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**PROGRAM NAME: WOMANITY – WOMEN IN UNITY**

**GUEST NAME: MS. THANDISWA MAZWAI**

<b>SPEAKER</b>	<b>TRANSCRIPTION</b>
DR. MALKA (INTRODUCTION)	Hello, I'm Dr. Amaleya Goneos-Malka, welcome to 'Womanity – Women in unity'. The show that celebrates prominent and ordinary African women's milestone achievements in their struggles for liberation, self-emancipation, human rights, democracy, racism, socio-economic class division and gender based violence.
DR. MALKA (GUEST SYNOPSIS)	Joining us in the studio is Ms. Thandisa Mazwai, a multi-award winning South African musician. She began her career in 1998 with Bongo Maffin, one of the most pioneering bands of Kwaito. After six award winning albums with Bongo Maffin she ventured into a solo career. Zabalaza, her debut project which won double Platinum status and won numerous awards, including a Kora Award for best African female artist and four South African music awards. It was nominated for the BBC Radio 3 Planet Awards. Her critically acclaimed second album Ibokwe reached Gold Status in the first few weeks of its release and her recent live DVD, Dance of the Forgotten Free won South African music Awards for the best African artist and best live DVD in 2011. The Guardian recently called her, South Africa's finest female contemporary singer. Now on the academic side Thandisa went on to attend Wits University where she studied English literature and International Relations. Thandisa Mazwai is one of the most influential musicians on the South African music scene today. Welcome to the show.
MS. MAZWAI	<b>Thank you for that introduction.</b>
DR. MALKA	It's great to have you here.
MS. MAZWAI	<b>Thank you. Good to be here.</b>
DR. MALKA	Starting right at the very beginning, you were born in 1976, the year of the Soweto uprising, you grew up in Soweto, Johannesburg and amidst heavy apartheid township violence of the 1980s, both of your parents were journalists and anti-apartheid political activists and in your biography, you've stated that your recollection of the home you grew up is one that is filled with books, articles and thick with political discussions and it was an environment which nurtured your perspective as an artist?
MS. MAZWAI	<b>Yes.</b>
DR. MALKA	Can you just share with us some of those moments from those years in your life growing up as a child and actually witnessing in the most profound way, the birth of the South African nation?
MS. MAZWAI	<b>Well, you now I have a kind of two pronged experience of this, is that you know I remember growing up in apartheid South Africa and I'm also still young in the new South Africa, I assume I think almost forty is still young so growing up as a child, I guess I didn't quite understand that I lived a life of the oppressed because you know it's human nature forces you to survive and so in my environment, it seemed that we were surviving and</b>

	<p>that we were surviving well but the thing that introduced me to politics and to this difference of lives was one, the police presence in Soweto and the second thing was that my parents had white friends, obviously apartheid couldn't separate people completely. So my parents had some white friends and I would sometimes spend time at some of the white people's homes and it became clear to me how stark the difference was in lifestyles and so growing up with my parents, this was constantly being discussed, you know and my parents, I would say left growing up, we were PAC in the family and so the discourse was always very much about black consciousness, very much about the progress of black people. I grew up, you know, late nights, my parents would have meetings with people like, the now late Koisan X and other great leaders within the PAC movement. I think one of the things that stands out is how we used to greet each other because when they walked into the house, you would always raise your right palm and they would greet me, as daughter of the soil and I would greet them as sons of the soil.</p>
DR. MALKA	Is that part of the PAC greeting?
MS. MAZWAI	Yes, that is how kind of, how we greeted each other, was to call ourselves children of the soil and this stuck with me, you know. It was one of those things that reminded me, it was a very how can I say, it was a very ...
DR. MALKA	It seems very textured and rich.
MS. MAZWAI	Yes, it was something that kind of reminded me of who I am, at a time when my identity was one of inferiority, it was a racist identity. So growing up at home these were the things that influenced me and my parents used to read a lot of books. I remember my mother used to say, every time I used to say to her, I'm bored and she'd point to this little room that we had in the house full of books and she'd say, go and hang out with our chair, but go and hang out with Fanon, go hang out with Biko, you know and I was too young to know or understand what I was reading in Fanon's books but as I grew and I went to university these became the most important books that I had ever read and the most important books I had been exposed to.
