciwuru?

MAMA: Ndakareti, ndazisiyi kushilya lye njuwo namenji.

MUKENTU WE NTANZI: Shetuwora okuruba nokuzwira habuso nomusebezi. Aho cinako mukarete enkunju nomwinshi. *(Nkwena)*

MAMA: Sinda koshokezi ezi ambauro zenu?

MUKENTU WA BILI: Inga.

MAMA: Nda mishuwi mukwesi muambaura zamasheshwa.

MUKENTU WA BILI: *(Acenesa omulivu wakwe)* Mbobulyaho ...

MAMA: Yenji?

MUKENTU WA BILI: Abanetu shicabazyobeli ecizo nemihalilo yak are ... *(Bokusiya ezo bakuamba)* Tuswanezi kulitukiseza zomwihwako.

MAMA: Mbulyaho.

MUKENTU WA BILI: Ndishaka okuwamba nenwe zimwi zintu.

MAMA: (*Atabite*) Ziamana ne mwiho womuninzana niwomu kentu? (*Bokumweka*) Zizo nzezo waku amba?

MUKENTU WA BILI: Inga kali nzezo.

MAMA: (*Shindaswabi hawa*) Mbulyo okanana!

MUKENTU WA BILI: Za mwano womukazana, kusakwatisana nekute kwazya.

MAMA: Ashili mwance ashini kukura ye abe nokutenda ezo mushaka kute atende.

MUKENTU WA BILI: Kandi azyara ye mpaho nimwatukuwa ye tu kezye tuzitende mwatusiyi ye tuboore, tu kwesi tushanda shanda nemwihwenu hanu nzezo semureta.

MAMA: (*Amayanja muwiru*) Ndakushaka bulyo shuwa ...

MUKENTU WE NTANZI: (*Bazwa hamazanino*) Mushikezya nali tuyende kumunzi?

MUKENTU WA BILI: Mutende tuyende pili onkaramba nashini kute tusiye zintu zonshe.

MAMA: (*Aho barukisa okute tuzwe*) Cinji mutarusa?

MUKENTU WA BILI: Yiyi tema yiwora okuba enako yakwe yamamanikizo kuku rukisa zizi zecizo, mumusiye awezeho omurero wakwe.

MAMA: Kandishuwisisi ... (*Bokuzwa*)

CIZANO CA BUTATU (Scene Three)

Asizano kazi tendahalila murapa lyakwe. omukentu wa katanzi habuso mumushovo wakwe kuvonahara oku nyerwa. Akucilirwa kwa mama.

MAMA: Nyina wo munzi, tumanikize omusebezi.

MUKENTU WE NTANZI: Mbuti tuwora okutenda kwazya ozyo asebeza neme?

MAMA: Twara mana mumunu mumazyuva macenya.

MUKENTU WE NTANZI: Kali zokuamba bulyo, zokutenda omusebezi ube nenja, katuwoli oku kagisana naba kazana aba nini. Aho oliwe mama orukere okutu susuweza mumiseberezo kali kuhinda musebezi wa bakazana.

MAMA: Ndizyi bulyaho, cware imunya emi bereko mikababu caha kwakwe ...

MUKENTU WE NTANZI: Mpaho aswanezi okuzyiba kubabarera omunzi, otwe ntanga, oberekise ezisebeliso zomuruwa ...

MAMA: Owamba nenja, abotere kuzyiba zonshe zo nezimunya.

MUKENTU WA BILI: *(Akukabira mukati nakwatilile e hamba mwiyanja)* Kandizyi eci owora kusunda ozyu mwance.

MAMA: Cinji otoroka?

MUKENTU WA BILI: Akana okulituta okulima nanga kukwata ehamba.

MUKENTU WE NTANZI: Esi mpaho ndita.

MUKENTU WA BILI: Zyuzyo mbuti awora kumamera orubasi zyuzyo, nokuha mukwame wakwe zokulya, nokubabarera bance natenda bulyaho ...

MAMA: Ashili mwance hawa kute aazyare zomukwame nabana. Ashili mwance!

MUKENTU WE NTANZI: Tuzyi bulyaho. Ezi tumusunda kali zahanu, kwana omwaka nali yobire kuzwa hanu. Mbulyo tumusundira zokubuso.

MUKENTU WA BILI: Obuharo bwakwe bokubuso.

MUKENTU WE NTANZI: Koko niwakwina oko shaka nakure nokasheshiwa, abotere kuhinda Amayemo nokuba omukentu nokuba nyina wa bana?

MUKENTU WA BILI: Mbobulyaho mwance, akabukura cwa abotere okuhinda amayemo omuciraranda cabo.

MAMA: Mbulyaho ...

