Uthi lokuzw' amanz' eGcotshe, 
Ngodani bezwe ngay' eGcotshe 
Ukushe kanti kakushoni, 
NGququnguq' 
Imbokod' suudla-kubili yasoSizini, 
Ebigandule nguNzimande benoNkabinde 
Beth' ifanel' ukuyogay' uphoko kwaNdabamoya, 
Bathi iyekeni, 
Ubukhali baya buyesabeka, 
Ifanel' ukuyogoth' ummbila kwaNgqondonkulu!
A STUDY OF D B Z NTULI'S RADIO TRILOGY: *ISIVUMELWANO, ISIVUMELWANO ESISHA AND NGENXA YESIVUMELWANO*

by

ABEDNEGO MANDLENKOSI MAPHUMULO

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PROMOTER: PROF N SAULE

JUNE 2001
DECLARATION

I declare that *A Study of DBZ Ntuli's Radio Trilogy: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

signature: ___________________________  date: __10-09-2001__

A M Maphumulo
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ABSTRACT

This is a study of D.B.Z. Ntuli’s radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano*. Since the term trilogy is not a familiar concept in Zulu literary studies, this is an attempt to fill that void. This thesis provides some new insight into this concept, while also devising a practical method for the analysis of the radio trilogy.

Chapter one outlines the aim of the study, scope of the study and the definition of some terms. This is followed by explaining the method of research and theories on radio serial dramas. There is also a discussion of the historical background in the development of Zulu radio serial drama and Ntuli’s position and contribution to it. Finally, there is a review of previous research studies in African Languages on radio drama.

In chapter two plot structure of a radio trilogy is discussed. Theories of drama trilogy by trilogists like Hitchcock, Bakhtin, Asimov and Norris are discussed in detail. This is followed by an in-depth analysis of the plot structures of *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano*.

Chapter three deals with the characterization of radio trilogy. It distinguishes between the actors and characters. Different methods of character portrayal are investigated.

Chapter four deals with perspectives on the theme of the radio trilogy. Types of themes are dealt with.

Chapter five discusses the dialogue in radio trilogy. It deals with the differences between a dialogue, duologue and monologue, and explains the functions fulfilled by dramatic utterances and dialogue. Lastly a nature of dialogue as a characteristic of the dramatic action is discussed.
Chapter six concentrates on the style of radio trilogy. Elements and different types of styles are discussed. Kinds of images, figurative language, proverbs, idioms, biblical allusions and various influences are discussed in detail.

Chapter seven concludes by summarizing the main finding of this study, and giving observations about the quality of Ntuli’s contribution to radio drama trilogy. It also explores some possibilities regarding future studies on Ntuli’s radio trilogy.

Key words
Structuralism; Semiotics; Reader response; Reception theory; Didascalia; Intertextuality; Trilogy; Radio drama; Plot structure; Characterization; Dialogue; Style; Cliffhanger; Flashback; Metaphor and Metonymy; Dramatis personae; Foils; Interlarding.
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CHAPTER 1

GENERAL INTRODUCTION

1.1 Introductory perspectives

Every Sunday during the church services the priest reverberates the prayer which mentions the Father, the Son and the Holy Spirit. This is the Christian doctrine which asserts that God is one in substance but three in person, Father, Son and Holy Spirit. This is the doctrine of Trinity. The doctrine developed gradually over several centuries and through many controversies. An alternative solution was to interpret Father, Son and Holy Spirit as three modes of the self-disclosure of the one God but not as distinct within the being of God itself. The first tendency recognized the distinctness among the three, but at the cost of their equality and hence their unity, subordination; the second came to terms with their unity, but at the cost of their distinctness as persons, modalism. The distinctness of the three and their unity were later brought together in a single orthodox doctrine of one essence and three persons. The Trinitarian creed of Christianity involves the triadic liturgical formulas invoking God the Father, Son and Holy Spirit. Christianity acknowledges one God in three persons: God the Father, God the Son and God the Holy Spirit. This is the acknowledgment and recognition that these three persons are essentially one, that is, three persons and one substance.

The Trinity gave rise to the literary genre known as trilogy. Trilogy is a group of three related books, plays, connected by a shared subject but each complete in itself. Trilogy is a Greek compound noun composed of tri - which means three; three times and - logia, -logy which means science. The trilogy started in the United States of America in 1929, by the 1930's it became the pre-eminent literary genre in America. Smith (1994 : ii) avers that the list of canonical American authors who attempted trilogies include pioneers such as Norris, Dreiser, Faulkner, Dos Passos, William Carlos Williams, Ellen Glasgow, Upton Sinclair, Booth Tarkington, James Branch Cabell, James T. Farrel, Josephine Herbst and Henry Miller.
As far as this study could establish, *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* was the only radio trilogy which was broadcast on Radio Zulu and no study of this trilogy has ever been done. A semio-structural approach has been used in the analysis of this radio trilogy. This approach is of paramount importance to study, the art ingenuity and creativity of Ntuli as a radio playwright and how the listeners or readers appreciate his drama. It is also essential to study the radio plays since the radio is a strong media instrument which is widely used throughout the world.

To date the study of radio trilogy remains inconclusive and unsatisfactory, no consensus have been reached with regard to its position within the wider and more general study of language encompassing literary studies. In addition, no satisfactory models for trilogy analyses have been produced to date. Many approaches are only valid for literary works such as radio plays. The situation with regard to radio trilogy in the African Languages and particularly in Zulu is also problematic. This strangely paradoxical situation sketched above, namely the lack of satisfactory research on radio trilogy in the African Languages, particularly in Zulu, and the abundance of inconclusive information published in connection with the concept of radio trilogy, has prompted this study. The urgent need for clarity on the subject is an irrefutable fact.

### 1.2 Aim of study

The main purpose of this research is to discern, assess and reflect on the artistry in D.B.Z. Ntuli’s radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano*. An assessment of a variety of aspects that characterize radio trilogy will be made. There will be a general introduction to the study. The main focus will be on plot structure of a radio trilogy, characterization, theme, dialogue, style, use of words, sentences and beyond as the function of semiotics in radio trilogy. The role of semiotics in radio trilogy will be analyzed critically as it operates through speech and actions which bring the performance to the listeners.
The aim of this research is twofold:

(a) To provide new insight into the concept of trilogy in Zulu. This will be achieved by means of a detailed discussions and criticism of the existing radio trilogy.

(b) To develop a practical method for radio trilogy analysis of Zulu literature encompassing both drama and prose with a view to using it in other African Languages.

Interest in this study was further triggered by the fact that although Ntuli has already contributed a fairly substantial corpus of radio drama serials to Zulu literature, his approach in this radio trilogy is different from that of his other radio plays. This, then, has prompted this investigation in order to find and weigh the merits and the demerits of his radio trilogy. An examination will also be made to determine whether Ntuli has adhered to the expected horizons of the structure of radio drama or whether he has in any manner added any forms of change. The study was also prompted by this group of three dramatic works related in subject or theme. This has encouraged the researcher to find out more about this unusual type of literary work.

1.3 Scope of the study

The focus of this thesis is on the study and analysis of D.B.Z. Ntuli's radio trilogy: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. This tripartite alliance of dramatic works will be extensively examined.

This study comprises seven chapters.

Chapter 1 is the general introduction of the study. This chapter entails the introductory perspectives, aim of study, scope of study, definition of concepts, method of research, approaches to the study and survey of critical works studied in radio serial drama of African Languages. A brief discussion of each and every subheading will be given. Since this study is based on radio trilogy the concept
trilogy will be defined.

In chapter 2 the focus is on the plot structure of a radio trilogy. The emphasis will be on cumulative effect, a rhetorical effect of summation, perfection and unity. Structure of episodes, rising action, exposition, motoric moment, prolepsis, conflict, complication, climax, falling action, resolution, analepsis and dénouement will be analyzed.

Chapter 3 has to do with characterization of radio trilogy. There will be thorough analysis of characters in these three dramatic works of the radio trilogy.

Chapter 4 deals with perspectives on the theme of the radio trilogy. Types of themes will be dealt with.

Chapter 5 explains dialogue in radio trilogy. The types of dialogues will be explained in this chapter.

Chapter 6 is concerned with style of radio trilogy. The emphasis is on the use of words and sentences. Words will be studied in order to probe the meaning conveyed by them. Metaphors and symbolism will also be studied.

Chapter 7 is the final chapter. This is the general conclusion and it gives a summary and observations. It further explains contributions and challenges of the study. Lastly it suggests some further research on the study of radio trilogy.

1.4 Definition of concepts

In this paragraph only the key concepts relating to the title of this thesis will be illuminated. Other terms or concepts which require lengthy descriptions or explanations which could be illuminated better within the context of a discussion will thus not be defined here. The pivotal term in this research is trilogy which simply means the work of literature which is divided into three parts. This means three
plays or novels, each complete in itself, with common theme. Procter (1987: 1134) concurs with the above idea when he defines trilogy as:

A group of three related books, plays, etc., connected by a shared subject but each complete in itself.

From the above definition it shows that trilogy is a group of three dramatic works related in subject or theme. The word subject refers to the main area of interest treated in a written drama. In Ntuli’s trilogy the subject is an agreement. Another characteristic is that these works are complete and independent but connected by a common theme, characters and plot. A more comprehensive explanation is provided by Cuddon (1976: 722):

Trilogy (Gk. ‘Set of three’). A group of three tragedies presented by individual authors at the drama festivals in Athens in the 5th B.C. The practice was introduced by Aeschylus whose Oresteia is the only complete trilogy extant from that time. More recent examples are Shakespeare’s Henry VI (c. 1592); Schiller’s Wallenstein (1799); Eugene O’Neill’s Mourning Becomes Electra (1931), which was a reworking of the Oresteian theme, and Arnold Wesker’s Chicken Soup with Barley, Roots and I’m Talking about Jerusalem (1960). The term may also be applied to a group of three novels linked by a common theme and characters. A good modern example is Joyce Cary’s Herself Surprised, To Be a Pilgrim and The Horse’s Mouth.

From the definition above it is clear that a trilogy is more than just a set of three literary works. It could be a novel, a play or any other type of genre. This definition demonstrates how trilogy originated and developed over a period of time. It originated from the Greeks as a group of three tragedies presented at the drama festival in Athens. The fact that trilogy originated in the 5th B.C. shows that it is an old literary genre. The pioneer of trilogy is Aeschylus who could be regarded as the father of trilogy. Other pioneers are Shakespeare, Schiller (1799), Eugene O’Neill (1931), Arnold Wesker (1960) and Joyce Cary. As far as this study could establish,
Ntuli is the pioneer of Zulu radio trilogy. It is also important to note that through the development the definition of trilogy has shifted from being a group of three tragedies to a set of any three literary works, be they novels or plays.

Hodgson’s (1988: 409) explanation involves more than just a definition. It includes, the history, the structure and development of trilogy. He attests:

A chronological sequence of three plays containing characters common to each. Aeschylus’s Oresteia (458 B.C.) and Shakespeare’s Henry VI parts 1, 2 and 3 (1590 - 2) are examples. Trilogies are usually composed of tragedies or historical plays. It was the practice to present such trilogies in the drama competitions in Athens in the fifth century B.C., and the trilogy, followed by a satyr play, was the dramatic fare for a whole day. Of these ancient trilogies only the Oresteia is extant. The form is not dead and the twentieth century has seen trilogies written in a number of dramatic genres. Eugene O’Neill composed Mourning Becomes Electra, a version of the Oresteia, in 1931; Arnold Wesker (1932 -) wrote, in 1960, a well-known trilogy of naturalist plays - Chicken Soup with Barley, Roots and Talking about Jerusalem; Alan Ayckbourn (1939 -) composed a farce trilogy. The Norman Conquests, in 1974. A trilogy adapted from the mystery cycles, entitled The Nativity, Crucifixion and Doomsday, was performed by the National Theatres at The Cottesloe and Lyric Theatres in 1985; this divided the Old and the New Testament material into three movements, ending at the birth of Jesus, the death of Christ and the end of the world respectively.

This explanation is more extensive than the first. Apparently Shakespeare is a notable contributor to this genre. Another pioneer known as Alan Ayckbourn (1939-) is also mentioned in this definition. It is also interesting to note that there is a farce trilogy and other trilogies written in a number of dramatic genres such as historical plays, satire plays, naturalist plays and mystery cycles. The object of farce is to provoke mirth of the simplest and most basic kind: roars of laughter rather than smiles. It is, therefore, a matter of humour rather than wit. Furthermore these
dramas are based on events in the lives of certain personages that feature prominently in the history. Satire plays came as a kind of after-piece of three tragedies, whether a trilogy or not. It was a form of burlesque in which a mythical hero, perhaps the hero of the foregoing tragedies, was presented as a ridiculous personage with a chorus of satyrs. Naturalist is a drama which seeks to mirror life with the utmost fidelity. The Mystery Plays of the Middle Ages were based on the Bible and were particularly concerned with the stories of man's creation, Fall and Redemption.

All the definitions above which apply to radio trilogy, stage drama and theatre are also relevant to radio drama. Radio drama is defined by Ullyatt (1995 : 20) as a piece of writing which is intended from its inception to be acted and produced in a radio studio, and then broadcast through the medium of radio by a specific channel of a broadcasting institution. A radio drama is a complete and a self-contained piece of writing intended from its inception to be acted and produced in a radio studio using audio technology such as microphones, sound-generating, sound recording and tape-editing equipment of radio broadcasting as distinct from the visual technology of television or film, or the alternative processes of the live theatre. The text itself is written within, and manifests knowledge of, the conventions of radio drama and displays awareness of its associated technologies and their limitations. The language in which the text is written, acted and produced is the medium of the channel recording and broadcasting that text.

Brooks (1993 : 22) states that another area of great controversy is the undefinable nature of the term radio drama experienced by critics. Although radio drama has over the years acquired certain well known terms as : Theatre of the mind; Plays for voices; Theatre of the air, and so on, the most prominent international and local critics of radio and radio drama differ noticeably as to exactly how the term radio drama should be defined. Each critic has his or her own opinion about what radio drama is or should be. In her article, Radio drama: towards a definition of an undefined genre, Usmani (1979 : 405) writes:

Perhaps because it so obviously defies classification,
the radio play has given rise to a great deal of critical controversy ... While one group of critics looks upon the genre as an essentially literary form, realized, like the stage play, on the basis of a dramatic script, others see the radio play primarily as an acoustical happening where music and sound assume equal value with the spoken word, and which is realized on the basis of a score rather than a literary script. In actual production, the bulk of the material belongs to the more literary type; however, a strong undercurrent emphasizing the acoustical element as well as experimentation with the technical possibilities of the medium has been present in radio drama from the beginning.

The above definition of radio drama is the evaluation of the ideas or thoughts of the radio drama critics who view it as a literary form and also acoustically because music and sound assume equal value with the spoken word. The researcher argues that music and sound does not assume equivalent status with the spoken word. Music and sound are ingredients of a radio drama and make it interesting, authentic and plausible. On the other hand Esslin in Lewis (1982: 32) feels that:

This undefinable nature of drama may well have its roots in the time honoured notion that the radio play is a simple off-shoot of the theatre play, with no claim of its own to critical reflection. The constant emphasis on the affinity between the two forms, reducing the radio play at times to a mere shadow of theatrical performance, may have its origins in the fact that the radio play began with broadcasts of Shakespeare's drama and in fact receive its decisive formative influence from the stage.

The above definition emphasizes that the radio play is a branch or division of theatre play. One can deduce from various definitions that stage drama, theatre drama and radio drama are related. The connection between trilogy and drama is that trilogy refers to any three related plays connected by theme, plot and characters. The significance of these definitions is that they throw more light on the understanding of the various forms of drama as well as trilogy.
1.5 Method of research

In this study one will be informed by the semio-structural approach. The semio-structural approach is the kind of approach that concentrates on the many codes and conventions that contribute to the readability of the text. Semiotics is the relationship between words and the objects or concepts they represent. For whereas structuralism is concerned with exposing the way in which the text is constructed, semiotics with its emphasis on communication, exposes the way in which the text becomes intelligible to the reader. The research method will focus on the critical analysis of semiotic’s role in the internal development of the performance. By this is meant that what is referred to as broadcast is in fact performed. The formalist’s approach will also be adopted inherently for both structuralism and semiotics recognize certain formalist features.

The reader-oriented approaches such as reader response criticism and reception theory will be referred to as well. Reader response aims to refocus criticism on the reader, whereas reception theory concentrates on the fictional level of the text as well as performative or representative level. Reception theory complements textual analysis. Theory which is known as intertextuality will be applied to this study to show some influences which are found in Ntuli’s radio trilogy texts. Through the textual method, the meaning of specific literary texts will be analyzed in greater depth. The historical-biographical approach will be used to establish the relationship between the playwright and his works. Furthermore didascalia in drama texts will be viewed. The term didascalia is a term which refers to everything in the play which is not dialogue, in other words the title, character list, foreword, prologue, epilogue, stage directions and so on. The functions fulfilled by the didascalia in a play are not always fully realized or studied by researchers. Throughout this study trilogy will be used as a model.

1.5.1 Fieldwork

It was in 1997 when the researcher interviewed Masonto Patrick Buthelezi who was
the former head of Drama and Music at Ukhozi F.M. in Durban. He gave some information concerning the development of Zulu radio serial dramas. Buthelezi emphasized that in the past they did not keep the drama scripts. Their concentration was more on tapes than on radio drama scripts. Selby Goba also confirmed this and showed the tapes as well as drama material in his computer. The scripts of the radio trilogy, *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* were obtained from the playwright D.B.Z. Ntuli. The researcher has been negotiating with the SABC in Durban from 1998 to be given enough time to do his research but it proved fruitless. Towards the end of 2000 the researcher was advised by Maseonto Patrick Buthelezi to write an application for permission to use SABC archives. An application was written and was addressed to the Station Manager of Ukhozi F.M., W.M. Nzimande. The following letter was written and forwarded personally to the Station Manager on the 12th of February 2001:
APPLICATION FOR PERMISSION TO USE SABC ARCHIVES

I hereby apply for permission to use SABC archives. I am currently doing research on the development of Zulu radio serial drama. I am tracing this development from the first Zulu radio serial drama which was written by K.E. Masinga and broadcasted in 1944 by SABC under the title: UNKOSI YAPHANSI NONKOSI YAPHEZULU (CHIEF ABOVE AND CHIEF BELOW). My investigation with the said radio dramas will start from 1944 up to 2001.

It is envisaged that when this research is completed it will help drama students and producers in various drama genre i.e. stage drama, radio drama, television drama and big screen drama (bioscope).