DR. MALKA	I think that, that's incredibly interesting in talking about the life writings, the works of people like Steve Biko, Frans Benon, Ntome Tsebe and Kwama Nkrumah.
MS. MAZWAI	Yes.
DR. MALKA	Which led you years later to become widely recognized as a voice of South Africa's conscious youth and you said and I quote, "My work gave me an opportunity to share my thoughts and have a meaningful conversation with my generation about blackness, Africaness and about some of the social ills that plague us as well as freedom and joy. Can you please share with us some of your thoughts on some of those matters?"
MS. MAZWAI	I think one of the main things that stands out as a South African was the addition of the word, 'new' to being a South African, you know, it was you are now a new South African and I grappled a lot with this. I think at first I was taken up by the euphoria of this new found freedom and this new South Africa we were building but I didn't quite buy into the idea that I was a new South African and I didn't buy into the idea that others were

	<p><b>new and so I've always felt that we as South Africans have had to be very real about the fact that it is not a new South Africa but it is a South Africa in progress that this is a work in progress and that we didn't become new by the magic waving of Madiba's wand, this Madiba magic. I think it sustained us for a little bit but after that we needed to get to grips with the fact that racism is a very real part of South African life, separation is a big part of South African life not only geographically but economically and that in order for us to be truly new, we have to interrogate these things, we have to interrogate what freedom really means, what forgiveness means. That's also one of the things that fascinates me now is about this idea of forgiveness, you know that a great part of this country had to do this act of forgiveness and I wonder what forgiveness does if the other party didn't ask for it. Does it actually work if no-one actually asked for it, if you just forgive, is there reciprocal, is there response to that forgiveness so I'm trying to interrogate the response to forgiveness in South Africa.</b></p>
DR. MALKA	<p>And I think that that's an interesting point that you raised from a point of view that forgiveness was asked by an older generation, if we can put it in that context.</p>
MS. MAZWAI	<p><b>Ja.</b></p>
DR. MALKA	<p>A couple of years ago, I participated in a Reconciliation Day TV special broadcast when they did the unveiling of the Nelson Mandela statue at the Union buildings, but I have to say, there were some shocking statistics that were revealed in that particular show that the young generation is not fully aware and in some instance almost seem to be on the verge of denial about the seriousness of apartheid and the consequences.</p>
MS. MAZWAI	<p><b>Ja.</b></p>
DR. MALKA	<p>Now your work constantly puts you in touch with this younger generation.</p>
MS. MAZWAI	<p><b>Yes.</b></p>
DR. MALKA	<p>What's your intake on it?</p>
MS. MAZWAI	<p><b>Well I think what you say is true but I also think that the reason that it's true is because they didn't live that experience, it's not a lived experience. It's one that is being, it's like an oral history, you know, like I have a child whose fifteen who thinks that I'm a complete racist because of some of the things that I say, but I think, it's because I'm a South African, whose almost forty that thinks that racial interrogation and racial interaction is very much at the forefront of my engagement with South African society. I'm always aware and these are some of the things I have to agree with myself. I mean, I had to say to myself, that I have to be a racist in recovery and that I think was the first real thing I ever did as a true new South African was to accept that racism is a part of our lives and that in order for us to move forward we have to accept that we're in recovery for all of these things, from racist assault, from racist thinking, from all of these things that racism has created around us. So my child grew up in, you know she grew up in the suburbs of South Africa. She's had a very cushy life, a life that's not necessarily that much different from the white kids that she goes to school with, whereas for me it was a very, very stark difference as from a black kid to white kid, the difference was stark. My daughter's life is not that different from any other middle class person</b></p>