MUKENTU WE NTANZI: Akana nokuteka menji mwiziba ...

MUKENTU WA BILI: Kazyi nokuhonda nali kutwa azyiba ...

MUKENTU WE NTANZI: Muzyi conica nica tendahara aho tumute atwe amabere, amahira no mundare kushilya lye njuwo?

MUKENTU WA BILI: Nitwa boora nanga kuku sefa mbita kumutusa.

MAMA: Azya kubwene nobutokwa bwezizi mwance wo mubukuwa.

MUKENTU WE NTANZI: (*Akutontoza*) Kuruta kwangu paho kuzyimanina. Emiseberezo ye cizo yazya butokwa kubance nanga kwetu.

MAMA: Obotre ku zyuziliza ecizo cetu ...

MUKENTU WE NTANZI: Kandi azyali bulyaho.

MAMA: Yaya.

MUKENTU WA BILI: Kuti nekwina enjira imwi.

MUKENTU WE NTANZI: Sho muzyimanina?

MUKENTU WA BILI: Inga, mbulyo.

MUKENTU WE NTANZI: Nali oshake mwiho nasheshe omukata?

MAMA: Shono keteli mwiho muninzana mwihwangu?

MUKENTU WA BILI: Katutonde heyi ntaba tango?

MUKENTU WE NTANZI: Kwazya entaba yokutonda ha.

MUKENTU WA BILI: Tuwora kumubakisa!

MAMA: Enji?!

MUKENTU WE NTANZI: Bulyaho! (*bokuzwaho*)

CIZANO CO BUNE (Scene Four)

Ezintu zonshe zokumana akamware sikana mani boku boora kumunzi kukatabe akuba bukentu bwakwe. Bakentu bakwesi baha epuzo omusebezi shiwamani. Bazana kuzyimba noku ezizwa ze mishi shobo kubakazana.

MUKENTU WE NTANZI: Kakuli kukababu kono niwa wora kumanikiza omusebezi.

MUKENTU WA BILI: Mbita aho bikiwa munjira nga nomanikiza omusebezi onshe.

MAMA: Mwana wa mwanangu shomukentu (*Bokululueza nokuzana hawa.*)

MUKENTU WA BILI: (*Kokutaba*) Tema hanu ndiwora kukezuya tuambawure zamwihwenu wo muninzana.

MAMA: Muamuhherwa cware mbita kuzilimo zikezuya.

MUKENTU WA BILI: Mbobulyaho mwancuwangu. Kali kute tubutukise bance.

MUKENTU WE NTANZI: Ezi zisupo zezo zisunda amamanikizo e ntuto zokufurumana.

BAMUNYA: Enji?!

MUKENTU WE NTANZI: Mbobulyaho, ndatendiko yangu enkaruro hape, beciraranda kabasishaki nenjira yobuharo bwetu.

MUKENTU WA BILI: Ndini shaka hitilile kuti musiye haho?

MAMA: Ndiwe kohitilanga otushwii nezimunya bulyaho abakentu bahanu nabakazana.

MUKENTU WE NTANZI: Kali mbobulyaho, ezintu nizacinca omuntu yenshe nacinca. Kwazya entuso yokuzitenda nera.

MUKENTU WA BILI: Minkocina eco tuwora kutenda.

BAMUNYA: Enjii.

MUKENTU WA BILI: Njimboterwa yakabili twara amba limwi zyuba.

MUKENTU WE NTANZI: Tulikore inunako. (*Akushotoka noku zyimbanokuzana akucililwa bamwi kuzana mbita aho kusiha.*)

When she is a Woman

(A play about Akashwii and Namasheshwa)

SYNOPSIS

A group of elderly women facilitate the menstruation process of young girls. In between taking young women through the process, they discuss the reluctance of many women and young girls to participate in this age-old ritual. The dangers of modern life and medicine are now affecting them, making their traditional practices redundant, and pushing their traditions to the verge of extinction.

CHARACTERS

GRANDMOTHER - Her young granddaughter has just got her first menstruation and she has decided on hosting the traditional ritual. She is caring and very much protective of her granddaughter, to the extent that she performs some of the tasks given to the girl during the ritual.

WOMAN 1 - One of the very last women who still perform the akwashii ritual in the community. With modern times creeping into the deepest heart of the village, she is planning to retire after this last ritual.

WOMAN 2 - A very generous woman who is able to look at issues differently, and yet she does not see herself as a leader. She is too modest and supportive of others' initiatives and plans, but not strong enough to take charge of situations in her own life.

ORIGINAL CAST AND CHARACTERS

GRANDMOTHER	-	Brona Mwambwa
WOMAN 1	-	Georgina Lumponjani
WOMAN 2	-	Cynthia Muruti

Scene One

A group of women enter the stage whispering and playing a small drum while singing.