I hope my application will meet your favourable consideration. Thanking you in anticipation.

Yours sincerely

Mandla Maphumulo
After a protracted period without any reply the researcher went to the SABC to enquire what was happening. The Station Manager replied verbally that he had arranged with Selby Goba that the research could be done. When Goba was phoned on the 18th of April 2001 to make the opportunity available for research he refused. The researcher referred the matter to another SABC Manager P.V. Zulu who promised to take the matter to the Station Manager. The researcher expressed dissatisfaction about unfair treatment as people like D.B.Z. Ntuli and Liz Gunner were allowed to do their research in the SABC archives. After explaining that doctoral research on radio drama was to be conducted the Station Manager agreed to the use of the SABC archives.

The researcher phoned the Station Manager on the 7th of May 2001 for the second time about the research, and was told that it had been arranged with Selby Goba. The researcher phoned Selby Goba. During the telephonic conversation on the 8th of May 2001 at 11h45 Goba pretended to have been awaiting for the researcher to come on the 30th of April 2001. He said that a second letter should be written which explained exactly what was needed for the research so that he could prepare for it. The following second letter was written and faxed to him:
REQUEST OF INFORMATION FOR A DOCTORAL THESIS ENTITLED: A STUDY OF NTULI'S RADIO DRAMA TRILOGY: *ISIVUMELWANO*, *ISIVUMELWANO ESISHA* AND *NGENXA YESIVUMELWANO*; OUR TELEPHONIC CONVERSATION ON THE 8TH OF MAY AT 11h45 REFERS

Further to our telephonic conversation on the 8th of May 2001 where I was requested to write a letter which exactly explained what is needed for the research, I am happy to furnish you with the following information.

(i) A computer printout for all the radio serial dramas broadcast from the first drama by K.E. Masinga titled UNKOSI YAPHANSI NONKOSI YAPHEZULU IN 1944 to present dramas which are on air, for example BATHI NGINGUMUFI by SELBY MABANGA. In that list of radio play serials what is important is the name of the playwright, title of play, period of broadcast and summary of the play if possible. I need this for subheading 1.7.2 of my thesis.

(ii) The second piece of information I need is the dates of broadcast of *Isivumelwano*, *Isivumelwano Esisha* and *Ngenxa Yesivumelwano*; the names of the producers of these three plays as well as the lists of the members of their casts. In this case I will need to copy the last episodes of these plays to ordinary cassettes so that I may listen and transcribe on paper. This is needed for subheading 3.2 of this thesis.

(iii) I will also need some copies of the letters written by listeners commenting on these plays. This will help me in the reception theory I have used in this play.

I hope my letter will meet your favourable consideration.
Thanking you in anticipation.

Yours sincerely,

Mandla Maphumulo
1.6 Approaches to the study

In order to fulfil the aim of this study, that is, to discern, assess and reflect on the quality and authenticity of D.B.Z. Ntuli's trilogy, it is deemed inevitable to employ some major theories. Various theories will be used in this study. The source of information includes critical works on drama evaluation and appraisal. The selected samples will guide the choice of theory employed for analysis. It is imperative to discuss theories such as structuralism, semiotics, reader-response, reception theory, intertextuality and historical-biographical theory because they are relevant in assessing Ntuli's trilogy. Structuralism concentrates on the form or structure of radio trilogy. Semiotics deals with the sign system of radio drama such as symbols. Reader-response gives more ideas about the reader or listener's response after listening to the drama. Reception theory explains how the radio drama was received by the listeners. Intertextuality refers to the influence of other books like the bible in the drama. The historical-biographical approach has helped to give the understanding of the background of the playwright and what has influenced him to write that particular literary work.

1.6.1 Structuralism

The formalistic approach of the Russian formalism culminates in and is extended by the Prague School of Structuralism which developed since the 1920's. Structuralism views both language and literary texts as a means of communication. Structuralism aims at the scientific studying of a language as a sign from which the idea, that a literary work of art should be seen, as a system of signs as well, finally developed. Levitt (1971 : 7-12) explains that the term structure comes from architecture and in literature what is meant by structure is simply organization. He goes on to ask the question, what is organized in a text? and then explains that any inquiry into the organization of a play requires at the outset a decision as to what parts constitute that organization. Simply what are the constituent parts in the dramatic structure? As the basic or constituent parts of a text will be discussed under a separate heading, it
suffices to say that organized regards a text as a structure which has been structured in a specific and unique way by using unorganized and artistically different material in such a way that it becomes meaningful. Structure is the way in which a world is built up in a literary text. Swanepoel (1990: 16) defines a structural approach as follows:

Structural analysis therefore tries to determine the mutual relationship between patterns, how they are distributed in the text, and how they combine to become meaningful units. For the structuralists literature does not consists of sentences, but sentences made signs in a second order literary system.

The above stresses the connection of aspects of a literary text and how they are spread over the work to make it more understandable. Swanepoel (1990: 16) further explains the concept structure as follows:

The concept structure refers to the total of relations between the elements of a text.

The above clarifies structure as the way of arrangement or organization in which parts are formed into a whole. In the identification and description of signs and structures, the performance text becomes a macro-sign. This sign has to be fragmented into suitable structures revealing relationships between entities. The significance of relationships is also noted by Hawkes (1977: 17-18) when he says:

This new concept, that the world is made up of relationships rather than things, constitutes the first principle of that way of thinking which can properly be called structuralist. At its simplest, it claims that the nature of every element in any given situation has no significance by itself, and in fact is determined by its relationship to all the other elements involved in that situation.

From the above it is obvious that structuralism includes the constituent parts, the
relationships between the constituent parts, as well as the relationships between each part and the whole of that sign. Furthermore, one has to regard the literary texts as structures. When examining those structures, their constituent parts and their organization should be discussed.

1.6.2 Semiotics

There are various definitions of semiotics. For instance, according to Eco (1976: 7):

Semiotics is concerned with everything that can be taken as a sign.

In other words, semiotics is the study of signs in general, especially as they are related to language. According to Todorov (1982: 41) a sign is more than just what it is when presented in the text. He writes:

A sign is a thing which causes us to think of something beyond the impression the thing itself makes upon the senses.

From the above definitions it could be deduced that signs in a text have a purpose. They communicate a certain meaning.

Semiotics is historically related to other theories. This is evident in the explanation given by Swanepoel (1990: 22). It is interesting to note that he is also aware of a sign as a communicative device.

The interest in the way sign communicates can be traced back to the work of the Swiss linguist, Ferdinand de Saussure, through the formalists, and was finally launched from the insight of the structuralists.

Hawkes (1977: 124) definition although sketchy recognizes this phenomenon as
scientific in its own right. He says the terms semiology and semiotics are both used to refer to the notion of a science of signs... Semiotics is derived from the study of semiosis, the process by which things and events come to be recognized as signs by a sentient organism.

Elam (1980 : 1) also agrees with Hawkes that indeed it is a body of organized knowledge. His definition gives more light in terms of its usefulness in interpreting literature.

...a science dedicated to the study of the production of meaning in society. As such it is equally concerned with processes of signification and with those of communication, that is, the means whereby meanings are both generated and exchanged. Its objects are thus at once the different sign-systems and codes as work in society and the actual messages and texts produced thereby.

Elam mentions that semiotics is also concerned with processes of signification and with those of communication. Signification means the intended meaning of a word and communication on the other hand means the act of making information known or understood by others by speech or writing. The term signification is better explained by Gräbe (1984 : 30) as follows:

The term signification comprises of two constituents: a signifier, which is the formal aspect of the sign and is usually manifested as a sound image or its graphic equivalent; and the signified which is the concept or meaning conveyed by the sign. Communication about particular subject forming part of reality is rendered possible by the combination of signifier and its signified.

As is apparent from the definitions above a sign can therefore be defined in terms of its potential communicative function. On the other hand, to Eagleton (1983 : 100) semiotics is more than just a means of identifying signs that communicate a desired
meaning in a text, but something bigger and more scientific. He remarks:

Semiotics or semiology means the systematic study of signs. Semiotics denotes rather a particular field of study, that of systems which would in an ordinary sense be regarded as signs.

Guiraud (1975: 1) also concurs that semiology is a science that studies the life of signs in society. It is the science which studies sign systems: languages, codes and set of signals. The function of the sign is to communicate ideas by means of messages. This implies that an object, a thing spoken about or referent, signs and codes are a means of transmission and are obviously known as emitter and a receiver.

Scholes (1977: ix) also shows one of the major focus points in semiotics:

Semiotics has become the study of codes: the systems that enable human beings to perceive certain events or entities as signs, bearing meaning.

Code is a concept which is used in communication studies to refer to the types and conventions of communication systems: for instance, a message can be transmitted through the code of language, a symbolic code or through a picture, a visual code. The word code is, however, also used to refer to a selection of items which have a common topic or theme.

A more inclusive and conclusive observation is provided by Wales (1989: 417) as follows:

Semiotics is the theory or science and analysis of signs and sign systems and their meanings, specifically those involved with communication between human beings. Semiotics is exceedingly comprehensive, since it must cover verbal language in its different media of speech and writing, and also non-verbal communication system. Semiotics thus overlaps with other disciplines, such as
From the above definition it is clear that semiotics is the scientific study of the properties of signalling systems, whether natural or artificial. In its oldest sense it refers to the study of sign and symbol systems in general. It is interesting to note that in terms of these definitions, Wales's is more comprehensive. In addition Wales mentions that semiotics must cover verbal and non-verbal communication systems. It becomes obvious that the task of semiology is to show the type of signification or sign quality and the level of which can be major or minor according to how symbolic is the culture being studied. Communication does not consist only of verbal messages, that is, the spoken and written word. Communication includes all non-verbal signs.

1.6.3 Reader response

Although the text is always central in criticism, modern critical theory has also stressed the role of the reader. Indeed, some critics are primarily interested in the way in which a reader receives, perceives and understands literature. Their central assumption is that the reader actively contributes something to the text. Where disagreements emerge, however, is on the question of how much the reader finds in the text and how much the reader contributes. (Peck and Coyle 1984: 160). The above definition is emphasized by Tompkins (1981: iv) when he remarks that literary theory used to focus on the text with all its formal features and content, reader response aims to refocus criticism on the reader. With this new emphasis on the reader and the act of reading, the status of the text is altered, no longer is the text seen as objective and possessing one true and indisputable meaning, it is now acknowledged that a text is subjective and can be read and interpreted in a number of different ways. In response to the traditional text-centred analysis, Fish (1981: 172) writes:

The reader's activities are at once ignored and devalued. They are ignored because the text is taken
to be self-sufficient, everything is in it and they are devalued because when they are thought of at all, they are thought of as the disposable machinery of extraction. In the procedures I would urge, the reader’s activities are at the centre of attention, where they are regarded, not as leading to meaning, but as having meaning.

Readers are not only devalued and ignored by this traditional focus on the text, but they are also, by implication, presented as inactive and defenseless. Radway (1984: 6) concurs:

> Because readers are presented in this theory as passive, purely receptive individuals who can only consume the meanings embodied within cultural texts, they are understood to be powerless in the face of ideology. The text’s irreducible givenness prevents them from appropriating its meaning for their own use just as it thwarts any desire on their part to resist its message.

While the majority of current literary theorists agree on the importance of the reader, the actual degree of importance is hotly debated. Some critics, like Paulet and Riffaterre in Shepherd (1989), believe that although meaning cannot exist without the reader, it is an inherent part of the text itself. Bakhtin in Shepherd (1989) takes a middle road, asserting that the encounter of reader and text is a dialogue between two pre-existent, stable entities. Shepherd (1989: 103) and that meaning exists in the space between the two. For Bakhtin, neither text nor context as he likes to call them, is dominant, he stresses that the text, like the reader, has a social and historical context which cannot be dismissed lightly (Shepherd and Hirschkock 1989: 99).

A third view is adopted by Bleich in Tompkins (1981) who takes a more extreme stand, declaring that a text has no meaning whatsoever, without the reader:

> The text is an object only insofar as it has a physical existence; its meaning depends entirely on the process of symbolization that takes place in the mind of the
In this view, the reader becomes imperative, actively participating in the production of textual meaning (Tompkins 1981: XV). Some like Wolfgang Iser in Selden (1985), go so far as to say that the reader becomes a co-creator or co-author and Roland Barthes in Selden (1985), presenting perhaps the most radical belief, concludes that this reader-centred criticism has, in fact, resulted in the death of the author, for the reader is now free to connect the text with systems of meanings and ignore the author's intention (Selden 1985: 75).

Fish (1981) believing that literature is not an object but an experience further obliterates the traditional separation between reader and text and makes the responses of the reader rather than the contents of the work the focus of critical attention (Tompkins 1981: XVII).

In accounting for the fact that text is read and interpreted in a variety of ways, three elements have been isolated: the reader's identity, external factors such as race, gender and age and so called interpretative communities. According to Norman Holland, each reader has a unique and inherent identity which permeates the millions of ego choices (Holland 1981: 121). In addition to this essential self, however, Holland acknowledges the influence which factors such as gender, class, age, education, nationality, religion and various other external elements have upon a reader's life experience and, subsequently, upon their relationship with a text. Each reader is guided either consciously or sub-consciously by his or her identity and various social networks. Holland (1981: 123) emphasizes this when he says each reader:

- Will seek out the particular themes that concern him.
- Each will have different ways of making the text into an experience with a coherence and significance that satisfies.

Bleich in Tompkins (1981), in accounting for differences in interpretation,
recognizes a third influence: interpretative communities, a notion suggested by Stanley Fish to describe a group of readers who share interpretative strategies. These interpretative communities, he believes, consciously negotiate, through collective decision, what is desirable to know and what reality is (Tompkins 1981: XXI).

All these factors result in a reader's horizon of expectation which, according to Hans Robert Jauss in Shepherd (1989), primarily mediates the coherence of literature as an event (Shepherd and Hirschkock 1989: 102).

What all these critics are suggesting, albeit with different emphasis, is that the reader helps to shape literary meaning. There is, however, a shortcoming in reader response theory, it ignores questions of the institutions in which reading and meaning-making occur. It tends to look at an abstract and solitary reading a text in a contextless world and fails to address the fact that most reading takes place, or is conducted, in some sort of textual community. Long (1992: 181) writes about this as follows:

In reader response theory, this isolated individual appears in several guises: the phenomenological reader of Poulet and Iser, the subjective or psychoanalytic reader of Bleich and Holland, the ideal reader spun out of textual strategies imputed by the academic analyst, even, to a certain degree the resisting reader who is a woman, although there is at least the individual reader who brings a social identity to her encounter with the text.

The importance of textual communities such as families' libraries, bible studies, book clubs and schools are according to Millard (1994: 50), essential for creating and maintaining a reading culture:

Reading fiction depends as much for its sustenance on communities of readers who share common interest and exchange views on the latest book they have read, as on an individual reading alone.

It could be concluded by stating that reader response criticism has shown without any
doubt that the reader would interpret the text according to his knowledge, age, race, gender, experience and of course history. Beside the above stated no reader could independently analyse the text in a way that it becomes real to the community concerned.

1.6.4 Reception theory

In this section the focus will be on the reception of the dramatic text by the reader or listener. One will, therefore, first discuss the dramatic communication process as a whole before focusing on the reception of the written text.

1.6.4.1 The dramatic communication process

The creation of a written text or play is usually seen as a first step in the dramatic communication process. The text can be read by different types of readers, anyone from the producer of a radio play to professional actors who are interested to take part in the play on the radio. If there is a decision to act a play a whole group of people become involved in such a process. In the radio play the producer is seen as the leading figure in this group. He works together with the actors and other people like those who help to play other sounds. While the reader of the text receives and interprets words, verbal signs only when reading a written play, the reception of a radio play by a listener is more complex. The listener of a radio play hears everything that is presented. The listener hears the actor who is representing the character with his or her voice. The listener also hears things all the time, for example the dialogue of the characters, and any sound effects used during the performance. All the aspects that the listener hears and interprets are called auditive signs. While the reader of a play can study this text at his own pace and even re-read passages, a listener is made part of the performance; his reception of the performance takes place in present time, which simply rushes forward. The listener's reception of the performance is thus immediate and he cannot stop the performance if he finds certain sections of it unclear.
1.6.4.2 The reader's reception of the written text or play

Keuris (1996) writes about the reader’s reception of the written text or play. If one focuses more pertinently on the reader’s reception of the text, it is clear that the text can be read in two ways. First, one can read the text simply to get to know the dramatic world portrayed in it, characters, time, space and events. Since the play is performance-oriented, one can also read the text while considering how this world could be presented on the radio. One can say that the first types of reading has to do with the fictional level of the text, while the second has to do with the performative or representative level. Keuris (1996: 77) explains these levels as follows:

1.6.4.3 The fictional level in the play

The reader of the play who wants to get to know the fictional world receives information about that world from the dialogue and didascalia that characterize a play. This type of information helps the reader to a great extent mentally to visualize the fictional dramatic world, that is to see the characters and events in his imagination. If a radio play is played in such a manner, the character will still be a character for the reader, in other words, a fictional creation by the playwright; for example the trilogy of D.B.Z. Ntuli: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. The whole world of this character is seen as fictional, as a world, by the reader.

1.6.4.4 The performative level in the play

A play can, however, also be read performatively. A reader can read the text in order to get information on how to portray this world in a performance. This reader, often a producer, actor or someone else reads the dialogue and didascalia in such a manner that information is gathered on how a representation of this world would look on a radio play. If the radio play is read in such a manner certain characters are studied in terms of how the actors will be able to portray them on stage. The focus is now
on those aspects which are concerned with the representation of a character by an actor. Directions in the script, which describe the physical appearance of the character, would then be studied by the reader with an eye to possible representation of this character.

1.6.4.5 The listener's reception of the radio play

Although the listener's reception of the play is very complex, Keuris (1996: 78-80) identifies four levels in the process of reception:

• representative level;
• emotional level;
• intellectual level;
• aesthetic level

1.6.4.5.1 Representative level

The representation of a fictional world on a radio play is often the most important aspect in a performance which influences the listener’s reception of it. Anything that one hears makes a great impression on one. It is often the case that sound effects are used in such a manner that auditive aspects enhance the impact of the performance. The listener is often deeply influenced by the atmosphere created by this device. The listener of the radio play is limited to the auditive information given in script and will have to visualize this information in his imagination. In some scripts there is so much information in the direction of the play the listener is helped to make an imaginary representation of this world.