	<p>regardless of their race but I also do know that as a black person living in the world as it is today, you will always face racism. If you don't face it in South Africa, you'll face it in America, you'll face it, I mean I travel all over the world and all over the world I'm confronted by racism and I wonder always, why it is that black people are the brunt of this because everywhere I go, I experience it, whether I'm in Asia or whether I'm in Europe, I experience this sense of otherness, the sense of, even a kind of a hate kind of contempt so I have to kind of, I feel that as a parent I have to give my child the tools to be able to survive that but also to remind her that her life shouldn't be about survival, that her life should be about joy and about expression and about being free, you know, but she does have to have the tools to survive as a black person in the world.</p>
DR. MALKA	<p>She lives, unarguably, a totally, she lives in a different period, she lives in a different world to what you grew up in in the same age frame but in her growing up, are you, do you feel compelled to remind her about the events that you've experienced so that she doesn't forget?</p>
MS. MAZWAI	<p><b>Absolutely.</b></p>
DR. MALKA	<p>I think that one of the areas, that I also feel that it's important is that we need to be teaching the youth, today about the likes of Steve Biko.</p>
MS. MAZWAI	<p><b>Absolutely. What I find quite shocking to me right now is that my child is still learning about Napoleon Bonaparte and she'll tell you the history of Napoleon but she will not tell you about Nyanda who was from years in Zimbabwe. She can't give you a full history of, if you said to her, give me the name of one African historian, she won't know, one African mathematician, she won't know, one African scientist, so I believe that you know, education should be like radically changed in South Africa, in order to reflect a positive, it's more than that, it's in order to give the future children something more, something more than a history of oppression, something more than the history of subjugation but give them the rest of our history, a history of you know.</b></p>
DR. MALKA	<p>They need to value their heritage.</p>
MS. MAZWAI	<p><b>Ja, the history of our empires, the history of our great leaders, the history of our great successors you now. Africa has great successes but none of these are taught in schools as part of the syllabus. It's almost as if the parents have to do that for themselves, but what my child learns right now at school, she learns about white power, that's what my child learns about. She learns about how white people have succeeded in the world and learns very little about how black people have succeeded in the world.</b></p>
DR. MALKA	<p>It's focussing on traditional, Western civilisations going through with the world wars.</p>
MS. MAZWAI	<p><b>Absolutely, absolutely.</b></p>
DR. MALKA	<p>And the establishment of those old empires.</p>
MS. MAZWAI	<p><b>Ja.</b></p>
DR. MALKA	<p>And you so right, there's been a lack of focus on as you've said in your quote, Africaness.</p>

MS. MAZWAI	<b>Ja. Absolutely, absolutely.</b>
<b>AD BREAK</b>	
DR. MALKA	Now, you've said that music gave you an opportunity to feed your revolutionary self and I find that very inspiring. Your compositions today have included, traditional Xhosa rhythms, Reggae, Kwaito, Funk and Jazz and through this, you've managed to straddle urban and the rural effortlessly, melding the traditional with the modern. I think that's very deep. Can you take us a bit further and share some of your thoughts on this?
MS. MAZWAI	<b>I'm not sure how I did it but I think it's mostly about what the artist obsesses about, that's what feeds the work and my obsession from earlier on in my career had always been my mother. I lost my mother when I was sixteen and she was a very staunch Africanist, you know and so a lot of my work has been about making my mother proud and also has been about remembering the things that my mother has taught me so it's been a lot about memory and so in interrogating memory and interrogating the importance of memory, I kind of inadvertently brought memory into the contemporary space and for me memory involved, identity, that is what my memory was obsessing with was identity and language and culture and so these are the things I brought into my music, but I also wanted, you know there were certain things, that at the time, you know, I'm doing this for twenty years, but at the time, you were hard pressed to find within the local music scene, South African music scene, you were hard pressed to find someone that represented a traditional sensibility, you know. Everybody was extremely urban ...</b>
DR. MALKA	And would you say that goes probably towards the commercialisation of music because when you're going into the industry there is always a commercial aspect?