WOMAN 1: How far into the forest did you take this girl? We have been walking for some time now.

WOMAN 2: Yes, and I am too old for this.

GRANDMOTHER: Well, I had to make sure that nobody finds her. It is our customary practice ...

WOMAN 1: We all know that, but did you have to hide her this far away?

WOMAN 2: I just hope she can hear the drum.

WOMAN 1: Let's take a break and keep playing the drum. Hopefully, she will hear us and respond.

GRANDMOTHER: I think so too. I told her not to wander in too deep while I return to the village to call you.

(They keep playing the drum, but occasionally keep silence to hear any response from out there.)

WOMAN 2: She might be responding and we just can't hear her.

WOMAN 1: Perhaps age has affected your hearing, but I hear just fine.

GRANDMOTHER: Age has been kind to you.

WOMAN 1: I can hear your lungs hiss from this little walk. *(She starts playing the drum again and eventually, they hear a girl responding in the distance.)*

GRANDMOTHER: That must be her.

WOMAN 1: But why is she answering with her voice? She is supposed to either break a stick or whistle, because it is a forbidden to answer with your voice.

WOMAN 2: I thought you taught her well.

GRANDMOTHER: Of course I did!

WOMAN 1: Then she ought to know better than to answer with her voice.

GRANDMOTHER: I told her to break some twigs ...

WOMAN 2: She needs to respect the ritual in its entirety.

GRANDMOTHER: There must be a reason why she ...

WOMAN 2: You must never answer on the child's behalf.

GRANDMOTHER: She is a well-mannered child and I am ...

WOMAN 1: *(As she rises)* Well, that remains to be seen.

WOMAN 2: Just to think that I was planning to arrange a meeting with you to discuss...
(Pauses)

GARNDMOTHER: Discuss what?

WOMAN 1: Let's get her and head back to the village before it gets too dark. *(They slowly walk off stage while singing the opening ritual songs Kuarura Mushana).*

Scene Two

The scene takes place in the grandmother's courtyard. Upon arrival the three women hid the girl behind the house (Kumafuli). They are busy pounding seeds of different types together in the mortar using a pestle.

WOMAN 1: *(As they are pounding the seeds for the ritual.)* You were starting to talk about something, the other day when we were in the forest.

WOMAN 2: Oh, that ... Well, I have a grandson who is ready to be man.

WOMAN 1: Another ceremony, but that is for men.

WOMAN 2: I know, but I am talking in the line of *NdiSheshwa*.

WOMAN 1: Okay. That is a very good thing. *(Sighs)* It's a pity we are losing everything dear to us.

WOMAN 2: Very true. Anyway, I was hoping to visit with the grandmother here and discuss the terms for my grandson.

WOMAN 1: *(Laughs)* Are you serious? This girl is more of a problem, rather than being suitable for marriage. She doesn't even respect our traditional practices ...

(Just then grandmother walks in)

... and now you expect her to be a wife?

GRANDMOTHER: What are you ladies talking about?

WOMAN 2: We were talking about ...

WOMAN 1: Have you managed to bring the anthill soil?

GRANDMOTHER: Yes, I left it behind the house with a pail of water.

WOMAN 1: Good, now we can prepare the concoction and continue with the rituals.

(As she exits)

Make sure to bring the mortar and the pestle. *(She exits)*

GRANDMOTHER: Did I interrupt your discussion?

WOMAN 2: Not at all.

GRANDMOTHER: I heard you talking about marriage.

WOMAN 2: *(Clears her throat)* Yes ...

GRANDMOTHER: What about it?

WOMAN 2: Our children are losing our traditional ways of living ... *(Changes the subject)*
We need to prepare for the next ritual for your grandchild.

GRANDMOTHER: Okay.

WOMAN 2: But I need to quickly talk to you about something.

GRANDMOTHER: *(Excited)* Has it got to do with your grandson and my granddaughter?
(Smiles) Is that what you have been talking about?

WOMAN 2: What? No, it's not about that.

GRANDMOTHER: *(Little disappointed)* Oh!

WOMAN 2: It is about your daughter yes, but more about her lack of cooperation and ill discipline.

GRANDMOTHER: But she is just a child and not ready for all these chores and work you are making her do.

WOMAN 2: I thought that is why you invited us to facilitate this ritual.

GRANDMOTHER: I know, but ...

WOMAN 2: Woman of the village, it is either you want us to perform the ritual, or you let us go. We are already struggling with your granddaughter, and now this.

GRANDMOTHER: *(Sighs)* I just want ...

WOMAN 1: *(Off stage)* Are you still coming or should I go home?

WOMAN 2: We'd better get going before the old woman decides to stop everything.