1.6.4.5.2 Emotional level

The listener’s emotional involvement in a performance is influenced by various factors and is again of a very complex nature. It is especially the listener’s impression of the main character and other characters as well as his identification
with such characters that influence him emotionally. The extent to which a listener identifies with Reverend Khumalo's problems in Ntuli's radio trilogy for example, determines how emotionally involved he becomes with this character. In a performance a listener is often aware that an actor is playing the role of the character. During such moments he would often regard the actor more objectively and experience an emotional distance from the character. The listener's emotional involvement with the character would thus swing between these two poles, often being greatly influenced by the actor's portrayal of that character.

1.6.4.5.3 Intellectual level

Listeners are more emotionally than intellectually involved in the presentation of the events. Two reasons could be given for this. Firstly, the listener can be part of a group of listeners and is easily influenced by the group's reactions. Secondly, the listener is made part of a specific performance time; the performance simply moves forward in time and is ephemeral. The listener can therefore not immediately interpret all of the images, symbols and motifs.

1.6.4.5.4 Aesthetic level

The representation or performance of a fictional world, as well as the world itself, may satisfy the listener aesthetically or it may not. The listener can thus appreciate the various factors which make a performance possible, such as the acting of the players. He can also get satisfaction from the structuring of the fictional world, how tension is created, how episodes build up to a climax in the radio play, or from its use of time and space, and the dialogue of the characters.

1.6.5 Didascalia

The term didascalia is a term which refers to everything in the play which is not dialogue, in other words the title, character list, foreword, prologue, epilogue, play
direction and so on. Play directions are often seen as mere directives for the performance of the text-directives which are not always followed by the producer. Although the status of didascalia can vary in different plays, it will be shown in the discussion what functions may be fulfilled by them.

1.6.5.1 Title

The main function of the title of a play is to name the fictional dramatic world and to highlight a major aspect of it for the reader, such as important characters, Khumalo and Thembisile or an image *Ukhozi Olumaphikophiko*. The title is a key for the reader to make use of in the interpretation of the play; in other words it is a first indication for the reader as to what the play is all about.

1.6.5.2 List of characters

The first function of the list of characters is to give names to the various characters in the fictional dramatic world, in other words to identify the characters in this world. The identification of the various characters through their names often goes hand in hand with bits of information about each of them, for example their ages, occupations or family relationships. It also fulfils an informative function. The list of characters at the beginning of a play can also fulfil a structuring function. The names of the characters are used throughout the text to indicate whose turn it is to speak. A listener can often deduce for the number of speaking turns the status of a character in the fictional world. The list of characters can be an early indication of this if it lists the characters in hierachical order, that is in order of importance.

1.6.5.3 Play directions

The main function of the directions of a play is to give information to the reader. This information can be read in two ways, that is, as information about the fictional world, and as information about how this world could be actualised in a performance.
In the following discussion focus will be on the first, in other words how the play directions give information about the fictional world to the reader. Information that helps to create the fictional world for the reader includes every aspect within this world. The three main aspects which can be identified in regard to this, are characters, time and space. Since the verbal or language signs of the written text are transformed into visual and audial signs, in other words, we see and hear them, in a performance, it is often the case that information in the play directions has a visual and audial nature.

1.6.5.4 Character

The dramatic character will be discussed by focusing on the ways in which he or she get known. One of these is the visual information given in the text about this character. This aspect will be discussed further by showing in more detail how, in the directions of the play the information is received about the character which is of a visual and audial nature.

1.6.5.5 Visual information

Visual information which can be given about a character in the play directions is information regarding the character's physical appearance, facial expressions, gestures and body movements.

1.6.5.6 Physical appearance

A description of the physical qualities of a character can sometimes be given in great detail in the directions of a play. A character's looks are often associated with character traits of his or her personality. One often finds in the descriptions concerning the looks of character also descriptions, about his or her general appearance, that is, the character's attire, head and facial coverings such as for example hats, crowns, masks or veils and equipment such as swords, pistols and fans.
In the performance these trappings give visual information to the spectators regarding the character's occupation, social position and age. Their physical appearances are an integral part of the events of the play, an aspect which becomes clear when the reader reads through the play.

1.6.5.7 Facial expressions

The facial expressions of characters are often associated with the performance, where actors portray the characters and where listeners can interpret their expressions. A facial expression could, however, be described and often find such descriptions in the play directions. Since facial expressions are usually found together with verbal utterances, one can distinguish between facial expressions that support the meaning of the utterance, and facial expressions that contradict the meaning. In most realistic drama there could be found correspondence between a certain emotion and a particular facial expression. A smile or laughter usually indicates that a character is happy and contented, a frown that he or she is unhappy, and so on. The description of a facial expression in a play direction helps the reader to interpret the character's words. The intensity of a character's emotions, for example very angry or very sad, could also be described and would be experienced by the reader as character-revealing.

1.6.5.8 Gesture and movements

The gestures and other movements made by a character usually accompany his or her utterances. One could distinguish four possible situations pertaining to gestures and movements, namely, gestures and movements directed to the self, gestures and movements directed towards other people, gestures and movements made in group situations, and the entrances and exits of characters. Although the gestures and movements could take so many forms, one finds in realistic drama that certain gestures and movements have conventional meanings. These meanings could usually be retrieved from the meanings attached to social practices in a particular
culture, for example scratching one’s head if unsure. A gesture could, of course, have various meanings and that is why it is important that the reader or listener should first of all determine the context in which a gesture is given. The gestures and the movements of a character are often directed towards other characters. This is commonly the case where intense emotion is found, such as in scenes where characters confront each other physically. Characters sometimes act not individually but as a group, for example taking part in fights, parties, dances and games. In these cases the purpose is often to create a certain impression for the reader or listener, for example a party as a social happening. An individual character’s actions could, however, be contrasted with those of the group and in this way convey important information about the character’s relationship with the group.

One of the main functions of play directions is to indicate to the reader when a new character is entering and when a present character is leaving a scene. In the play directions which announce the entrance of a new character one sometimes find bits of information pertaining to this character such as his or her appearance and state of mind.

1.6.5.9 Audial information

In the play directions the reader not only finds information of a visual nature, but also acquires audial information about the character. This type of information mainly involves descriptions of the character’s voice, for example intonation, tempo and dialectal influences. Other sounds made by a character, such as coughing, snoring and screaming, are also described in the play directions. This audial information helps the reader to determine the emotional condition of the character, for example if the character is frightened, irritated or sleepy. The songs that a character sings could give important information on his or her feelings at that moment.
1.6.5.10  Space

The information about the place where the events take place is basic information in a play and is usually given at the beginning of scenes or acts. Spatial information could be given in the play directions in a visual or audial manner. A space need not be visually described alone; it could also be suggested by audial means. Certain sounds heard by the listener could suggest a space.

1.6.5.11  Time

The information about the time in which the fictional events take place is usually given at the beginning of the scenes or acts. Since events are time-bound and have specific durations it could be assumed that certain temporal changes could take place within the dramatic world. Temporal duration could be portrayed auditively, for example the ticking of a watch, a cock’s crowing, or a train whistling at certain times. These auditive descriptions are also found in written play directions.

1.6.6  Intertextuality

Webster (1990: 95) states that the concept of the intertext arose in France in the late 1960's, and has become increasingly influential as a way of thinking about how a literary text is produced and comes to acquire meanings. Barthes’s view of the text as a network helps partly to explain what is meant by the term. Abrams (1993: 285) clarifies that the term intertextuality, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is inseparably inter-involved with other texts, whether by its open or covert citations and allusions, or by its assimilation of the formal and substantive features of an earlier text or texts, or simply by its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are always already in place and constitute the discourses into which these are born. In Kristeva’s formulation, accordingly, any text is in fact an intertext, the site of an intersection of numberless other texts.
The word intertextuality is very fashionable in academic literary circles. It is a word coined by Julia Kristeva as mentioned in the above paragraph, which alludes to every text building itself as a mosaic of quotations, where it is an absorption and transformation of another text or other texts. The theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and as such does not function as a closed system. Intertextuality embraces things like influence and reference to other texts. It includes linkage between texts or writers, where illusion, imitation, parody and influence would form part and parcel of intertextuality.

Manyaka (1992: 23) is of the opinion that intertextuality does not only investigate sources and influences as traditionally believed, but casts its net wider to include anonymous discursive practices, codes whose origins are lost, that make possible the signifying practices of later texts. Julia Kristeva furthers this by seeing it as the sum total knowledge that makes it possible for texts to have meaning; once we think of meaning of a text as dependent upon other texts that it absorbs and transforms.

The current term intertextuality includes allusion among the many ways in which one text is interlinked with other texts. What must also be stressed in intertextuality is that all writers are first readers, and that all writers are subject to influence, or to be general one may say all texts are necessarily criss-crossed by other texts. This may be observed in Chapter 6 which is concerned with style in Ntuli’s radio trilogy. Influences of the radio trilogy by the bible, modern and traditional literature are noticed.

1.6.7 The historical-biographical approach

This approach establishes the relationship between the author and his works. The author’s life and times are examined. Van Gorp in Swanepoel (1990: 4) construes the above when he considers that the approach sets out to collect facts and other empirical data by means of which a causal relation between the author and his work or works could be established. This to a great extent amounts to a study of the
sources which informed literary works, or an author’s oeuvre and the development of his talent.

Ntuli’s biographical sketch and his literary contributions will serve as extratextual counters that will bring about actuality and so minimize any obscurity that might come as an impedimentum to the study. However the biographical sketch is not viewed above the actual texts.

1.6.7.1 The biographical sketch

Deuteronomy Bhekinkosi Ntuli was born on 8 May 1940 at Gcotsheni in the Eshowe district. He received his primary education in Zululand and passed his matric at St. Francis College, Mariannhill in 1959. He obtained his B.A. degree in 1964 at the University College of Zululand majoring in Zulu and Psychology. He obtained Honours B.A. in African Languages at UNISA in 1972. M.A. at UNISA in 1974, with his dissertation entitled: *Imitation in Zulu Poetry*. Ntuli obtained his D. Litt et Phil in 1978 at UNISA with his thesis entitled: *The Poetry of B.W. Vilakazi*. This has been published by J.L. Van Schaik.

Ntuli worked at the S.A.B.C., Durban as an Announcer and Producer from October 1964 to October 1967. In November 1967 to September 1974 he was appointed by UNISA as a Language Assistant. He was promoted to Senior Professional Assistant from October 1974 and worked up to September 1977. In October 1977 to December 1978 he became the Chief Professional Assistant. In January 1979 to September 1979 he worked as a Senior Lecturer. From October 1979 to September 1982 he was an Associate Professor. He was promoted to the rank Professor in October 1982 to September 1999. He was awarded the status of Emeritus Professor by UNISA after retirement.

Ntuli has served on various language and cultural bodies. He was a founder member of Bureau for Zulu language and Culture from 1972 to 1992. Member of the Zulu
Language Board which later was known as Zulu Council from 1968 to 1990. From 1990 to 1998 he became a chairperson of the same board. He is a member of the African Languages Society of Southern Africa, South African Folklore Society, Names Society of Southern Africa and Usiba Writers’ Guild. He is a member of the Evangelical Lutheran Church in South Africa, Church Choir Conductor and Chairperson of the Congregational Council.

Ntuli has written a number of articles and reviews, edited several publications as well as written a number of books on Zulu literature which are listed below:

1.6.7.2 Academic books

His contribution can also be seen in his academic texts published. Those publications relevant to our study follow:


1.6.7.3 Articles

Ntuli did not confine himself solely to literary and academic books, he also did research and wrote articles based on his research. Some of these articles are:


1.6.7.4 School manuals

Ntuli further showed his keenness and his willingness to help the Zulu nation by starting at the root level and writing books which would benefit students at the primary and secondary school level:


1.6.7.5 Papers read by Ntuli

Once more, in his endeavour to push Zulu literature to greater heights, Ntuli spread his wings further and produced several academic papers, the aim of which seemed to be to put the record straight and to place Zulu literature in perspective. Several of these papers are listed below. It should be noted that at the time of writing this study more than twenty papers were on record, however only those relevant to literature and radio drama are listed.

1980: *South African vernacular literature*, University of the Orange Free State, 16 October.


1990: *The relevance of Zulu literature*, University of Pretoria and University of the Witswatersrand, 3rd May and 5th May, respectively.

1990: *Despite the hurdles*, De Jager-Haum Prize-giving ceremony, Pietermaritzburg, 18 May.

1990: *Short stories and Novels*, Swaziland Writers' Seminar, Mbabane, 25 May.

1998: *The function of the narrator in Hubert Sishi's Imilando YakwaZulu*, ALASA Conference, Potchefstroom University.

1.6.7.6 Literary Awards

All of Ntuli's hard work and dedication did not go unnoticed because he was rewarded with numerous awards, some of which will be listed below.

Cowley Prize for Literature, University of Zululand 1992 (Short story, "Who will judge?").

Educum Publishers Novel Writing Competition, 1970, 1st prize ("Ngiyoze Ngimthole").

Republic Festival Short Story Writing Competition, 1970, 1st prize ("Uthingo Lwenkosazana").

Radio Bantu Prize, 1976, (Radio Play "Isivumelwano Esisha").


N.N. Ndebele-Centaur Award for Drama (twice), 1989, 1993, (One-act plays - "Ishashalazi", "Indoni Yamanzi").
1.6.8 Concluding remarks on approaches of the study

It is not possible to concentrate on one theory without touching others. This study concentrates on the following theories: Structuralism, Semiotics, Reader response, Reception theory, Didascalia, Intertextuality and the historical-biographical approach. Structuralism has been used throughout this thesis where there is an evaluation of some aspects of the radio play such as plot, characterization, theme, dialogue and style. Semiotics has to do with the sign systems and symbols in the play. An utterance is a linguistic sign that represents or conveys a specific message. The conveyance of the message indicates that there must be two parties involved and this is evidenced in the chapter dealing with characterization and symbols and is dealt with in detail under style. Didascalia has been applied in the assessment of the radio trilogy especially in the chapter which deals with characterization. Intertextuality is observed in the chapter on style where there is an evaluation of the influence of other texts such as the bible in Ntuli's radio trilogy. As the theme of Ntuli's radio trilogy is religiously inclined, the historical-biographical approach has helped to support the fact that Ntuli did his Matric at the Roman Catholic missionary school St. Francis College, Mariannhill and is a staunch and an active member of the Evangelical Lutheran Church. This gives the background of his life which might have influenced him to write on a religious theme. They are the key theories that will look at the message and code. Gule (1990 : 32) stresses that:

... model of communication is more appropriate for literary analyses of messages because the elements that constitute Jakobson's model are those of communicator, receiver and the messages formulated in text form by the communicator.

The six elements that constitute Jakobson's model namely emotive, referential, poetic, phatic, metalingual and conative have been applied in the chapter which deals with style. All these theories are essential to this study as they give the reader more understanding of the thesis.
1.7 Historical background in the development of Zulu radio serial drama and Ntuli’s position in and contribution to it

The first play to go on the air was a musical script of a folktale by K.E. Masinga, in collaboration with Hugh Tracey, of a folktale Chief Above and Chief Below, with original songs by the author in traditional idiom (Gunner 2000 : 224). This production for the SABC was given strong support by the musicologist, Hugh Tracey. The drama was translated by K.E. Masinga into Zulu. In 1944 Hugh Tracey and K.E. Masinga’s first Zulu radio serial drama, a spectacle operetta with a traditional setting was broadcast under the title UNkosi Yaphansi noNkosi Yaphezulu. The development of Zulu radio drama will be divided into decades for the convenience of the researcher in his discussion of various periods.

1960 - 1969

This phase saw the production of a number of radio plays. A number of playwrights emerged during this period. From M.A.J. Blose a traditional action drama appeared under the title Uqomisa mina nje uqomisa iliba in 1960 and was later broadcast as a radio drama. Mandla Sibiya wrote a play called uDeliwe and it ran for 25 episodes in March 1964. It must have been enormously popular as it was followed in May by a sequel Khumbula Deliwe, which ran for 59 episodes. In some cases novels were serialized, and in December 1964, C.L.S. Nyembezi’s InkinselayaseMungundlovu which had appeared in print just two years earlier, was serialized in 37 episodes. D.B.Z. Ntuli wrote and produced Indandatho Yesethembiso in 1966. Welcome Msomi wrote a play entitled Charlie Ntimbane. Muntu Xulu wrote Icalasombango which ran for fifteen episodes in July 1967. Sokesimbone Kubheka wrote a radio play entitled Amaqhude Ayeqana which was broadcast in 1967. D.B.Z. Ntuli wrote the radio play Ngixoze Ngimthole which deals with revenge of Bhakubha on Gwaqaza and was broadcast in 1967. Another remarkable playwright of Zulu radio drama serial was Hubert Sishi with his Isikhumba Sebhubesi which ran for 80 episodes from February 1968. In May 1969 Joshua Mlabo produced a serial drama
of 32 episodes *umqinase*. The majority of these early productions dealt with love themes, although some dealt with crime and feud. Since these were the first radio serial dramas their reception by radio listeners was very good. The language in which they were written was good, consequently they contributed to the enhancement of Zulu drama image.

1970 - 1979

E.E.N.T Mkhize wrote a radio play *Inhliziyo ingumbusi wami* in 1970. In 1972 another radio drama, this time by Kenneth Bhengu was broadcast under the title *Baba Ngonile*. Zenzele wastes his inheritance, repents and finds forgiveness. In 1970 D.B.Z. Ntuli’s radio drama was broadcast under the title *Ithemba Alibilali*. The play deals with the lives of Busisiwe and Thulani after having been expelled from college. Another important Zulu radio drama playwright was Maqhawe Mkhize with his dramas *Wakhetha Iphela Emasini* and *Kwaphambana Izinkomishi*. Joshua Mlaba wrote *uNdlebekazizwa* which was broadcast in August 1977. C.T. Msimang also appeared with his first radio drama entitled *Akuyiwe Emhlahlweni* in 1970.

This period was dominated by Ntuli. The reason is that Ntuli had a great interest in radio plays. By this period he had written a lot of one-act radio plays. He was also an actor, a producer as well as a playwright during this period.

1980 - 1989

Play-writing in the eighties seems to have developed slowly. E.M. Damane *Awuthunyelwa gundane* was broadcast in 1981. While on one hand it shows how infidelity can be the cause of eventual death, it also shows the virtue of true love in the life of Xhoshiwe.

In 1984 Usiba Writers Guild was established with Maqhawe Mkhize, M.T. Mkhize
and Miss Z.T. Mbhele in the executive Committee. In 1985 at the Lay Ecumenical Centre, Edendale a new Executive Committee which consisted of C.S. Ntuli, D.B.Z. Ntuli, Muntu Xulu, Ms E.M. Damane, A.M. Maphumulo, E.S.Q. Zulu and N.F. Mbhele was established. Usiba together with Radio Zulu conducted workshops and seminars on the writing of radio dramas to the budding authors. As a result many radio dramas were written after this.