MS. MAZWAI	<b>Ja, I mean, you're told that you have to sell this music. But it's also this idea that you can't sell tradition, and you can't sell, you know you have to see what's in and what's in is always defined by people outside of your home ground so what was in and still is in is very much American culture and so I became obsessed with looking for voices that were African to influence me, growing up you know in high school you know I was listening to Whitney Houston and Regina Barrow and all these kinds of people but when I got into the music industry and I started being questioned about what was my particular identity and what was my particular image I had to create something that I felt resonated with me and was honest and authentic to me, so I looked at people such as, Miriam Makeba and Busi Mhlongo and Fela Guti and these became voices that interested me, not only in what they spoke but also how they treated their voices you know. These were truly African voices. They were not trying to polish themselves up. They sounded like women from my village or sounded like men from my village and so I began to want to emulate these things you know so I think that's the thing that has separated me, I guess, at the time it separated me because no-one remembered Miriam Makeba in the space that I inhabited you know. A lot of young people were obsessed with American culture, like I said and so for us as Bongo Maffin to come out and our first hit was a remake of a Miriam Makebe track, I think that was the thing that brought people's attention to us. Every</b>

	<b>African singer who comes after Miriam Makebe cites her as one of the great influences and it's not just South African singers, its singers from Mali, from West Africa, from East Africa. She was a great influence for all the vocalists on this continent and I'm just one of them.</b>
DR. MALKA	And I think that that's been one of the strengths, when people have their authenticity, their identity, it's part of the elements for success.
MS. MAZWAI	<b>Ja, I mean, I've always say that one of the most important words that I learnt from my father, the first big words I learnt was the word integrity and I think it stuck with me because I always want to inject that into my work because I believe that if your work is honest then it resonates so, which is why it's so hard to create this work because you have to dig so deep into your own.</b>
DR. MALKA	It's very personal.
MS. MAZWAI	<b>It's very, very personal.</b>
DR. MALKA	Now, you have performed all over the world, in venues like the Fifa 2010 World Cup Opening Ceremony, the Apollo theatre, Radio City Hall, Womex, The Cannes Film Festival, Barbican, Africa Brazil Festival, Fespaco Film Festival, BBC World Music Awards.
MS. MAZWAI	<b>And you've named them all.</b>
DR. MALKA	Which goes to testimony on your twenty years of success in this industry and several Mandela 46664 concerts, you've also shared the stage with legends like Salif Keita, Skunk Anansie, Cesaria Evora, Stevie Wonder, Angelique Kidjo and many others. Can you share with us some of the milestones that you still want to accomplish in your career, and what we can expect from you in the near future?
MS. MAZWAI	<b>I'm a very simple person in that I take things, one step at a time. I'm not one of those people that has a five year plan or ten year plan so the thing that I want to achieve most right now, is to create a new album. Ja, I just don't see how life can continue if I don't create a new album so ....</b>
DR. MALKA	And when we were talking off line, you'd mentioned that the last new album that you had was seven years ago.
MS. MAZWAI	<b>It was seven years ago, seven years ago, and so, there's a lot to speak about but there's also the burden of remaining relevant or remaining contemporary. It's hard trying to create work after such a long time.</b>
DR. MALKA	Can you take us through the process briefly, typical process?