GRANDMOTHER: *(As they prepare to exit)* What do you mean?

WOMAN 2: This might be the last time she will be performing this ritual, and your daughter is the reason for to her making such a decision.

GRANDMOTHER: I don't understand ... *(They exit)*

Scene Three

The scene takes place in the courtyard. We see Woman 1 walking onto the stage talking, and she is visibly upset. She is followed by Grandmother.

GRANDMOTHER: Please Mother of the Village, can we just finish the ritual?

WOMAN 1: How can I finish the ritual if nobody is working with me?

GRANDMOTHER: We will have finished in a couple of days and then it will be all over.

WOMAN 1: It is not about finishing; it's all about doing the ritual in the right way. We cannot be arguing about the girl's learning. As the grandmother, you should be supportive of the process and not carry out the tasks assigned to the girl.

GRANDMOTHER: I know that, but some of the tasks are too hard for her ...

WOMAN 1: That is why she needs to learn how to look after the compound, pound the seeds, use the gardening tools and ...

GRANDMOTHER: You are right, she needs to know all of that and more.

WOMAN 2: *(Enters stage holding a hoe in her hand)* I really don't know what you have been teaching this child.

GRANDMOTHER: What do you mean?

WOMAN 2: She is refusing to learn the techniques of ploughing and even refuses to hold the hoe.

WOMAN 1: Exactly my point.

WOMAN 2: How is she supposed to take care of her family, provide food for her husband, look after the children when she ...

GRANDMOTHER: But she is too young to even think about a husband and children. She is just a child!

WOMAN 1: We very well know that. What we are teaching her is not for now, it is for a year or two from now. We are teaching her for the future.

WOMAN 2: A future beyond our own.

WOMAN 1: Are you always going to be there when she is all grown up and married and she has to take up the responsibilities of a wife and mother?

WOMAN 2: She is a child yes, but she is growing and she needs to take up some responsibilities within the compound.

GRANDMOTHER: But she is ...

WOMAN 1: She is refusing to collect water from the river ...

WOMAN 2: She does not know how to handle the pestle, nor pound properly ...

WOMAN 1: Do you remember what happened when we asked her to pound *mabere*,
mundare - millet and maize - behind the house?

WOMAN 2: You had to step in and help her and even sieve it.

GRANDMOTHER: She is a city girl and does not see the importance of all of these.

WOMAN 1: (*Takes a long pause*) My teaching ends here today. Our cultural practices are of
no use to the children and even to some of us.

GRANDMOTHER: But you need to complete the ritual before ...

WOMAN 1: I don't think so.

WOMAN 2: There is always a way.

WOMAN 1: Are you now siding with her?

WOMAN 2: Not at all, I am just ...

WOMAN 1: Is it because you want your grandson to marry that lazy girl?

GRANDMOTHER: Oh, so you have chosen my granddaughter for your grandson?

WOMAN 2: Can we please focus on the issue at hand?

WOMAN 1: There is no issue to focus on.

WOMAN 2: We can always punish her!

GRANDMOTHER: What?!

WOMAN 1: Yes! (*Black out*)

Scene Four

Kamware has finally made it through the ritual and is brought out for the rest of the community to see and celebrate her womanhood. The women are celebrating as they bring the young girl presents for her having completed her ritual. They dance, sing and present different items to dress up the young woman.

WOMAN 1: It was hard, but you managed to complete the ritual.

WOMAN 2: Only after the punishment did you really learn to listen and complete all your tasks.

GRANDMOTHER: My daughter's daughter is now a woman. *(Ululates and dances)*

WOMAN 2: *(Playfully)* Maybe now I can come and negotiate for my grandson.

GRANDMOTHER: You are more than welcome, but only in a couple of years.

WOMAN 2: Of course, my sister. We don't need to rush the children.

WOMAN 1: This signals the end of my teaching the menstruation ritual.

OTHERS: What?!

WOMAN 1: Yes, I have done my part and besides, the community is no longer interested in our way of life.

WOMAN 2: But who else is going to take charge of the rituals if you stop now?

GRANDMOTHER: You have overseen all my daughters' rituals and that of many other women and girls around here.

WOMAN 1: I know. *(Sighs)* I tried mentoring some of mothers so many times, but they are just not interested. They say the new ways of life have taken over the old ways of life.

GRANDMOTHER: Is it because of my granddaughter that you are giving up?

WOMAN 1: Not really, things have changed and everyone else has changed. So, there is no need for such rituals anymore.

WOMAN 2: But there is something we can do.

OTHERS: What?

WOMAN 2: Let us celebrate the girl now and we can perhaps talk another day.

WOMAN 1: Let's enjoy this moment. *(She breaks out into song and dance and is joined by the others until the lights fade out to black)*