Lawrence Mandla Duma wrote his first radio drama *Umthakathi* in 1985. In the same year *Sibindi Uyabulala Uyaphilisa* by Lucky Nkosi was also broadcast. Morris Bhengu wrote *Buchitheka Bugayiwe* on the theme of marriage and its difficulties in 1985. *Yize Uvalo, uManqoba yisibindi* on the theme of ambition and witchcraft by Morris Bhengu, ran from December 1986 to February 1987. D.B.Z. Ntuli wrote the first part of the radio trilogy entitled *Isivumelwano* with 40 episodes which was broadcast in 1975 with two repeats. The second part of D.B.Z. Ntuli's radio trilogy entitled *Isivumelwano Esisha* was broadcast in 1976. The third part of the radio trilogy entitled *Ngenxa Yesisivumelwano* was broadcast in 1984. Lawrence Mandla Duma wrote *lzinto Zimane Ukwenzeka*, part one in 1989.

This decade of radio plays was different from the previous one. In this period there was the first of radio trilogy by D.B.Z. Ntuli where the radio play is divided into three parts. The playwrights also concentrated on the correct structure and technique of the radio plays. These innovations and new developments in the radio plays were the result of the workshops and seminars organized by Radio Zulu in conjunction with Usiba Writers Guild. The contribution of these two institutions in the development of Zulu radio drama is enormous.

1990 - 1999

The nineties saw a boom in radio drama serials, because people were now knowledgeable of the skills which are necessary in the writing of radio dramas. A number of radio playwrights emerged. V.V.O. Mkhize wrote the drama *Ngonyaka*
ka-2000 which was broadcast in 1991. This drama is a prediction of new technology in the coming of a new millennium. Michael T. Mkhize wrote the radio drama *Inkukhu Yanqunywa Umlomo* which was broadcast in 1992. Lawrence Mandla Duma wrote *Izinto Zimane Ukwenzeka* part two in 1992. Maurice V. Bhengu wrote a radio drama entitled *Sezizosengwa Yinkehli* in 1991. Lawrence Mandla Duma wrote *Kazi lyozala Nkomoni* in 1995. M.O. Mbatha wrote a radio drama *Ithambo Elingenanyama* in 1995. Lawrence Mandla Duma wrote *Bekezela* in 1997. In the nineties one encounters new themes like the detective radio drama of Patrick Bhekizenzo Maphumulo titled *Amaqili Ayaqilana* and was broadcast in 1995. In this radio drama one encounters Njivana a car thief shifting the blame to Smonyo. Muvo Maphalala wrote a radio drama titled *Wena Wawungenzenjani?* which was broadcast in 1997. In 1997 Cecilia Mkhwanazi wrote the radio drama *Impicabadala*. In the same year Dumisani Nkosi wrote a radio drama titled *Ebhulleni Nasebubini* which ran for 35 episodes. Michael Vezi wrote a radio drama titled *Ngekabani le Ndandatho* which was broadcast in 1998. This radio drama deals with a sensitive theme of gays and lesbians. M.O. Mbatha wrote another radio drama titled *Kwasayina Wena* and was broadcast in 1998. In 1999 Dumisani Nkosi wrote *KwaNhiziyoyo Ngise*. In the same year Innocent Masinga wrote *Ngakubona Ngakubeletha! Ikusasa lakwamhlaba* was broadcast in November 1999. Other remarkable playwright of this period is George Sithole.

2000 - 2001

From the year 2000 we saw a number of radio serial dramas written by women playwrights. Also in 2001 a lot of plays written by women have been broadcast. This may have been caused by gender equality which is part of a new constitution of the country.

It has been observed that the development of Zulu radio serial drama has improved gradually over the years. It started as an adaptation of folktales to the radio drama. This radio drama was a spectacle operetta with a traditional setting and this showed
the folktale influence on the radio drama. The folktale narrations provided entertainment before the advent of radios. The adaptations of folktales to radio dramas during this period was not surprising. The following phase is dominated by the theme of love in most radio plays. Loving and caring were part of the upbringing of traditional people hence they express it in most radio plays. From the 1980's the playwrights concentrated on a variety of themes like witchcraft, feud, rivalry and religion. These themes concern the social life of the people. From the 1990's the playwrights ventured into more complicated themes like prediction of new technology in a new millennium, gays and lesbians, political and detective dramas. This shows that the lifestyle of people has been changing from the traditional to the present life.
### 1.7.1 List of radio serial dramas

<table>
<thead>
<tr>
<th>Playwright</th>
<th>Producer</th>
<th>Title of radio serial dramas</th>
<th>Date of Broadcast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. K.E. Masinga</td>
<td>K.E Masinga</td>
<td>UNkosi Yaphansi noNkosi Yaphezulu</td>
<td>1944</td>
</tr>
<tr>
<td>3. H. Sishi</td>
<td>H. Sishi</td>
<td>Isiduphunga</td>
<td>1964</td>
</tr>
<tr>
<td>4. M. Sibiya</td>
<td>A. Buthelezi</td>
<td>UDeliwe</td>
<td>1964</td>
</tr>
<tr>
<td>5. M. Sibiya</td>
<td>A. Buthelezi</td>
<td>Khumbula Deliwe</td>
<td>1964</td>
</tr>
<tr>
<td>6. S. Nyembezi</td>
<td>H. Sishi</td>
<td>Inkinsela yaseMgungundlovu</td>
<td>1964</td>
</tr>
<tr>
<td>7. W. Msomi</td>
<td>H. Sishi</td>
<td>Charlie Ntimbante</td>
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| 229. | M. Maphalala | Soul City IV | 1999 |
| 230. S.E. Mfeka | M. Maphalala | Alythlabi Ngakumisa | 2000 |
| 231. V.A. Shelembe | M. Maphalala | Ukhona Ozayo | 2000 |
| 233. F.V. Sibisi | M. Maphalala | Luphi | 2000 |
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| 239. E.Z.M. Mkhize | D.T. Ngwenya | Ngixolele Baba | 2000 |
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| 241. F.F. Mbatha | M. Maphalala | Ubambo Lwami | 2000 |
| 242. | S.W. Mnisi | Ukhona Ubaba | 2000 |
| 244. L. Moreboli | D.T. Ngwenya | Akukhulume Igazi | 2000 |
| 245. W. Sokhulu | M. Maphalala | Uze Uzibambe Ziqine | 2001 |
| 249. N.G. Sibiya | D.T. Ngwenya | Kwaze Kwalukhuni | 2001 |
| 250. Z. Mfusi | M. Maphalala | Ayikhulunywe le ndaba | 2001 |
| 252. E. Biyela | M. Maphalala | Impilo infalo nje | 2001 |
| 254. C. Mkhwani | M. Maphalala | Ngizokulungisela | 2001 |
| 255. | D.T. Ngwenya | Soul City V | 2001 |
1.8 Previous research studies in African Languages on radio drama: A review

It is necessary also to take a broad look at the amount of previous research studies in African Languages already conducted in radio serial dramas. A critical review will give an overview of the work already done in the field of radio drama. It will also help in ascertaining the literary standard of these radio dramas. It is proposed to discuss this under four different headings, namely doctoral theses, masters dissertations, honours articles and articles in journals on radio drama.

1.8.1 Doctoral thesis

J. Schutte (1952) did research for a doctoral thesis on the radio drama in general. The study was submitted to the University of the Orange Free State. In this study Schutte (1952:150) points out that imagination plays an equally important part in the case of visual performance, so much so that it would appear as if the external picture in this case is not independent and in itself enough in the portrayal. The visual picture makes the acceptance and understanding of the portrayal easier for the spectator, because it needs less effort from his side. But on the other hand it can hamper the working of the poetic imagination and the deepening and broadening thereof. Observation by ear offers a much broader and more complete picture of reality. Radio drama is the theatre of the mind. This thesis is relevant to the study because it explains that the radio drama is the work of imagination, in spite of the language in which it is written.

The researcher has no knowledge of any thesis written on the radio trilogy or radio drama general in Zulu.

1.8.2 Masters dissertations

H.J.P. Lubbe (1968) wrote a masters dissertation entitled, Evaluation of South Sotho
listeners' preference of radio dramas. Lubbe's work was aimed at testing the listeners' preferences and dislikes in the broadcasting of Sotho radio drama. In this study, Lubbe (1968: 1) notices that the radio play listener is not an active, passive receiver but one who experiences each scene together with the author and characters. He has written the statistics of the Sesotho listeners' preferences regarding various aspects of drama. These statistics are mentioned in Chapter two where there is a subheading about the use of a narrator by D.B.Z. Ntuli. It can be assumed that these statistics are relevant to the listeners of the Zulu services as well, because Ntuli began to write his plays in the late 1960's, the years in which the survey was conducted.

T. Van Heerden (1971) wrote a masters dissertation entitled, Die radio vervolgyverhaal in Noord-Sotho. The study was submitted to the Rand Afrikaans University. Concerning the beginning of the radio play, van Heerden (1971 : 3) in this study quotes Kannemeyer (1964: 1) in debating the question whether the radio play came into existence due to technical development. He argues that radio is responsible for the interest it attracted and comes to the conclusion that the real development of the radio play as a literary genre started with the discovery of radio waves towards the end of the previous century. He attributes the acceptance of the play as a genre in Northern Sotho literature to the fact that it closely links to narrative art in the traditional literature of Africa. This is relevant to this study because it was mentioned in the development of Zulu radio drama that the first play of Zulu was influenced by a folktale which is an aspect of traditional literature. It is also an undisputed fact that the radio play as a literary genre in all radio stations including Zulu started with the discovery of radio waves.

Schutte (1952: 229) and Robey (1962: XI) confirm this:

By die radio drama het ons dan te doen met 'n kunsmanifestasie waar die eindresultaat nie net van die prestasie van die kunstenaar self, die dramaturg; bygestaan deur regisseur en spelers, afhang nie, maar
One may concur with the above writers. It is true that the successful adventure, reaction and counter achievement of the listener is measured against the degree to which the broadcast complies with the requirements of the radio play and it is observed and appreciated by the listeners.

N.E. Makosana wrote a masters dissertation entitled, *A comparative study of six Xhosa radio dramas* in 1991. The study was submitted to the University of Stellenbosch. In this dissertation Makosana’s areas of focus are theme and plot structure, characterization, time and space and finally the techniques of production. What is of interest is that she has done a critical comparative analysis of theme and plot, the classification of characters, and the techniques of character portrayal. Concerning time she has applied theories of Rimmon-Kenan (1983) and Genette (1983) which view time with regard to order, duration, frequency, tempo and the presentation of time structure. Makosana discusses space with regard to the types, the function and localisation techniques. Lastly she explores a critical comparison of the production techniques used by the different playwrights and focuses on the microphone, sound effects and music.

What impresses most about her study are some of her observations concerning the dramas. She mentions that the themes that are broadcast are mainly for entertainment and consequently have little intellectual depth. There is also lack of innovation which is shown by the repetition of the same themes. The playwrights also lack skill as far as plot construction is concerned. The plays are devoid of conflict. The absence of conflict in the dramas has an effect on characterization. It has given rise to weak antagonists in the dramas. Lack of focus regarding the main character is one of the faults that is evident in the dramas. Because of the fact that all characters are on the same level of importance, it becomes difficult to pin-point who the focal character is. This also applies to Zulu radio dramas. There is latent potential in the Zulu dramatists and producers. Most of the playwrights are writing
for money and not for contribution to the Zulu radio dramas. It is therefore necessary that they should be motivated towards research on the subject and consultation with people who are knowledgeable in this sub-genre. Such actions could be of assistance in the improvement of skills and techniques needed in the writing of the radio drama.

N.W. Tshamano wrote a masters dissertation entitled, *Radio drama: A critical study of some radio Venda broadcasts*. The study was submitted to the University of the North in 1993. In this dissertation Tshamano’s areas of focus are assessment of the use of microphone, sound effects and music in radio drama. He further looks at the use and importance of scene, episode, conflict, suspense, surprise, dramatic irony, believability and plot structure in radio drama. Tshamano also concentrated on characterization in radio drama. What excites most in his study is the term he has created such as technical tools available to the scriptwriter which refer to microphone, sound effect and music in radio drama. He argues that inappropriate use of these three tools negatively affects the quality of the radio drama. Another term which Tshamano uses is structural elements to refer to the aspects of radio drama such as scene, episode, conflict, suspense, surprise, dramatic irony, believability and plot structure. This creativeness of terms raises his work to a high standard and is commendable. Under characterization he has discussed various kinds of characters in radio drama and ways of revealing them. Tshamano also looks at themes treated by the four radio scriptwriters under discussion in his dissertation.

### Honours article

M.C. Mgaga (1997) wrote an honours article titled, *A critical analysis of the role of semiotics in radio drama with specific reference to Wena Wawungenzenjani?*. This study was submitted to the University of South Africa. In this study Mgaga analyses critically, the role of semiotics in radio drama as it operates through speech and actions which bring the performance to the listeners. The particular example chosen to show the effectiveness of semiotics in this medium is Muvo Maphalala’s *Wena Wawungenzenjani?* broadcast on Radio Zulu. This is relevant to this study because
semiotics is one of the theories used in analyzing Ntuli's radio trilogy. Mgaga's treatment of the subject of semiotics is satisfactory.

What impresses most in his or her study are some observations of the significance of semiotics, particularly in literary works such as novels, essays, short stories and drama. With regard to this work, the importance of semiotics has been revealed through the analysis of radio drama as it is performed and as the performance is received by the listeners. The work of semioticians such as Kowzan and Pierce, taken from Elam, who respectively classified signals as natural and artificial signals and also as iconic, indexical and symbols is of high value as shown in the analysis of this drama. The study evinces that the playwright employs the iconic, symbolic, artificial, natural and linguistic signals effectively and uses them as part of his material in the composition of this very radio drama *Wena Wawungenzenjani?*

### 1.8.4 Articles in journals

R.H. Moeketsi (1991) wrote an article entitled: *Radio drama with critical reference to three broadcasts by Radio Sesotho* for South African Journal of African Languages, volume 11 number 1. In this article she expounds the nature and basic characteristics of radio drama with a critical view of three broadcasts by Radio Sesotho. Moeketsi starts by a short history of the radio drama, and then discusses their common characteristics. The three selected dramas are then assessed in view of the basic tenets which came to light through the study of general sources. The common characteristics like plot, characters, namely actor and the narrator, use of words, narration, monologue, sounds, music and radio audience are also applicable to Zulu radio dramas. What impresses most is that she has done extensive research by consulting available sources, casette recordings and scripts of the three radio dramas.

In this article he explains that one of the characteristics of Hubert Sishi’s radio plays is the frequent occurrence of a narrator. In this article the role of the narrator in Sishi’s plays is assessed against the background of the controversy on the desirability of such a performer in a radio drama. Reference is made to the theorem that africanistic dramas should be acknowledged as a sub-category within the particular generic field. Such a point of departure, however, necessitates a revisitation of some principles to which even African radio drama is supposed to conform, one of which is the elimination of the narrator. This article is relevant to this study because it deals with the function of the narrator. Ntuli has also used the narrator in his radio trilogy. What impresses most in this article is that Ntuli highlights the fact that there are times when resorting to a narrator is a more effective option than attempting to dramatize the particular incident with dialogue and sound effects.

Liz Gunner (2000) wrote an article entitled: Wrestling with the Present, Beckoning to the Past: Contemporary Zulu Radio Drama for the Journal of Southern African Studies, volume 26 number 2. In this article she explores aspects of the history of radio drama in Zulu from 1941 to the present. It briefly sketches in the history of radio in South Africa and the oppressive role of apartheid ideology in its formation and development. It also provides a commentary on the role of radio drama as a producer of culture throughout the apartheid years and into the post-apartheid era. Gunner argues that radio drama in Zulu has become a clearly definable aural genre deeply involved in contemporary South African life and intimately connected to the needs and desires of its large audience. The paper takes the reader through the decades of the 1950’s and 1960’s and shows how the skills of writing, producing and acting were the terrain of a small and talented group of practitioners who bypassed the spares of the censor and attracted an eager and discerning audience among both urban and rural listeners. A number of dramas are discussed and questions raised concerning the role of language in providing a medium for multi-accentual engagement with a changing contemporary culture and with the past. This article is relevant to this study because it deals with the history of radio drama in Zulu from
1941 to the present. What impresses most is the research Liz Gunner conducted in the SABC in Durban where she highlights that Zulu radio dramas have undergone a metamorphosis from restrictive themes during apartheid years to more free themes in the post-apartheid era.

An overview of the work already done in the field of radio drama in various African Languages reveals that it is more relevant to this study. The candidate is excited by the areas of concentration of various researchers which range from an explanation that the radio drama is the work of imagination to testing the listeners' likes and dislikes in the broadcasting of radio drama. The research already undertaken mentions that the radio play as a literary genre started with the discovery of radio waves. Some researches concentrate on the solutions of the problems of radio dramas in African Languages like the suggestion of motivating playwrights towards research on the subject they are writing on. The concentration of researchers moves to the technological tools which enhance the quality of a radio drama to the use of a semiotic approach. Some researchers have concentrated on the general research which ranges from the historical development to the function of the narrator in radio dramas. Their treatment of the radio drama subject is satisfactory. What impresses most in their studies is that this is a welcome contribution to the improvement of radio dramas in African Languages.

1.9 Conclusion

In the foregoing chapter, a study of D.B.Z. Ntuli's radio trilogy, *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* has been outlined. It has been observed that the literary concept known as trilogy originates from the Christian doctrine of the trinity. This tripartite partnership of dramatic works has been extensively examined. It has been mentioned that the aim of this study is twofold that is, that of providing new insight into the concept trilogy and that of developing a practical method for radio trilogy analysis and drama or novel trilogy. Concerning the definition of concepts the two terms namely trilogy and radio drama which are
pillars of this thesis have been discussed.

The method of research of this study is based on the semio-structural approach to drama. This approach will be supported by other theories applicable to radio serial drama, such as reader response, reception theory, didascalia, intertextuality and the historical-biographical approach. A multi-faceted approach such as this will afford the researcher a holistic examination of Ntuli's radio trilogy. Though the emphasis of this thesis is on Ntuli's radio trilogy it is also of paramount importance to discuss the development of Zulu radio serial drama and Ntuli's position in and contribution to it. This will give an extensive knowledge of Ntuli as a radio dramatist. Concerning review of research in African Languages on radio drama, it has transpired that very little research has been done on radio drama. This study is an attempt to add another dimension to the existing critical studies.