MS. MAZWAI	<b>Typical process, I mean the process changes every time because every time I'm working with different people. I mean on Zabalaza album the process was very, very simple because I had a producer who created beats for me and all I had to do was come with the words and the melodies and that was easy. On Iboka it took me two years to write the album because I was creating, you know, everything from scratch myself and so I didn't have anyone creating the beats from me, I had to do everything from scratch but I think the easiest way I would say for me in terms of song writing is, what I'm always doing is writing. I always have a little notebook that I write in, thoughts. So I write thoughts all the time and then when it comes to song write, I look through these books and I pick words and I pick</b>

	<p>statements and things that I think are powerful, that will resonate and I try and put melodies to them and other times I have a melody and I don't have words but I have a melody so when that happens, I usually get you know get a band of percussionists or something to lay down a rhythm track and then I can put the words down and just keep listening to them until something else comes up but it is a very, very slow gruelling process because I rely very much on inspiration and I know that a lot of writers will say, don't wait for inspiration, do it, but I rely very much on inspiration so I wait and that's why it takes so long.</p>
DR. MALKA	<p>Well, I think everybody's got their own method and what works for you is what works for you, exactly and finding the triggers of inspiration. It sounds like you do everything yourself.</p>
MS. MAZWAI	<p>I have done that in the past but now I'm thinking of involving a lot more people you know, it's harder to work alone. I think at the place that I am now, I'm much more interested in collaboration in doing things differently, you know, the problem about being Thandiswe Mazwai right now in the music industry is that people view me as the sole traditional voice, even though what I do is not really traditional music but it is very much based on that and this is a burden for me because even when I want to experiment and try new things people say, no, no, no, you departing from what we expect from you, you know.</p>
DR. MALKA	<p>It's just those fans have their own expectations of what you do.</p>
MS. MAZWAI	<p>They have their own expectations of what I'll be doing and I'm an artist and change is paramount. I always say, that one of the finest attributes an artist can have is you know, a true commitment to creativity and creativity means you're doing something new. You're not regurgitating, you're not doing it again, you're doing something completely new and so I always sit and think, oh, I hope they don't think this is going far out but you know I thought that about Ibokwe and they enjoyed that, so I don't know.</p>
DR. MALKA	<p>It's also opening up new sounds to new audiences.</p>
MS. MAZWAI	<p>Absolutely and I feel, it kind of feels like as a South African, my space and I'm sure that a lot of South African feel this way which is kind of boxed in, you know, like you can't really get out, you can't scream, you can't, but there's so much bottled in, when you're a South African and so, as an artist you know I feel I need to get out of this box, it's hard to explain, but it's very much about getting out of myself, getting out of, you know, we have this history, it binds us, it locks us down. We have these issues, they bind us they keep us frustrated, they keep us in a rage and as an artist I want to get out of that, you know and in order to do that I use my work and the easiest way to do that in my work, is to keep breaking the rules of what you think I'm supposed to be.</p>
DR. MALKA	<p>Yes, it's being challenged by your limitations, going beyond them and often that comes through from collaborations and having exposure to new ideas.</p>
MS. MAZWAI	<p>To new ideas. Absolutely.</p>
<b>AD BREAK</b>	
DR. MALKA	<p>Whilst we on the topic of music and the creative process music has always been a huge inspiration to people but occasionally it's been exploited to</p>

	influence political and social agendas around the world.
MS. MAZWAI	<b>Absolutely.</b>
DR. MALKA	How do you see the role of musicians in that regard?
MS. MAZWAI	<b>Well, you know to each his own, first of all, but I'm the kind of musician that does not engage like that. I don't use my work to push some kind of political agenda. I think what's much more important to me than party politics is the people and I always feel that you know, we can always rely on politicians to disappoint us so it's not my place as an artist to go and tell people to vote for so and so because when that person disappoints, you know I sold this fake dream to people. So I don't do that, what I do is, I listen to people around me, I listen to their issues and I try to write work that will question the leadership, that will push the leadership to perhaps try other ways. I like to play on the side of the voice of the people than the voice of the system or the voice of, there's a word for it, when you give people, what's the word, it is, propaganda, the voice of propaganda because this is what politicians do, right, is they sell propaganda. They tell you, we'll do this, we'll do that and we're the people and together we can and in the end what we find is that the people are on one side and that the powers that be are on the other and so I'm with the people. It might not make me rich but it will keep me honest.</b>
DR. MALKA	That's very valuable, you know we were talking briefly about leadership. This programme is all about gender equality which is increasingly a global focus and as such, building female leadership capacity is important both for the future of women and also to South Africa, as a country. As a role model to so many South Africans, how do you see female leadership, whether it's in the political space, Parliament, schools, business, music or any other field. One of the points that I cite frequently, for instance, is South African Women in Business Association, released a survey in 2012 was a census that they did where they identified that only that 21.4% of Executive Management on JSE listed companies were women and when you looked at the level of CEO's there's only 3.6% that were women and I consider that given our population, we've got 52% are women, we are the majority but yet in leadership positions there just does not seem to be enough of a female voice.
MS. MAZWAI	<b>This is true and it isn't, I think that women play a very important role in society but obviously are closed out of the formal spaces that would qualify this role that women play and this is systemic of patriarchy and all of the things that are connected with that patriarchy, but you know, if I look at the music industry, the music industry is full of women, but usually the women are in roles of, you know they back-up singers or they are dancers, you know. So one of the things that I did, I started playing with an all-female band, one because the men that I played with thought it would be impossible to play with an all-female band and that my music would sound terrible and these women would never be able to play my music and I wanted to prove them wrong but I also thought that it would be interesting for other young women who see these women on stage, that there is something empowering about a stage full of women.</b>
DR. MALKA	And doing it all yourself.
MS. MAZWAI	<b>And doing it all yourself. So you know everywhere we go now, I see</b>

	<p>people's ... you know the lights go on in young women's eyes. Last week we had a gig and there were lots of young people there, who were just smitten with the band and they just couldn't believe there's a woman on base, there's a woman on drums, there's a woman on guitar, there's a woman everywhere you know. So you know, for myself as a woman I've never taken my place and felt that it was a place that needed to be fought for. I always knew of my place, you know, and so I would think that what needs to be taught to young women is to inhabit their spaces. I find that men do that quite eloquently you know, like when a man sits on a chair, he sits and you know, he owns the entire chair and he opens his legs and you know, he owns the chair.</p>
DR. MALKA	Very assertive.
MS. MAZWAI	<p>Very assertive. But a woman might sit there and be a little bit, I almost feel that women want to hide in spaces. They don't want to own their spaces, you know, so. What I try and tell my daughter is that it doesn't matter that she's a girl or a boy or whatever she is, she is, she inhabits the space that no-one else can, where you stand, this is your space, you must stand in that space with pride and with force. Obviously, you know it's true that women are outside of a lot but the conversations I have and the kind of women that I surround myself with are very, very powerful women and the conversations we have are very powerful conversations, I mean, I read A Nina Simone autobiography and she was speaking about a girlfriend of hers and she said, oh we spoke about revolution and such girl talking, like this is true girl talk and it reminds me of Alison Birchdale, she's a feminist writer cartoonist and she came up with this thing called the Birchdale test, which looks at film and sees whether or not, when two women are in a frame in a movie, what do they discuss and this is what makes it a feminist movie or not. It's feminist if two women in that movie talk about everything besides men, fashion, clothes, lipstick, whatever but if they discuss something else than this is a feminist movie and you find that there's very few movies where just two women are on frame, talking about something, other than men or other than beauty or fashion.</p>
DR. MALKA	And that's a challenge with the media because the media, often stereotypes people and that is what is regurgitated into the public domain. And I mean all people see it and it perpetuates the idea.
MS. MAZWAI	<p>Exactly. You know woman are extremely sexualised, for instance and so as much as you know women have a sexuality and they have a right to express their sexuality, it's a problem if it is being presented as a one identity so I just think, you know, I've always treated myself as a whole person and that being a woman was incidental, but it's also a powerful part of who I am.</p>
DR. MALKA	And in your experience and your opinion, what is that you think we need to build on the most to benefit on women in the future?
MS. MAZWAI	<p>I would think it is about visibility, the more empowered women we see, the more empowering it is you know, it's kind of, you know the same thing with, let's say, like the gay community, if people don't come out then it stays a taboo. It stays like a hidden, it's a hidden community of people but the more and more people come out, this dispels some of the myths so I feel that women need to come out of their shells and express themselves in</p>

	<b>bold ways because this is how other women are inspired and this is how we change how the world views us.</b>
DR. MALKA	One of the points we touched on briefly was about patriarchy as being a negative factor in terms of women's development and in pursuit of equality. Gender equality sometimes touches on very sensitive points, whether it is culture, religion, tradition.