Zulu dramatist are more comfortable with stage drama which is less technical. Many stage dramas on a variety of themes have been written. Here mention could be made of historical, love, social and religious dramas. Radio plays are more technical and relatively new in Zulu. Many of these which were broadcast since 1960's are still unpublished in book form and therefore difficult to access. It is encouraging to notice that radio drama as a genre is gradually growing in Zulu. This maybe the result of the workshops and seminars organized by Radio Zulu in conjunction with Usiba Writers Guild.
CHAPTER 2

PLOT STRUCTURE OF A RADIO TRILOGY

2.1 Introduction

This chapter envisages a study of plot as an element that accounts for actions and their sequence in drama. The concept plot is significant in drama; the plot's peculiarity lies in its organizational principles. The plot contains important structural elements, such as causal and other kinds of meaningful relationships, segmentation in phases, temporal and spatial regroupings. The plot is the sequence as seen in the text, a sequence that contributes to meaning. As a matter of fact a plot is the basic element of any literary work. The playwright sketches the events and then arranges them in an artistic manner so as to make that literary work appealing to the listeners while, at the same time, conveying the theme. Considering radio drama, where the audience is not in the theatre but in a mere studio, the playwright is compelled to use signals so as to reach his listeners, not observers, spread all over the country. Hence, the discussion that follows will focus on plot levels of a radio trilogy such as cumulative effect, a rhetorical effect of summation, perfection, unity, exposition, conflict, complication, analepsis, prolepsis, cliffhangers, crisis, climax and denouement.

2.2 Plot as defined by various scholars

According to Abrams (1993: 137):

The plot in a dramatic or narrative work is the structure of its actions, as these are ordered and rendered toward achieving particular emotional and artistic effects.

From this definition, plot and structure appear to be synonymous. As regards drama,
however, one will retain the term plot although structure is sometimes used. This is the reason which has compelled the researcher to use both plot and structure on the title of this chapter. From Abrams definition above it is apparent that the term plot involves the storyline of a play.

Smiley (1971: 43) provides yet another interesting definition of plot. He writes:

Structured action is plot in drama. Since every play possesses some sort of organization, all plays have plot. The organization of a play is plot.

On the other hand Reaske (1966: 35) explains plot as follows:

Plot is the central aspect of all drama, for drama is primarily concerned with what happens. Plot is basically another term for structure, the difference being that when we discuss plot we more or less are committed to discussing everything that happens in the play.

From the quotations above it is clear that plot is structured action and that plot is seen as a central aspect of drama. It suffices to say that without plot there can be no drama.

Boulton’s (1975: 45) definition gives more information about the phases that the plot undergoes:

A plot has a beginning which leads through a middle to end; it makes some kind of pattern: the probability must appear not only in events, but in their sequence.

Plot could be understood as those peculiarly arranged events in which a protagonist and/or other characters around him are involved. The events can follow each other chronologically or achronologically. The dramatist is not bound by any rule to strictly adhere to a particular sequence. When one talks about plot in a drama, one
implies a unity and arrangements of events.

Ash's (1985: 25) definition has more to do with the listeners than plot for plot's sake and besides his comparison with visual drama makes it even more interesting. He writes:

Plot has even greater importance in radio drama than in visual drama. It is the storyline that the 'blind' listener holds on to like a thread through a labyrinth. The trailed storyline is what the listener first grabs in order to become involved in the play and it leads that listener through a succession of scenes to the play's climax.

Horstmann (1988: 25) puts her abridged definition of plot as follows:

The plot is the sequence of events which take place in the action.

Horstmann's definition concurs with the definitions of the various scholars which emphasize sequence of events in a plot.

Hodgson (1988: 282) defines plot as:

Causal narrative sequence of events which forms the basis of a play. It normally involves a hero faced by an obstacle which he surmounts or fails to surmount.

Hodgson confirms the definition of Horstmann and other various scholars that the plot has sequence of events. He further describes the structure of that sequence of events in that they involve a hero faced by an obstacle which he surmounts or fails to surmount.

Aristotle in Hodgson (1988: 284) says:
A plot has a beginning, middle and end. It has certain length and the events are all related.

The above definition which expresses that the plot has a beginning, middle and an ending could be represented diagrammatically in terms of the following models:

Model 1

This model illustrates the progression of the plot from the beginning up to the end. The model explains what scholars like Aristotle and Boulton have said in their definitions of the plot of drama. Concerning the structure of the plot according to Model 1 Kotze and Nieuwoudt (1995: 19 - 20) explain these stages as follows:

2.2.1 The beginning

Establish the characters and the situation - it is important to get to know these as soon as possible. The major thrust of the story must become apparent. As soon as the characters and the situation have been set up the exposition the story should progress logically. What to do now? To arrive at the middle or the body of the story a transition is necessary, that is, an incident or incidents to which our characters will react and in doing so carry us to the heart of the story.

2.2.2 The middle

Developing tension builds to a climax or high point, moving towards a concise resolution. The middle is the largest part of the story and it is the part where the problem or conflict unfolds. In other words, conflict between characters, or character and environment, constitutes dramatic development. The conflict in most radio drama is usually found outside the character. Something or someone prevents the
character from fulfilling his aim. If a character is experiencing inner conflict, it must be revealed in a monologue or soliloquy. On the radio that character will need to convey those thoughts through action and dialogue (not long soliloquies). The characters move the story along through clearly motivated action, reaction and interaction while exhibiting logical patterns of behaviour.

2.2.3 The ending

The sequence is a series of scenes which, exactly like the script as a whole, has a beginning, a middle and an end. For example, a sequence involving a car chase would consist of a number of related scenes, developing towards a climax. The sequence is concluded when the chase is over. In other words, the scenes which are part of the sequence should have a logical line of development. Every sequence could therefore, be regarded as story in miniature, but which remains interdependent on the whole. By this diagram the structure of a radio episode is illustrated.
DIAGRAMMATIC EXAMPLE FOR THE CONSTRUCTION OF A 20 MINUTE RADIO EPISODE (Diagram adopted from Kotze and Nieuwoudt (1995))

Souriau in Hodgson (1988 : 284) offers a model of six dramatic functions. He says that the plot involves: a force desiring action; the one who benefits; the obstacle; the judge and finally the helper. To these Souriau gives the colorful names Lion, Sun, Earth, Mars, Scales and moon. This could be represented as follows:
Propp in Hodgson (1988: 284), defines seven active forces or actants in seven spheres of dramatic action. These are the hero and false hero who usurps the hero for a time; the sender who sends the hero on a mission and the helper who aids him; a villain; a princess who requires an exploit from the hero and a giver who provides a magic object.

The significance of these models is that they give various views of the scholars concerning the plot structure. The relevance of these models in relation to the definition cited is that they show various phases of the plot structure. Aristotle mentions that the story must have a beginning. Hilliard, Kotze and Nieuwoudt refer to the beginning phase as exposition. Soriau believes the story must start with a force desiring action which he calls lion. This means that in the initial phase of the story there must be a situation which must cause something to happen. The good desired refers to the direction which the story must take in its development. The one who benefits is the hero. The obstacle refers to the conflicts and complications which hinders the hero to achieve his or her goals. The judge and the helper are the types of characters which are known as tritagonists. Model 3 refers to the types of
characters which are essential in the development of the plot structure.

2.3 Aspects of the plot

Msimang (1986: 40) agrees with Aristotle and Boulton who assert that plot has a beginning, a middle and an ending. He further mentions that the beginning is known as exposition, the middle as the body and the ending as dénouement or resolution. The body is the main part of the plot and it includes conflict, complication, tension, suspense, crises and the climax. From exposition to the climax the chain of events should form rising action and from climax to dénouement there should be falling action. The rising action can only be experienced where there is a lot of conflict and tension which will keep the listeners of a play in suspense. Consequently, the falling action implies that the conflict moves towards resolution.

Hilliard (1997: 390) gives a broad explanation of the play's plot structure. He mentions that the play's plot structure is based on a complication arising from the individual's or group's relationship to some other force. This is the conflict, the point when the two or more forces come into opposition. The conflict should be presented as soon as possible, for the rest of the play structure follows and is built upon this element. Next come a series of complications or crises, each one creating further difficulty relating to the major conflict, and each building in a rising pattern so that the entire play moves toward a final crisis or climax. The climax occurs at the point where the conflicting forces meet head on and a change occurs to or in at least one of them. This is the turning point. One force wins and the other loses. The play could end at this moment. There could, however, be final clarification of what happens, as a result of the climax, to the characters or forces involved. This remaining plot phase is called the resolution.

The elementary plot structure of a play could be illustrated as follows:
What is referred to by Hilliard (1997) as the rising action, Wells Root (1979) refers to as the rising tension. The rising action or tension is the element of suspense. Root (1979: 50) states that because the high suspense usually follows a design peculiarly its own, it is called the tension and relief pattern. The graph goes something like the following:
This graph pattern means that the suspense goes in spurts and stops. It does not proceed on a level - no matter how acute the tension at that level. Reason: a spectator's nerves can take only so much. If you key him too high, or stretch him too tight, and then just keep him up there, those nerves may wear out. Your play will make him uncomfortable, and he will begin to dislike it.

Example: Thembisile tells Khumalo openly that she is not interested in being a church minister's wife anymore. Thembisile regards church work as slavery. This further heightens the tension and suspense. Sometimes Thembisile pretends to be a well-behaved wife to Khumalo and cooks the food and becomes nice. This changing behaviour creates spurts and stops in the story.
2.4 Plot structure of a radio trilogy

The following diagram shows the three volumes of the radio trilogy. These volumes are related and are dependent on each other. The three volumes have their own subplots which accumulate and form one big plot. The step by step explanation of a plot structure of a radio trilogy can be sketched as follows:

DIAGRAM 1

In the radio trilogy the first volume can be regarded as the core or essence. The first volume of a radio trilogy forms a microcosm and leads to a macrocosm which is the third volume. The first volume is a cornerstone or a foundation where the second and third volumes develop. The first volume is called the core or the essence.
because without it there can be no second or third volumes. It is essential because it is the beginning or start of everything. The second is a follow up of the first volume. This is a development of the radio trilogy. The second volume has a cumulative effect in a sense that it accumulates from the first volume. This is the accumulation of the radio play and of the matter discussed in the content. The coming together of the volumes makes the radio play grow materially as well as to develop or become greater in quantity or size as well as in content. The third and last volume of a radio trilogy is the summing up. The third volume has a rhetorical effect of summation, perfection and unity. The three volumes have a co-existence nature. The one volume cannot exist without the other hence the three volumes form a unity or one whole. The three volumes form a totality or perfection of artistic work. The last volume is a macrocosm of the first one which is a microcosm. The second diagram is a further explanation of the plot structure of a radio trilogy. It clarifies that the plot structure of a radio trilogy is like a chain because of its interconnectedness. It is like a spring which starts as few small rings and uncoils itself. The first volume starts a simple drama which develops and becomes complicated as it includes a second as well as a third volume.

DIAGRAM 2

-68-
The plot of a radio trilogy is spiral in nature as can be seen above. It starts as a nucleus and it develops and becomes a voluminous work as it approaches the second and ultimately the third volume. It has a first volume which develops spirally as it uncoils itself into the second volume. The first volume hands over the uncoiling nature to the second volume. The second volume further uncoils itself with more complications into the third volume. The third volume furthers itself by recapitulating some of the contents of the first and second volume to the summation and to the end of the radio trilogy. The third diagram purports to explain the triangular nature of the radio trilogy. According to this diagram the plot structure of the first and second volume are on a par as concerns the storyline. The third volume is in the top and elevated position to illustrate that it is the highest point of them all.

DIAGRAM 3
The first volume of a trilogy is the beginning, the second is the middle and the third is an end and also the climax of them all. What makes the radio trilogy like this is the position which these volumes occupy according to their strength in the whole mechanism of the trilogy. The following fourth diagram shows that the three volumes of the drama trilogy are intertwined and interwoven to form one complete whole. It emphasizes the co-existent nature of the radio trilogy volumes.

**DIAGRAM 4**

This diagram shows the interrelatedness of the three volumes of the radio trilogy.

There is an interconnectedness between the three volumes. Trilogy is a triadic volume of work which has the unity and coherence, the proper emphasis of the trilogy is on the integration of the three volumes. The first volume is *Isivumelwano*, the second is *Isivumelwano Esisha* and the third volume which is *Ngenxa Yesivumelwano* is the final volume of, and the summation of all the three volumes.

Though the cumulative effect does not have to involve a tripartite structure, the number three does have certain connotations for European and, for that matter, Asiatic communities. In classical numerology, one has always designated simple unity, two diversity, and three the higher unity which absorbs both. Aristotle in Smith (1994 : 20) notes that as the Pythagoreans say:
... the whole world and all things in it are summed up in the number three; for end, middle and beginning give the number of the whole, and their number is the triad.

This Aristotle's originally mystical division of a work into beginning, middle and end is known as Aristotelian poetics. This is similar to the poetics of the medieval church of "the one language of truth" and the very doctrine of the Holy Trinity. Indeed, the concept of the one and the many, or of oneness and twoness, has been at the heart of a number of critical debates: insistence on stable triangles, suggests how deeply numerological the split is between proponents of literary unity and difference.

The diagrammatical representation of the radio trilogy therefore can be summed up in the following diagram:
The aforementioned diagram shows that the plot of a radio trilogy is like the waves of the sea. Where there is an ending, there is also a beginning, where there is a beginning there is also an ending. This means that the radio trilogy consists of low and high tides. The radio trilogy has “the federating tendency of plot”. Indeed though the repetition of separate plots over time does push the trilogy toward what is called “closed form” that is not allowing influences from outside, complete in itself, forming a unit that allows no addition.

2.5 Theories of drama trilogy

There are four main theories of drama trilogy by four main trilogists. They are presented as follows:

2.5.1 Hitchcock’s theory of drama trilogy

Hitchcock in Smith (1994 : 12) mentions that trilogy is a sequel of three separate volumes of drama. In the trilogy the first volume is regarded as the introductory story. This implies that the reader gets incomplete information and that it will be necessary to read one or two more to make up the total. Hitchcock further asserts that a rumour is allowed to percolate out that the interest of this drama would continue in another. Each drama stands by itself, but the interest mounts. He says what seems to him essential is to get a cumulative effect. He further warns that if the whole cycle is proclaimed at the beginning it will be dangerous. He suggests that with the drama launched it should adroitly pave the way for the second and finally for the third volume and then the three dramas will be put on the altar and dance and clash the cymbals over the completion of the work.

Virtually every review of a drama advertised as a volume of a trilogy makes the point that the drama can stand on its own, unless it can’t in which case it is usually panned. By the time the trilogy solidifies as a genre, this question of selbständigkeit becomes, a fact, its central aesthetic issue.
Although Hitchcock has used the term "sequel" he is not happy about it. He mentions that some people have a tendency of naming what follows after another a sequel. Sequel is an unhappy word particularly at the outset. Hitchcock's plan can actually be read as a fairly potent reader-response theory of the trilogy. With it, not only does he distinguish the trilogy from a single drama, suggesting its superior effect as the perfect work, but he also correctly distinguishes the trilogy from more open series-groups of "sequels" that never attain this effect because closure is or seems to the reader or consumer to be endlessly deferred.

More importantly for materialist critics, by delineating the rhetorical effect of a writing strategy, Hitchcock's theory erases the fundamental new critical line between a trilogy's status as drama(s) and its status as text(s). As one may argue, the trilogy's promise to hold the line at three is one of its key claims to completeness. It was only when such texts were presented with "cumulative effect", in other words, that anyone began clashing the cymbals over the completion of the perfect work. Most interestingly, this "cumulative effect" became synonymous with 'epic' effect in the minds of many listeners. This is the reason why most people describe a drama trilogy as an epic.

2.5.2 Bakhtin's theory of drama trilogy

Bakhtin's figuring of a simple opposition between the one and many as between oneness and twoness keeps him within this Pythagorean tradition of Aristotle. Bakhtin always considers the tragic trilogy as if it were already a single unit which the satire play then doubles: he posits a relationship between the trilogy and the "so-called fourth drama" as support for his "conviction", that there never was a single strictly straightforward genre, no single type of direct discourse-artistic, rhetorical, philosophical, religious, ordinary everyday event that did not have its own parodying and travestying double.

This opposition between the "single" and the "double" is everywhere: not only does
the satire play "double" the now-tragic trilogy, but its function is to remind the viewer of "the ancient binary tone of the word", three becomes one. Bakhtin can do this because his central opposition between monoglossia and polyglossia sees simple unity (oneness) and unity in diversity (threeness) as interchangeably repressive: "Linguistics, stylistics and the philosophy of language as forces in the service of the great centralizing tendencies of verbal ideological life have sought first and foremost for unity in diversity". Such a conversion is also possible because at the level of discourse the tragic trilogy usually was monologic, even though its tripartite form attempted to represent the diversity of "the whole world and all things in it". If threeness is a centralizing tendency, as Bakhtin's mention of Aristotelian poetics and other tripartite systems in his list of unifying principles suggests then it has the potential to be applied to epics as well as to tragedy.

The trilogy is indeed epic in the Bakhtinian sense: set in an absolute national past, it is sourced in national tradition and is absolutely set off from contemporary. Trilogy is the heteroglossic drama. It is heteroglossic in the sense that it has three individual volumes which help to generate a sense of epic completeness and ideological coherence.

2.5.3 Asimov's theory of drama trilogy

The form of Asimov's trilogy is a classic Hegelian theory. It consists of thesis, antithesis and synthesis.

Thesis
He calls thesis the foundation of trilogy. Asimov further describes this phase as determinism. This is the first phase.

Antithesis
Asimov calls his next phase mule. He further characterizes this phase as chaos. This is the second phase.

Synthesis
He calls this a second foundation. Asimov further explains it as determinism and
Asimov plays with several “modes” in the trilogy. The narrative of Second Foundation are often interrupted by “interludes” where, in a deliberately ambiguous setting. This is a more prominent mode and it asserts direct documentary links with the world of the reader, but that world is itself a constructed one. One may concur with Asimov that the first volume of a trilogy which he calls a thesis is a foundation phase. It is a foundation phase because it is a fact or principle on which the trilogy is based. The second volume which he calls antithesis is also known as chaos. It is true that the second volume of a trilogy is the direct opposite of the first volume. It is in this volume where a state of complete and thorough disorder and confusion prevails. Asimov aptly names the second volume chaos because this is the very volume where the listener encounters conflicts and complications gaining momentum in the story. In the third volume which he calls synthesis, there is still chaos although it now subsides. It is true that the third volume of a drama trilogy is a synthesis stage which combines the ideas of the three separate volumes of drama trilogy into a complete whole. Trilogy is therefore made by combining three various parts or volumes of drama.