MS. MAZWAI	<b>Absolutely.</b>
DR. MALKA	Do you think it would be possible to overcome these points for the sake of women's development?
MS. MAZWAI	<b>To overcome the issues around religion and culture?</b>
DR. MALKA	Culture, religion, tradition.
MS. MAZWAI	<b>Do I think it's possible? I mean it's a mammoth task because these are old ideas, about you know how the world is supposed to be, you know, the balance. I don't think you can win, when you bring religion and culture into it. The only way you win is when you bring individuals into it, when you say, look at me as an individual, I'm not less than you, as an individual but if you start bringing culture into it, people are going to say, no women must know her place, and woman cooks and women wears doeks, women takes care of the babies while the man goes to work. But none of these things work in today's modern society and if you bring in religion, it's even worse because, it is the word of God, you know and people don't like to bend that too much, although they do you know to support things such as racism and to support things such as sexism. So that's why I think it's much more of a woman's fight because it's when women stand up for themselves and say, I'm not less than you. It's an individual thing, you know, if you fight for yourself then the world will respond. There was a video that went viral the other day of a girl who was sitting on a plane in India, and an older man was sitting next to her and he touched her. And the first time he touched her she kind of ignored it and thought, this is weird and then he did it again and so she stood up and made a lot of noise, this is on an aeroplane, made a lot of noise, pulled out her phone and filmed him and she told him, you know you think because I'm a woman I must stay with the shame, I'm going to film you and shame you because I refuse to keep this shame and I think that that girl having stood up for herself so she took a picture of him and she did not keep the shame of being touched without your permission and this man is completely shamed. The video was viral, his family is shamed and so I think it really is about teaching our daughters to speak up, teaching our daughters to know that if it doesn't feel right then you can make a noise about it. A lot of women keep things in and they say nothing about the things that make them sad and so ja I think every woman has to fight this in her own space, of course we band together to fight for other women but if there's really important for us in moving forward, to teach our daughters to speak up.</b>
DR. MALKA	Now, as an individual and a strong individual with twenty years of success under your belt, a lot of the women that I've interviewed who have been guests on the show have spoken about factors that they determine or attribute to their success as being, hard work, perseverance, in your opinion from your

	perspective, what do you consider to be the key drivers to your success?
<b>MS. MAZWAI</b>	<b>I'm very passionate about my work and I put my entire being into it and I think that has been the reason for my success that had resonated with people but I guess on a much more tangible note, I would say, you know travelling all over the world with my music, what has kept me playing at festivals around the world is that I make music that no-one else can, that I didn't copy something from another part of the world, that my work is South African and this is what keeps me going. There's always this burden for black artists to create black work, work that has to do with blackness and I don't think that any artist has to live with that burden, of course, you know you can create any work that you want to create but for me this is what's worked, what has kept me here has been my perspective as an artist which is an African perspective, that's the thing that has kept me working.</b>
<b>DR. MALKA</b>	Thank you for highlighting those points as key factors with regards to your success and we're coming to the end of the show can you please share with us a few words of inspiration that you'd like to pass on to young girls in the continent who are listening to the show.
<b>MS. MAZWAI</b>	<b>I think I'll keep it simple and say you have a right to be, you're a girl and you have a right to be, you don't have to hide, you don't have to be in the background, you can be in the front, you can be bold, you can be loud you can speak your mind, you can do as you please, you can be whoever you want to be, you can be great. There's nothing standing in your way except your own perception of yourself, because what other people think of you doesn't matter, it's really what you think of yourself and if you don't listen to them, telling you that you are less than them, then you have a greater chance of being even greater.</b>
<b>DR. MALKA</b>	Thank you very much for sharing those points of inspiration and for underscoring factors of identity, individuality, uniqueness as being part of the package which has made you who you are and the success that you are today.
<b>MS. MAZWAI</b>	<b>Absolutely. Thank you.</b>
<b>END PROGRAM</b>	