2.5.4 Norris’s theory of drama trilogy

Norris is of the idea that trilogy is a single-drama epics which is unified largely by plot, plot is usually chronologically and ideologically secondary to a more abstract schema. Trilogy is a type of genre with the real hero. Norris eschews using the same characters throughout his trilogies. His main aim is to focus the reader’s attention on the schemata of a trilogy rather than on characters or plot. He is of the idea that trilogy links its dramas primarily by an abstract schema rather than by plot.

Norris further explains that the essence of the trilogy lies in the paratextuality, intertextuality as well as intratextual unities. “Trilogy” or three dramas with the same setting and general theme retroactively designates a trilogy. It is the success
of these early a priori trilogies in satisfying a demand for schematic unity which make later a posteriori and plot-oriented trilogies possible. Its tripartite structure gives it a sense of completeness.

Norris in Smith (1994: 68) mentions that:

I have got an idea as big as all out-doors. There is the chance for the big, Epic, dramatic thing in this.

To understand Norris's aesthetic aims for the trilogy, then, one needs to understand this concept of bigness. Norris's attempt in his trilogy is to strive for the depth and sweep but to do so within very particularized settings, narratives and symbols. He further mentions that trilogy has an allegorical structure with three dramas based on three locations corresponding to three parts of an abstract schema - a sweeping epic trilogy. Norris in Smith, (1994: 78) mentions that for a trilogy the:

Canvas is very large. The bigger the canvas, the more impressive it becomes. The scope and flow of the narrative, the power of the scenes, the vast perspective.

By trilogy Norris understands the same huge dramas, a great drama, simple, sombre, large. Norris further asserts that the dramas of the trilogy will be in no way connected with each other except as far as relation is concerned.

Some characteristics of the trilogy is collective effect, unified connectedness, unity, symmetry and climactic effect. The ontology of the trilogy, the illusion it gives of being more than the sum of its parts made it to achieve its perfectness. And that part of the appeal of the trilogy is its aura of interconnectedness and its cumulative effect. Another facet which has always been the central attribute of the trilogy is the unity-in-diversity.

They only differ in the naming of these three volumes of a trilogy. Bakhtin talks of
oneness, twoness and threeness. He also mentions single and double which he
sometimes calls monoglossia and polyglossia. Asimov designates the three volumes
as thesis, antithesis and synthesis. Hitchcock, Bakhtin and Asimov are of the opinion
that these three volumes of a trilogy should be unified largely by plot and characters.
Norris differs with these other trilogists concerning the structure of a trilogy. About
this Smith, (1994 : 24) writes:

Norris eschewed using the same characters throughout
his trilogies in order to focus the reader’s attention on
their schemata rather than on character or plot. He is
of the idea that trilogy links its dramas primarily by
an abstract schema rather than by plot.

Concerning characters, Hitchcock agrees with Norris that characters in the trilogy
could be easily replaced. The characters could be changed in other volumes. Hitchcock in Smith (1994 : 18) says:

Even the death of all characters cannot prevent an
author from introducing new characters who return to
the scene of the old.

One may disagree with Hitchcock and Norris that characters in the trilogy could be
easily replaced and changed in other volumes. Hitchcock contradicts himself
because he regards trilogy as the sequel of three separate volumes of drama. The
term sequel is defined by Summers (1987 : 953) in the Longman Dictionary of
Contemporary English as:

A book, film, etc., which continues the course of
action of, or has the same characters as, an earlier one.

The abovementioned quotation emphasizes that the sequel has a continuous course
of action and also the same characters as an earlier one. One might further argue
with Hitchcock and Norris ideas concerning the structure of the trilogy.
Concentrating on the schemata of a trilogy rather than plot or characters could
disturb the flow of a storyline and confuse the reader.

Most of what has been discussed thus far will find meaning in the following discussion:

2.6 Analysis of the plot structures of *Isivumelwano; Isivumelwano Esisha* and *Ngenxa Yesivumelwano*

In this paragraph the plot structures of the three volumes of Ntuli’s radio trilogy: *Isivumelwano; Isivumelwano Esisha* and *Ngenxa Yesivumelwano* will be discussed in respect of the theories and patterns advocated. An investigation will be made into the manner in which Ntuli treats the plot of the radio trilogy.

2.6.1 An analysis of ‘Isivumelwano’

2.6.1.1 The title

The title of the radio drama has a significant function because it contributes to the fictional world of drama. The title supports the theme of the drama very well and supplies the reader with useful information regarding the ensuing reading process. The title *Isivumelwano* has a double meaning. Firstly it means the agreement of a protagonist Khumalo with his God which is the theme of this drama. Secondly it refers to the marriage agreement between Khumalo and his wife Thembisile Khumalo. These are two main agreements which the hero Khumalo has upheld through thick and thin and throughout this radio trilogy.

2.6.1.2 The beginning

The first volume of the trilogy namely, *Isivumelwano* is the beginning. The beginning is also known as the exposition of the play. Exposition is the introductory part of the play. The introduction of the drama is meant to introduce the listener to the main characters and the circumstances they are in. Here the playwright should
ensure immediate interest with the listener in that he or she is familiar with the situation from the start. Long drawn out introductions are a sign of a bad start. Abbot and Rider (1957: 235) explain that the beginning of the play has a definite function to fulfill. It sets forth the purpose of the play. It creates a picture. Characters, setting and situation should be established immediately. The successful play begins with extraordinary swiftness and with economy of words. Immediate attention can be obtained by a rapid development of the situation, promise of action, conflict or threat, powerful atmosphere, striking characterization, an intriguing unusual setting, or an extremely familiar setting. In general, listeners prefer introduction through dialogue.

*Isivumelwano* begins with the narrator giving the background of the play. Some years has past since Ziphozonke Khumalo and Thembisile Buthelezi got married. Initially they were living a life without commitment. Things changed when Ziphozonke has received a call of being a church minister. The play starts with equilibrium when life is normal. Khumalo appreciates the progress of his work and the co-operation of his wife. Ntuli starts his play with a flashback when Ziphozonke courts Thembisile during the beauty contest where Thembisile won the title of queen. Ziphozonke asks Thembisile to join him in a difficult path which will be accompanied by poverty and risks. Initially Thembisile agreed.

Concerning the beginning Ash (1985: 51 - 52) expresses the idea that the radio play draws the listener inside the dramatic situation by recreating the situation inside the listener's own head. In other words, radio drama provides the very intimacy of involvement which is a necessary condition for the participatory demands it makes. The precise means by which radio drama persuades the listener to submit to his involvement to begin with has also been considered. In the first place it begins at once to tell the listener a good story that arouses an eager expectancy of what is going to happen next. In the second place it assures that listener that one or other of the characters is sufficiently sympathetic or the situation sufficiently recognizable for some kind of identification to make the listener stay with the story once begun.
The shape it ought to have is known. A play is made up of scenes and each scene is like a playlet, having the same statement, counter-statement, rising tension, climax and resolution that is the basic pattern of all drama. This first scene has to sweep up to a conclusion that represents some dramatic development, points ahead to the next scene and makes the listener want to go on to hear it.

The beginning of *Isivumelwano* which has been mentioned above arouses interest to the listener. The listener wonders why the playwright gives such a background to his story. He is eager to know about the significance of the life without commitment which Ziphozonke Khumalo lived initially. The listener further wants to know about the role which is played by the fact that Thembisile was a beauty queen before she becomes a church minister’s wife. This arouses interest and makes the listener keen to follow the story.

In the exposition the playwright suggests and provides questions the listeners are going to ask about these characters and their future success or failures. The problem to the theme is spelt out and certain personalities and situations are placed against one another so that it is clear to the audience that an inevitable clash is going to result. It is vitally important that the writer does not suggest the solution or conclusion to the conflict, either in the title of the play or in these initial stages, because this would kill the suspense on which the drama thrives, with the consequent failure of the author to reach a striking climax in the ending. Also in the exposition we find the motorical moment, when the dramatic conflict or struggle is set in motion by a single word or action: things are starting to happen and the suspense builds up gradually.

In the exposition of *Isivumelwano* the play advances to a disequilibrium when Thembisile is no longer satisfied as a wife of a church minister. In *Isivumelwano*, Episode 1 page 6 Thembisile expresses dissatisfaction of such life:

1. *Thembisile... Ngingene empilweni egcwele izibopho;*
impilo lapho umuntu kumele ukuba ahiale ezenza ongcwele; impilo lapho umuntu ebiyelwe khona eneke akusho athanda ukukusho; impilo lapho umuntu angeke aya lapho athanda ukuya khona. Baba namuhla yilanga lokuba ngisho ngokusobala ukuthi sengikhathele yileyo mpilo. (NGESANKAHLU) Sengikhathele!

(Thembisile ... I have entered into life which is full of restrictions; a life where a person must pretend to be holy; a life where a person is restricted and cannot say what he likes; a life where you cannot go to a place you wish. Father today I must come out clearly and say categorically that I am tired of such life. (FORCEFULLY) I am tired!)

In actual fact, exposition is the beginning of the play. Smiley, writing on the play, refers to this initial situation as balance:

Balance is the first element of the story. Balance implies a special situation, i.e. a set of relationships, that can exist at the beginning of a play. It means more, however, than mere happy circumstances. For the best kind of story, the opening situation should contain the possibilities for all the major lines of action in the remainder of the play ... It should contain implications of potential upset, disharmony or conflict. The stability at the beginning of a play should be dynamic, not static. (Smiley 1971 : 53 -54)

Exposition is further explained by Smiley (1971 : 65) as follows:

Exposition is any information in the play about circumstances that precede the beginning, occur offstage, or happen between scenes. It can be subdivided into exposition about the distant past or exposition about the recent past.

This implies that exposition has two sides to it: the state of equilibrium and the state of disequilibrium. In the former state, characters and their environment are
introduced, in the latter, the problem confronting them is presented. In the play *Isivumelwano*, we find that Ntuli has incorporated most of the abovementioned factors. The exposition of this radio drama starts with the narrator giving the background of the play. The narrator mentions that some years have past since the protagonist Ziphozonke Khumalo and the antagonist Thembisile Buthelezi got married. Initially they were living a free life. This free life is what could be called equilibrium according to the language of Smiley. The situation changed when Ziphozonke received a call to the ministry. The play starts with equilibrium when life is still normal during their first years of marriage.

Aspects of the plot also include open and closed perspectives which are explained in detail in the following paragraph:

### 2.6.1.3 Open and closed perspective of the plot

According to Gule (1996: 51) an open perspective structure has the following characteristics:

- The development of the story is ‘less predictable’, in that it may have interesting incidents and developments.
- The open-perspective structure allows for a more complex and unconventional plot, for instance allowing flashbacks.

This is sometimes called an achronological plot which may include flashbacks. This type of plot structure also adds flexibility, characteristic of the relatively open perspectives.

On the other hand, a closed perspective plot structure is mostly characterized by a relatively simple plot, while unusual, interesting events are less in evidence. This is also known as a chronological plot where there is an arrangement of actions, approximately in real time, allowing very few anomalies with regard to time.
2.6.1.4 The flashback

*Isivumelwano* has an achronological plot which is characterized by flashbacks. Flashbacks are simply characterized by the presentation of an event or incident which happened in the past but has an important bearing on the incident which is being discussed. This thesis focuses on the role played by flashback in the development of action in the plot. Mafela (1997: 127) has the following definition of a flashback:

> Flashback is a device through which a given scene is telescoped into a previous scene. It breaks up the chronological sequence of events, in that the narrator will shift events concerning time, in order to focus attention on some aspects of the plot action.

Cohen (1973: 185) describes flashback as an interruption of normal chronology and a reversion to events in the past, which are usually related in the present. This means that the narrator stops the narration and takes the readers back to events or scenes of an earlier time. Through flashback, the story can begin in the middle and by retrospection reveal what happened earlier.

Flashback is a vital part of the plot action of a narrative. It helps reveal the character traits which were unknown at the time of narration. It further offers insight into the motivation of characters. It helps to fill the exposition in earlier stages of the story. On the importance of flashback, Mafela (1997: 81) says the following:

> Flashback is the technique mostly used by authors to supply background information of characters and events. The author waits until things are moving and then goes back to fill the necessary background information.

Prince (1982: 49) says these distortions in the chronology of the narrated may of course be more or less important and more or less complicated.
Ntuli starts the radio play with a flashback or analepsis when Ziphozonke Khumalo proposes love to Thembisile Buthelezi during the beauty contest. This time is before their marriage. Thembisile won the beauty competition. Ntuli initially makes Thembisile to be a super heroine in that she wins two contests, firstly the love of Ziphozonke Khumalo and lastly the crown itself. From the beginning of the radio play this elevates Thembisile to a level of superiority. When they get married Ziphozonke Khumalo becomes a priest and asks Thembisile to join him in a difficult path of being the church minister’s wife. The path which Ziphozonke encourages Thembisile to tread on is a narrow thorny way which is usually accompanied by poverty and risking of oneself. This is not the way of the multitudes, but it is the way of the few chosen people. Initially Thembisile agrees to move along this path.

The radio play in episode I starts with disequilibrium when Thembisile is no longer satisfied as the wife of a church minister. Thembisile puts it clearly to Khumalo that she has been patient for many years living the life of the wife of a priest but now she is failing and cannot persevere anymore. This is the problem which faces the main character Khumalo.

It becomes apparent that Ntuli uses flashback to furnish explanations during the development of action. This information should have been supplied at the initial stages of the story. He reveals unknown character traits. Through this background information, readers are in a better position to know what happened at the beginning of the action and they are also in a position to know what motivates a character. Thus, the development of the action is retraced. This does not disturb the causal relationship of incidents. The use of flashback has helped make the story clear and convincing. A reader or listener finds a narration of this nature fascinating. Ntuli has succeeded in using this technique to evoke curiosity in readers. During the development of the action a reader might ask many questions which need answers. A story gains interest when the narrator stops the narration and uses flashbacks in order to find answers. At times the transition to earlier events is not properly handled, but Ntuli succeeds in developing the action of his story through the
technique of flashbacks. Flashbacks in this regard have been used to bring out the theme of the story convincingly.

2.6.2 The narrator

The dramatists have different opinions concerning the use of a narrator in a radio play. According to Peigh (1979: 87) narration is borrowed from the tradition of story telling and is the most flexible and useful of all the techniques available to the radio writer. Peigh (1979: 101) goes on to explain that a radio drama can be dramatized in its entirety without the use of any narration or it can take place as an “exercise in storytelling, with some of episodes presented in dramatic form”.

According to Odendaal (1967: 6) the radio dramatist has the advantage that she or he is able to use language to fulfill the role of director. It appears that there are theorists who are not happy with the use of a narrator. Evans as quoted by Moeketsi (1991: 28) views the presence of such a mediator as an “almost infallible symptom of failure on the part of the dramatist” which confirms the inability of the dramatist to transmit events or actions effectively through dialogue. Lee (1973: 82) regards the use of narration as a way of bridging the “lack of technical facilities”. Apart from all advantages and disadvantages the dramatist should be consistent in the use of narration. Peigh (1979: 101) contends that the balance of narrative and dramatic sequences is a principal structural feature which should enjoy continuous attention. Van der Merwe (1992: 178) supports the use of a narrator when she says, “the use of announcements or narration has advantages in the audial medium because it can create atmosphere, sketch the milieu or narrate visual actions which might not always be possible in the dramatic script”.

Abbot and Rider (1957: 234) stress that the announcer or narrator’s introduction is decidedly important, for he must set the stage for the listener. He creates in the mind of the listener a setting in which the play is to be performed. He creates the entire atmosphere by his introduction and by the music that accompanies his description.
The narrator might act as a verbal scene shifter as the play progresses, but must not dominate the play. Whenever possible, the lines spoken by characters should take the place of the interrupting narrator.

Concerning the role of the narrator, Horstmann (1988: 32) stresses that because he is bound by the limitations of his documentation the feature writer often finds himself in need of a narrator. A linking voice can be used in a number of different ways. Narration may be written in an impersonal style to be read by an actor or professional presenter with the sort of neutral delivery that will not obtrude a personality into the programme. The sort of narrative provides a detached and authoritative commentary - the voice of the broadcasting station, as it were.

A development of this is to use two alternating narrators with contrasting voices, a man and a woman perhaps. This can be a useful device for leavening long passages of factual exposition. If the writer is himself the broadcaster he can couch the narration in the first person. This frees him to express his own personal opinions, provided this is made clear to the listener. You can approach the task of writing narration for yourself to speak in the same way as you would tackle writing a talk. A third possibility is to put a linking narrative into the mouth of one of the main characters in the programme.

Moeketsi (1991: 28) avers that the fragmentary nature of radio drama calls for a cohesive device to unite it. The narrator serves this purpose. Barnouw (1949: 56) states that the narrator is by definition:

Any figure who, outside or temporarily outside the plot, addresses the audience directly or through an intermediary, narrating, interpreting, creating atmosphere or anticipation. He is the middleman between play and audience.

The announcer on the first and the last pages of the dramas under discussion is the narrator who introduces and closes the drama. The announcer introduces
Isivumelwano. Episode 1 as follows:

2. **Umsakazi:** Lesi yisiqephu sokuqala somdla/o wethu owuchungechunge obhalelwe umsakazo wesiZulu nguBhekinkosi Ntuli, isihloko sawo esithi : Isivumelwano.

   *(Announcer: This is our first episode of the radio serial play written for radio Zulu by Bhekinkosi Ntuli and is entitled: *The agreement*).*

The announcer closes episode 1 of Isivumelwano as follows:

3. **Umsakazi:** Kade nilalele isiqephu sokuqala somdlalo wethu womoya oluchungechunge osihloko sawo sithi Isivumelwano. Lalelani esesibili ngokulandelayo.

   *(Announcer: You have been listening to the first episode of our radio serial play entitled: *The agreement*. Listen to the second episode at the following time)*.

A narrator is generally used to describe changes of scene and the passage of time. Usually, he tells what cannot be dramatised, or what is difficult to dramatise. Nevertheless, from a purely dramatic point of view, there are arguments against a narrator because he is said to delay the action and to break the unity of the plot. But then radio, being primarily a storyteller's medium, needs a narrator, and it gives him a convincing role, a more legitimate place than any other type of drama.

One of the main features of Ntuli’s radio trilogy is the use of the narrator. The following discussion will look at some of the reasons for the use of the narrator, and what the playwright achieves by resorting to this device.

The term ‘narrator’ will be used to refer to a ‘passive’ character, that is one who tells part of the story instead of ‘acting it out’. In the abovementioned quotation, Barnouw (1949 : 56) refers to such a person as ‘the middleman between play and
Ntuli (1999: 250) distinguishes between the announcer and the narrator in the following:

In a radio play a distinction is sometimes made between the announcer, *umsakazi*, and the narrator, *umxoxi*. *Umsakazi* informs the listeners about such particulars as the title of the play, the writer, the cast and the production team. In a script his or her role may be confined to the sub-text or the didascalies. *Umxoxi* is normally a member of the cast whose utterances may be relevant to the plot.

The reasons for Ntuli using *umxoxi* are twofold. The first one is that during the time of writing this radio trilogy it was a requirement that radio plays should be written with a narrator. The second reason is that the narrator helps to give information of a play which is impossible to dramatise.

In a radio drama text the narrator, *umxoxi*, is clearly identified as such, whereas in a narrative text this may be ‘... The voice that is heard when one listen to the story being told ...’ (Wall 1991: 4). In prose works the ‘voice’ comes in various guises and may not be easy to identify. It is helpful to borrow some of the terms used in narratology in the description of certain functions of the narrator in radio drama.

In her lessons on writing radio drama Dianne Doubtfire (1983: 110) insists: ‘Never use a narrator unless there is no other way of writing your play effectively’. Evans, quoted by Moeketsi (1991: 27) is more harsh and describes the use of a narrator as an ‘almost infallible symptom of failure on the part of the dramatist’. Some critics take a more lenient stand. Van der Merwe (1992: 199) observes that the narrator:

... narrates a time shift and relates the inner feelings of the character to the listeners - something which would be difficult to dramatize in any other way.
In an assessment of the degree of success of Ntuli's use of the narrator one should take into account the period during which he wrote the plays and the prevailing conventions in those years. During the late 1960's Lubbe (1968) undertook research into the Sotho listeners' preferences regarding various aspects of drama. His investigation reveals, amongst other things, that 43.36% of the respondents said that the narrator should be used often, while 2.65% said the narrator should never be used at all. A total of 27.25% of the respondents preferred limited use of the narrator while 26.25% preferred occasional use. From this survey Lubbe (1968: 57) concludes: 'ons kan dus aflei dat die Sotho wel 'n verteller in sy radio - verhale verkies' (We can thus deduce that the Sotho does prefer a narrator in his radio plays).

It can be assumed that these statistics are also applicable to the listeners of the Zulu service as well. Ntuli began to write his plays in the late 1960's, the years in which the survey was conducted. His liberal use of the narrator, therefore, is in line with the format which had the approval of his contemporary audience.

2.6.2.1 Ntuli's exposition

Any drama audience often needs additional information to facilitate their orientation regarding the milieu in which the play is going to unfold, or regarding matters relating to the characters appearing in the first scene. In the radio trilogy such a need is justifiable because most of what happens in one episode is the result of some significant event preceding it. The narrator is thus employed to supply listeners with the background and the context which can help them to follow the performance presented in the particular episode. This is an effective alternative to the utilization of other characters in the play to supply such a background through their speeches.

Ntuli achieves different levels of success with the various types of introductory narrations. This is how he introduces, Episode 1 of Isivumelwano page 1:

4. Umxoxi: UZiphozonke Khumalo sekuyiminyaka

(Narrator: Many years had passed since Ziphozonke Khumalo and Thembisile Buthelezi got married. At the beginning they were people who lived a casual life, without serious obligations. Things started to change when Ziphozonke received a call to be a church minister. He completed a theological course and started working. Everything seemed to be going well. But during these days Khumalo suspected that there was a dark cloud approaching his home. It seemed as if it was a cloud that would shake the knot they tied when he entered into agreement with Thembisile that they would be married until death should separate them).

By means of this highly economical exposition, the listeners are instantly informed of the background of the story, whilst the leading characters are simultaneously introduced. Suspense is then aroused. Foreshadowing is one of the elements of suspense. Frye et al. (1985: 199) define this concept as:

The technique of suggesting or prefiguring a development in a literary work before it occurs.

Foreshadowing is an effective device which keeps the reader interested in the play. He reads on because he wants to see the unfolding of the events that he has anticipated. Kenny (1966: 22) puts this better when he regards foreshadowing as a device which entails:

Introducing details which hint at the direction the
story is going to take.

Ntuli uses the narrator to establish continuity between two consecutive episodes. A preceding event is summarized and an indication given of what will happen in this specific episode. Without the narrator this episode would not be easy to follow. Here is the example of such narration in *Isivumelwano*, Episode 2 page 1:

5. **Umxoxi**: Umfundisi uZiphozonke Khumalo ubelokhu enokuthokoza ngoba aihatha umsebenzi wobufundisi, funi ebona nokuthi naye umkakhe uThembisile uyaazama ukumphaza kulo msebenzi. Kanti uzothi esuka uThembisile abe esho eqondisa nje ukuthi usekhaliele yile mpilo ayiphilayo yokuba ngumkaMfundisi. Usamangele namanje uKhumalo ngala mazwi abengawalindele.

(Narrator: Ziphozonke Khumalo has been happy because his work as a church minister, and also the fact that his wife Thembisile supported him in this work. Thembisile unexpectedly started saying directly that she was tired of this life of being the wife of a church minister. Khumalo is still surprised by the words as he was not expecting then).

(Isivumelwano, Episode 2 page 1)

Sometimes Ntuli uses the narrator as a flashback of the events which happens in the previous episode. This also helps the listeners to follow the storyline and to remember what happened in the previous episode as could be seen in the following extract, of *Isivumelwano*, Episode 3 page 1:


(Narrator: We ended when Khumalo was trying to persuade his wife Thembisile to think again about her
wish that he should cease to being a reverend. It became clear that MaButhelezi does not care even if should separate from Khumalo. This greatly surprised Khumalo).

Hilliard (1976: 14) summarizes the function of a narrator as follows:

Radio often uses a narrator or announcer to set the mood, establish character relationships, give information about the program participants, describe the scene, summarize previous action and even comment on the attitude the audience might be expected to have toward the program, the participants or the characters in the play.

The above discussion demonstrates the various ways in which Ntuli experimented with the use of the narrator in his radio trilogy. There are times when resorting to a narrator is a more effective option than attempting to dramatize the particular incident with dialogue and sound effects. Ntuli has used the narrator to introduce the episode of the play. He also used one to provide links between scenes, especially where there is a time lapse between them. One has also been used for flashbacks to give a background to past events. It may be concluded that he used this effectively in his radio trilogy. It transpires that there are some writers who say there is no need of a narrator. From the research done by Lubbe (1968) it becomes obvious that the narrator was fashionable in early radio dramas. Ntuli in this radio trilogy was not wrong in using the narrator. He was doing what was fashionable in the years when this radio trilogy was written.

2.6.2.2 The body

The body is the main or largest part of the radio drama. This section usually consists of rising action, conflict, foreshadowing, suspense, unity, climax, falling action, resolution, denouement and cliffhangers. There is a smooth flow or transition from the introductory part to the body. The transition has been ingeniously layered with the narration by the narrator who explains that Khumalo is surprised to hear that his
wife Thembisile is no longer satisfied to be a wife of a church minister and that she cannot persevere any more. This brings us to the rising action of the drama *Isivumelwano*.

### 2.6.2.3 Rising action

Rising action is usually defined by Hodgson 1988: 325 as:

> The first half of the play, in which the hero exerts his will and desires, and the mounting excitement leads to a central climax.

In this radio play the hero Khumalo exerts his will and desires that his wife Thembisile should live an acceptable Christian life. What is happening now is beyond his control and it is contrary to his will and desires. On the other hand the dissatisfaction uttered by Thembisile is the beginning of the *casus belli* between Khumalo and his wife MaButhelezi. MaButhelezi *Isivumelwano*, Episode 2page 2 regards the life of being the wife of the church minister as an incomplete and insufficient life:

7. **Thembisile:** Impilo yami inye, Mntungwa, ngeke ngibuye ngibe nayo enye lapha emhlabeni. Uma ngingayiqeda ngilokhu ngikhononde njalo angisenakulithola elinye ithuba lokuphilisa ngizwe ukuthi babephila kanjani abantu mina engibabona bephila impilo ephelele

*(Thembisile: I have only one life, Mntungwa, I will not have another one here on earth. If I can finish it always complaining, I will not get another opportunity to live and enjoy a complete life like others.)*

**Khumalo:** Ubona ukuthi le mpilo esiyiphilayo ayiphelele?

*(Khumalo: Do you think we are living an insufficient life?)*
Conflict means the opposing ideas or beliefs between two or more people. It is very important in the development of the plot structure of a radio drama. The controlling impulse in a connected pattern of causes and effects is conflict, which refers generally to people or circumstances a character must face and try to overcome. Conflict brings out the extremes of human energy, causing characters to engage in the decisions, actions, responses and interactions that make up most stories. In its most elemental form, a conflict is the opposition of two people. Their conflict may take the shape of envy, hatred, anger, argument, avoidance, gossip, lies, fighting and many other forms and actions. Conflicts may also exist between groups, although conflicts between individuals are more identifiable and therefore more suitable for stories. Conflicts may also be abstract, such as when an individual opposes larger forces like natural objects, ideas, modes of behavior or public opinion. A difficult or even impossible choice - a dilemma - is a natural conflict for an individual person. A conflict may also be brought out in ideas and opinions that may clash. In short, conflict shows itself in many ways.

Roberts (1995: 50) is of the opinion that:

Conflict is the major element of plot because opposing forces arouse curiosity, cause doubt, create tension and produce interest.
The above may further be clarified as a state of disagreement or argument between opposing groups or opposing ideas or principles.

After Thembisile has told Khumalo point blank that it is he who got such a call and not he. Khumalo’s response in *Isivumelwano*, Episode 2 page 2 is the following:

8. *Khumalo: Ukhuluma kanjani Thembisile?*  
(Khumalo: What are you saying Thembisile?)  
*Thembisile: Ngikhuluma iqiniso. Akusimina engabizelwa ebufundisi. Uma lo msebenzi kuyimpilo ephelele kuwena, kimina kuyimpilo eyisigece.*  
(Thembisile: I am talking the truth. I am not the one who received a call to being a reverend. If this work is a complete life to you, to me it is an incomplete life).

Thembisile regards the church work as slavery. This aggravates the conflict. Thembisile in *Isivumelwano*, Episode 2 page 3 says:

(Thembisile: To me it is slavery.)  
*Khumalo: Yikuphi okungesibona ubugqili?*  
(Khumalo: What is not slavery?)  
*Thembisile: Noma yikuphi okanye. Esengikwazi kahle ukuthi akusibona ubugqili, yimpilo yethu ngaphambi kokuba uthathe ubufundisi.*  
(Thembisile: Any other life. What I know well that it was not a life of slavery, our life before you become a church minister).

Khumalo tries to advise Thembisile about the decision she has taken. He even asks Thembisile to pray. Thembisile is not prepared to change her decision in spite of
Khumalo’s prayers. Thembisile in *Isivumelwano*, Episode 2 page 6 prefers to separate from Khumalo:

10. **Thembisile**: Impilo ingeyami. Yimpilo eyodwa. *(NGOKUFUDUMALA)*. Ngifuna ukuyisebenzisa ngokugcwele. Uma umyeni wami ezoma phambi kwami angehlukanise nempilo engiyisisho. ngcono asuke phambi kwami!

*(Thembisile: The life is mine. It is one life. (ANGRILY). I want to use it to my satisfaction. If my husband is going to be a hindrance and separate me from the life I desire, we better separate!).*

There is mounting conflict between Khumalo and his wife Thembisile. This conflict becomes a developing action when there is no solution between Khumalo and his wife. Khumalo discusses this problem with his friend and confidante Hadebe. The reply from Hadebe is that he suspects that Thembisile has fallen in love with another man. This is in *Isivumelwano*, Episode 3 page 6:

11. **Hadebe**: Ngithe ukuthi usengenwe umoya wezikhova. *(NGOKUQOKOTHISA)* Mina ngisola ukuthi ... umkakho usebone omunye umuntu ongcono kunawe.

*(Hadebe: I suspect that your wife is becoming wayward and behaving badly (STRONGLY) I suspect that ... your wife has fallen in love with another man who is better than you).*

This creates tension and frightens Khumalo as matters become more complicated. Concerning tension Pretorius and Swart (1982: 21) have the following to say:

Tension is generated when the audience becomes involved in the story, and starts to wonder what is going to happen next. The audience can only be captivated if there is continual progress (through strain and conflict) in the drama. Tension should mount continually.

The above quotation stresses that the audience or listeners become involved in the
story because there is a continual progress of tension caused by conflict.

Thembisile’s waywardness disturbs Khumalo. Hadebe tries to remedy the situation by giving advice to Khumalo. Thembisile on the other side discusses the problem with her friend Celiwe. Celiwe does not believe that Khumalo can be a problem to Thembisile. Celiwe mentions that she knows Khumalo as a well-behaved person, clever, diligent and honest. Celiwe also advises Thembisile and re-echos or reverberates what Hadebe has already said that it might be that Thembisile has fallen in love with another man. This is manifested in Isivumelwano, Episode 4 page 6:


   Celiwe: (LOW SPIRITED) Oh, you no longer love Khumalo? (PAUSE) Talk. (PAUSE) Alas! I am not a child. There is a person who now pleases or satisfies your heart from which you exclude Khumalo.

Celiwe’s speech foreshadows the fact that Thembisile will eventually fall in love with another man and leave Khumalo.

As the drama progresses, Thembisile pretends to be a good person. Khumalo appreciates the food which Thembisile cooks, the exemplary tranquility which prevails at their home and their well-behaved and respecting children. Khumalo’s appreciation does not change Thembisile. Thembisile tells Celiwe that she is longing for a free life. When Celiwe tells Hlengiwe, about the conflict of Khumalo with his wife Thembisile, Hlengiwe sees the opportunity to fall in love with Ziphozonke Khumalo again. Hlengiwe even mentions to Celiwe that she knew that Thembisile was not Khumalo’s type.
2.6.2.5 Complication

Pretorius and Swart (1982: 21) state the following concerning complication:

The action that was started by the motorial moment, should be taken further to a climax. Every scene must contribute. The situation must become more and more complicated, and the conflict must become more fierce so that the tension progressively rises: for this reason, rising action is spoken of.

The above writers stress the importance of complication in the rising action. Complication contributes to the development of the radio drama. The first complication we encounter is in *Isivumelwano*, Episode 6 page 1 when Thembisile requests R100-00 from Khumalo:

13. **Thembisile**: Amaranth ayikhulu nje kaphela Baba, Mntungwa omuhle.

(Thembisile: Only one hundred rands Father, handsome Mntungwa).

Khumalo regards this money as too much. Khumalo discusses Thembisile’s request with Hadebe. Khumalo ends up taking this money from the church collections. Thembisile insists on going alone to town to spend this money. Thembisile’s spending of the church collection is ironical because she buys mini dress, a two piece suite with a pair of trousers and bikinis. This further the complication and it is an embarrassment to Khumalo. There is conflict between Khumalo and Thembisile. The church president comes to do financial inspection at Khumalo’s parish and discovers that there is R100-00 which has been used. The church president urges Khumalo to repay this money. The church president realizes that Khumalo is worried. Khumalo explains to Hadebe the types of clothes which Thembisile has bought with the money. Hadebe advises Khumalo to resign as a reverend if this type of work is going to split their home.
Thembisile informs her friend Celiwe that she is going to wear the mini dress during the interdenomination priests conference where Khumalo will be a main preacher. Khumalo is busy preparing his sermon for the conference. Thembisile refuses to prepare food. She later pretends that the food is ready and puts an old bible on the plate. Thembisile did not even prepare Khumalo’s suit, consequently he went to the conference with old clothes. Thembisile attended the church wearing a mini dress and this disturbs Khumalo’s sermon. The congregation is worried about Khumalo’s clothes and Thembisile’s mini dress. This creates a tense situation between Khumalo and Thembisile.

Thembisile’s waywardness disturbs Khumalo and he decides to go and relax at the shops. Khumalo meets Hlengiwe and helps her carrying her goods home. This reunion foreshadows the feel that Hlengiwe and Khumalo will ultimately marry each other. MaBhengu, Hlengiwe’s mother left them alone at home. MaBhengu tells Celiwe about Khumalo’s visit to Hlengiwe’s home. Celiwe threatens to inform Thembisile. Hadebe blames Khumalo for this visit. He mentions that it would have been better if nobody had seen Khumalo at Hlengiwe’s home. Celiwe tells Thembisile that Khumalo was at the home of her arch rival Hlengiwe. This puts the fats in the fire and leads to a flare up between Thembisile and Khumalo. Thembisile is prepared to report this to the church president. Thembisile realises her previous mistakes and visits Celiwe to seek advise about apologizing to Khumalo. Although Thembisile feels guilty about what she did to Khumalo, her guiltiness is spoiled by Khumalo’s visit to Hlengiwe’s home.

MaBhengu consults the witchdoctor Gegedla in order to get a love potion for her daughter Hlengiwe to use on Khumalo. Hlengiwe is not happy about her mother’s deed. Thembisile visits her old friend Nancy Mdletshe, where she met Nancy’s brother Johannes who calls himself Johnny. Nancy promises to fetch Thembisile on Sunday the 20th. Thembisile again quarrels with Khumalo and threatens to report him to the church president. She pretends to go to the Church president’s residence and ends up visiting Nancy Mdletshe again. The conflict between Khumalo and
Thembisile develops further. Khumalo explains to Thembisile how he ended up arriving at Hlengiwe’s home. Khumalo also urges Thembisile to explain her visit to the church president. Thembisile does not tell the truth, instead she becomes angry. Mkhwanazi from Sisila arrives at Khumalo’s home and confesses that he was converted by Khumalo’s sermon. Thembisile refuses to accommodate Mkhwanazi at their home and is not even prepared to give him food. Khumalo explains to Mkhwanazi that his wife is ill. Mkhwanazi ends up sleeping at Hadebe’s home. Hadebe advises Khumalo to beat his wife Thembisile. This is a peripet or turning point to this drama. Pretorius and Swart (1982: 21) states the following concerning the turning point:

The characters give expression to their thoughts and emotions, thereafter, the action takes a definite turn in one or other direction.

The above quotation creates an image of an action which has unleashed itself and become monster at Khumalo’s home. Thembisile’s behaviour is a real anathema to Khumalo and it is now unbearable. Khumalo is prepared to meet the church president.

Khumalo visited the church president’s place. They talked until very late. On his way home it rains and thunders while he was near Hlengiwe’s home. On his arrival at home the following day, he finds that Thembisile is not at home. Thembisile has gone to the church president’s place to enquire about Khumalo’s whereabouts. Khumalo meets Celiwe who informs him that Thembisile has gone to the Church president’s place. Khumalo searches for Thembisile and finds her along the way. Thembisile in Isivumelwano, Episode 23 page 7 suspects that Khumalo slept at Hlengiwe’s home and suggest that they must separate:

Suka lapha! Suka!

Thembisile: (ANGRILY) Oh! It is difficult to tell me where you were yesterday. I am the person who is not shy I will tell you. You were at Hlengiwe’s home! Let us separate now and you go back to her home. You must separate from me now! Leave this place! Leave!

This is a further complication. Khumalo denies to Thembisile that he slept at Hlengiwe’s home. Thembisile tells Celiwe that she is about to achieve what she wishes. Hadebe on the other hand advises Khumalo to restore order in his home by punishing Thembisile. Khumalo had forgotten a book at Hlengiwe’s home. Hlengiwe posted the book to Khumalo and Thembisile opened the envelope and found a letter from Hlengiwe. Thembisile quarreled with Khumalo about Hlengiwe’s letter and decided to visit her friend Nancy. Thembisile stayed at Nancy’s place until late. Nancy told Thembisile to wait for Johannes. While Thembisile was away two women came to ask for help from Thembisile.

Thembisile was brought home in a car belonging to Nancy’s brother Johannes. Thembisile refused to help the two women who came to consult her. Thembisile informed Khumalo that she would be absent from the church on Sunday, the 20th. She would have a “day off” from church activities and would be flying with *Ukhozi Olumaphikophiko* (An eagle with many wings). Thembisile did not go to the church on this day but was taken away by a car, while Khumalo was busy preaching at the church. Khumalo saw what happened and fainted. Thembisile came back home at midnight drunk. Khumalo quarreled with Thembisile, and told her that if she did not want to listen to him she must pack and go. Khumalo informed Thembisile that he was not prepared to leave his job. Hadebe was not accepted by Thembisile. When Khumalo came back from accompanying Hadebe to his home, he discovered that Thembisile had gone.

Thembisile left home to report Khumalo to the church president. The church president explained to Khumalo what he talked about with Thembisile. He asked
Khumalo a few questions and ended up saying the following in Isivumelwano, Episode 30 page 6:


(Mongameli: Oh! Is it so Khumalo. How can you be suitable for this work).

Thembisile and Khumalo further discussed their problems with the church president. The church president suspected that Khumalo was not telling all the truth. The church president talked extensively and was prepared to transfer Khumalo or to excommunicate him. Khumalo was worried that he would be excommunicated from the church because of Thembisile. Khumalo mentioned that he told lies to the church president in order to protect Thembisile. Khumalo told Thembisile that he was prepared to go to the church president and tell the truth about her.

Khumalo and Hadebe went to Hlengiwe to enquire about the content of the letter which she wrote. Hlengiwe explained that there was nothing harmful about the letter and she did not regret writing it. Hlengiwe mentioned that she could defend herself in front of the church president and court about the letter. When Khumalo came back, he found that Thembisile had already left. This created tension and more complications. Hlengiwe consulted Gegedla and asked him to remove the love potion from Khumalo’s body. MaBhengu on the other hand also consulted Gegedla to get medicine to continue with her evil practices. Gegedla chased them both away. It is the same MaBhengu who saw Thembisile in a fast running big car in town. Khumalo was lonely at home. Mkhwanazi and his wife came to Khumalo’s home, but Thembisile was not at home. Another woman came to console Khumalo about the happenings which were taking place at his home. The church president came and told Khumalo that he was compelled to pass Khumalo’s problems to the management committee of the church. Khumalo faced more problems from different angles. On Sunday, Khumalo failed to finish his sermon. The whole congregation had talked about Khumalo’s problems. The church president attends one of the church services
and listen to Khumalo's sermon which he handled very well and completed. The church president told Khumalo that the church management committee would meet on Thursday to take further steps and decide about Khumalo's future.

Khumalo requested Celiwe and Hadebe to help him to search for Thembisile. They searched high and low but could not find Thembisile. Khumalo was granted a six months leave from church activities to sort out his family problems. This worried Khumalo a lot. All the people of the congregation including Mkhwananzi and Hlengiwe were praying for Khumalo's estranged wife. Thembisile also prayed at Nancy's home. Thembisile had written a letter to Khumalo informing him that she would come back home. Thembisile had decided to return home, but her paramour Johannes refused. Johannes later agreed to take Thembisile to her home. This brings us to the crisis. Smiley (1971: 58) explains the crisis as follows:

Crisis is a turn in the action. It is a period of time in a story during which two forces are in active conflict and throughout which the outcome is uncertain. Because the outcome of the crisis remains undetermined until the climax, crisis naturally arouses suspense.

The above indirectly refers to crisis as a point or moment of great danger, difficulty, or uncertainty. It is a period in a story where there is a sudden change for better or worse because the results of the crisis become unknown until the story reaches the climax. Climax is a high point of interest for the characters, a single moment following a crisis. The climax is further elucidated by Pretorius and Swart (1982: 21) as follows:

The complication leads towards the highest point or the climax. The crisis evident from the beginning of the conflict, culminates here - matters have reached a breaking point, and there must be an outburst.

From the above it becomes obvious that the climax is the most exciting, important
or effective part in a story. This is the experience in the set of events which usually comes near the end. The radio drama *Isivumelwano* reaches the climax when both Thembisile and Johannes are involved in a car accident, in *Isivumelwano*, Episode 38 page 7:

16. **Johannes**: *(EHLEKA NGOKUNGAZIBAMBI)* Hawa! Nkosi yami! Kodwa ngangiyaphi? Kahle ukugijima kangaka. Awubheke futhi kanjani ... Maye .. Maye!!!

**Johannes**: *(UNCONTROLLED LAUGHTER)* Oh! My God! Where was I going to? Stop driving fast like this. Look how it turns ... Oh .. Oh!!!

2.6.2.6 **Unity**

Hilliard, (1997: 368) is of the opinion that there are no unities of time and place in radio. The radio script may take us 20,000 years into the future and in the twinkling of a sound effect transport us to an age 20,000 years in the past. Radio may present a character in a living room and in a split second place the same character (and place us, the audience, who are in the position and place of the characters who are “on mike”) in his or her office in another part of town. Radio may move us from a polar ice cap to the moon, to a battlefield, to a jungle to the depths of Hades, creating without restriction the setting for our imaginations. Radio has no visual limitations. In writing for radio, don’t restrict your own imagination by what you can “see”. Radio has no physical space limitations. It can present a rally at the Washington Monument with a million people and, within seconds, a dozen similar rallies throughout the world with as many more millions. Don’t forget, however, that no matter how loose the unities of time and place, the radio play must have a unity of action; that is, it must have a consistency and wholeness of purpose and development within the script. Each sequence must be integrated thoroughly with every other sequence, all contributing to the total goal or effect your wish to create.

*Isivumelwano* does not emphasize time and place. In this radio play we are not
informed about the time and name of places where particular action takes place. Ntuli concentrates more on the unity of action of this agreement which main characters have entered into.

2.6.2.7 Cliffhanger

Root (1979: 46) gives an etymological definition of the term cliffhanger. He says cliffhanger, of course is a term from the earliest movie serials. They were one - or two reel dramas, each episode ending, metaphorically, with the heroine hanging by her lacquered fingernails to the rim of the thousand-foot cliff. A title would flash on screen inviting the audience to come back next week to see if the heroine perished or was rescued. The term cliffhanger is defined by Longmans Dictionary of Contemporary English as follows:

A play or story of adventure, performed in parts which each end with an exciting moment of uncertainty about what will happen next.

(Summers 1987: 180)

From the above definition it becomes obvious that a cliffhanger is a kind of suspense hook. Ntuli uses this technique very well in the end of all his episodes in Isivumelwano.

2.6.2.8 The ending

The ending of story amounts to a combination of the final climax and the ensuing resolution. Another popular term for this combination of final climax and part of the resolution is dénouement. Smiley (1971: 59) explains dénouement as:

The outcome of a series of events, the final unraveling and settlement of the complications and conflicts.

In the view of the above it becomes clear that dénouement is the end of a story when
everything comes out right or is explained. This is the last section of the radio drama where we get the falling action. In episode 39 Thembisile had written a letter to Khumalo and the church president asking for forgiveness. Khumalo and the Church president were both prepared to forgive her. Thembisile did not arrive home as she promised in the letter which she wrote. Instead of her arrival a telegram arrived at home informing Khumalo that Thembisile was involved in a car accident. Khumalo, the church president and Hadebe decided to go to the hospital. Thembisile was seriously injured and her right arm would be amputated. Johannes is seriously injured and both legs would be amputated and his condition was very bad.

2.7 An analysis of Isivumelwano Esisha

2.7.1 The title

The title Isivumelwano Esisha means a new agreement of marriage between Khumalo and Thembisile. The title further means a new life and agreement of Thembisile with God as well as a new marriage agreement with Ziphozonke Khumalo.

2.7.2 The beginning

The second volume of the trilogy namely Isivumelwano Esisha also has the beginning or exposition. According to Danziger and Johnson (1978: 22) exposition can be defined as:

The explaining of the situation in which a main action is to occur.

From the above it transpires that exposition indicates those opening scenes of a play that convey information about situations and characters in such a way as to arouse the audience’s curiosity and stimulate its interest in further developments likely to arise from the situations and relationships of the characters. This indicates that exposition has to come before an action takes place so as to avoid confusing the
reader or audience. This does not, however, suggest that exposition should tell us all
what the play is about. Ntuli uses exposition as an effective tool to familiarise the
reader with the play. It is this skill that makes us believe that Ntuli is one of the best
playwrights in Zulu.

*Isivumelwano Esisha* in Episode I begins with Khumalo praying that Thembisile
should come back. Thembisile was also praying and repenting at Nancy’s home.
She prayed that Nancy and Johnny should accept her leaving and going back to her
home. Johannes overheard Thembisile praying. Thembisile informed Johannes that
she wanted to go home but he refused to allow it. Conflict between Johannes and
Thembisile ensued. Johannes “Johnny” Mdletshe was preventing Thembisile from
going to her home. Johannes reminded Thembisile that they made an agreement of
love when they were both drunk. Nancy tells her brother Johannes that the
agreement which was made under the influence of liquor would be null and void.
Thembisile planned to escape secretly at night. Johannes suspected that Thembisile
wanted to escape and decided to repair his car outside throughout the night. The
following day Johannes disallowed Nancy to accompany Thembisile. Johannes and
Thembisile were involved in a car accident.

2.7.3 The body

Khumalo was awaiting for Thembisile. The church president and Hadebe came to
Khumalo’s home to check whether Thembisile had arrived. They discovered that
Thembisile had not come and it is already night. Instead of Thembisile’s arrival,
Khumalo received a telegram from the hospital. Hadebe, Mongameli and Khumalo
all went to the hospital. They discovered that Thembisile’s arm would be amputated.
Johannes “Johnny” Mdletshe had died. The church president promised that Khumalo
could go overseas to further his education in theology. Khumalo could also deliver
sermons on the radio. The president mentioned that all these opportunities would
depend on Thembisile’s new agreement with Khumalo. When Khumalo pondered
about Thembisile’s life with Johannes Mdletshe, he became worried and curious.
Hadebe was always with Khumalo to support him and give constructive advice during the trying times.

Hadebe and Khumalo went to the hospital to visit Thembisile. In the hospital Khumalo met Johannes's sister Nancy and was not happy. Thembisile requested Khumalo to grant her permission to attend Johannes Mdletshe's funeral. Khumalo refused and said that if that happened, Thembisile should go forever. Khumalo fetched Thembisile from the hospital, but there was still conflict between them. Thembisile was still afraid to face the community. This contradicted with what she said earlier that she would be courageous and face the people because she had turned over a new leaf. Thembisile's behaviour worried Khumalo. Thembisile was now out of the hospital and at home with her husband Khumalo. Thembisile had requested to be officially accepted by the church.

As the radio drama progresses we encounter a lot of action. Pretorius and Swart (1982: 21-22) mention that there are two forms of action which can be distinguished in the drama, namely external (physical) action - that which is enacted or done in the drama; and inner (internal) action - that is the type of action which takes place in the minds of the characters. In the drama, one witnesses the manner in which the feelings of different characters are provoked and how they clash; how viewpoints are opposed and how different urges can wrestle to get the upper hand in the mind of a character. This inner action is just as important as, or even more important than, the external action. It is particularly important that the dramatist should achieve unity of action in the drama. Loose actions and details which do not contribute towards the development of the theme, break the tension and unity of the drama.

One of the actions which is encountered in this radio drama is by the church president who officially reunited Thembisile with the church following all the procedures. The church president also gave Thembisile the opportunity to speak in the church. Thembisile had been officially accepted by the church after her short talk. MaNkonkoni and MaNcube were gossiping about Thembisile. MaNcube
accepted Thembisile whilst MaNkonkoni rejected her. MaNkonkoni and Nxumalo talked about restoration of Thembisile to the church. MaNkonkoni also talked to MaBhengu. MaBhengu expressed the hope that her daughter Hlengiwe would eventually succeed in becoming Khumalo’s wife. This is foreshadowing. When MaBhengu informed Hlengiwe about Thembisile’s return, Hlengiwe told her that she would go to Khumalo’s home to pray. MaBhengu said Hlengiwe was foolish. Hlengiwe ultimately succeeded and went and prayed for Khumalo and Thembisile. MaBhengu despised Hlengiwe’s action.

The church president came to Khumalo’s home and told them that the wish of the church management committee is that they should be transferred. Khumalo favoured this decision whilst Thembisile was against it. The church president said they must choose whether they want to be transferred or want to stay. The church president also informed them that they should devise a method of telling the children the aftermath of the infidelity and waywardness of Thembisile. Thembisile and Khumalo worked very well in the area of their jurisdiction. The church president later came with a letter from the church management committee saying that they should remain and spread the word of God in the area. The church president promised Khumalo that he would get the opportunity to further his theological studies overseas. Thembisile was not in favour of this opportunity and this created conflict between her and Khumalo again.

It was the time for Khumalo’s children Zimbili and Nonhlanhla to come back from boarding school for holidays. Khumalo and Thembisile agreed that children must be fetched by Hadebe. The children asked Hadebe about the injury to their mother and informed Hadebe that they heard about it from their classmate Gertrude. Hadebe told them that they would hear it all at home. When the children reached home, Thembisile was frightened to break the news. Thembisile did not know how to introduce the story of infidelity and waywardness to children. Thembisile later gained courage and told Zimbili and Nonhlanhla everything about her waywardness. There was another serious complication which had now cropped up in the life of
Thembisile. Thembisile gained weight and there was a strong suspicion that she is pregnant. Thembisile was worried about her increase in weight.

This weight of Thembisile creates suspense. The reader’s interest and concentration in the play is sustained by suspense which Cawelti (1976 : 17) defines as:

The writer’s ability to evoke in us a temporary sense of uncertainty about the fate of a character we care about.

From the above it stands to reason that suspense has to do with a state of uncertainty about something that is undecided or not yet known, causing either anxiety or sometimes pleasant excitement. Ntuli also uses suspense to keep the reader “glued” to his radio drama. He is able to create emotions in the reader and make him uncertain about the outcome of the events which will determine the fate of a character who has attracted him. In Ntuli’s radio drama, suspense is created and sustained throughout the episodes.

Khumalo meets Hlengiwe and there is a renewal of hope in MaBhengu, that her daughter would succeed in regaining Khumalo’s love through the help of Gegedla. The church president encourages Khumalo to go and study theology overseas and to get his Doctor of Divinity. The church president explained to Khumalo that it was his wish that he should study theology overseas. He told Khumalo that he would arrange that he should go overseas with his wife Thembisile. Thembisile is not happy about the church president’s proposal. Thembisile consulted the doctor secretly for a check up. The doctor informed her that she was pregnant and was expecting a baby boy. This information intensifies the tension in Thembisile. Khumalo was able to see that Thembisile is worried and was crying. Khumalo asked Thembisile to tell the truth about her previous whereabouts.

Khumalo suspected that there was something which Thembisile was concealing. Thembisile was now more dedicated to church work and the attendance of church
members had escalated. When Thembisile was busy preaching in the church she collapsed and fell unconscious. Khumalo was prepared to send Thembisile to the doctor but she refused to go. Khumalo and MaNkonkoni were suspicious. Khumalo and Hadebe took Thembisile to the doctor by force. The doctor examined Thembisile for the second time and discovered that she had overworked herself with the aim to abort the child. Thembisile humbly requested the doctor to abort the child but he refused. The doctor informed Khumalo that Thembisile was pregnant. Thembisile was not happy about the pregnancy. Hadebe suggested that the name of the child should be Khisimuzi if he is a boy and Nomakhisimuzi if she is a girl. Khumalo named the child after Doctor Ngubane whose name was Johannes. This name coincides with the name of the father of the child, Johannes “Johnny” Mdletshe. Thembisile had now developed a tendency to cry when she delivered a sermon. Khumalo observed this and asked whether Thembisile cried because she expected the child. There was a seesaw of conflicts and complications in Thembisile.

People are back in the church. Gaster invited her boyfriend Dalton to attend the church. Dalton was impressed by the church and he suggested to Khumalo that he should use an organ in the church. Thembisile was still worried about the unborn child and wished that she could die. She also wished they would be transferred from this place. The church work progressed well. Dalton Luvuno came to Khumalo and spoke further about the introduction of the organ in church. Dalton mentioned that he was impressed by the church music. Khumalo was happy about Dalton’s idea. Thembisile was suspicious about Dalton Luvuno and did not like him. Dalton did not stay very long at the Khumalo’s home. Dalton Luvuno was impressed by the church choir. He talked with Khumalo saying that he intended organizing an organ as an accompaniment for the church choir. Dalton asked for the donation of the organ by the rich people of Mlotheni. The organ was donated to Khumalo’s church choir.

Khumalo had gone to the church president’s home. Thembisile was visited by Nancy
and she informed her that Khumalo called the unborn child Johannes. Nancy mentioned that if the father was Johannes Mdletshe there would be a birthmark on the back of the child. Thembisile was not happy about the unborn child and she intended to abort the child with the help from the unqualified women of Mavundwini. Thembisile had gone to Mavundwini when Khumalo was still with the church president. Thembisile hired the woman who gave her the medicine for abortion. She drank the medicine and she now suffered from a stomach ache. She dreamed Johannes Mdletshe was asking why she is killing him. The doctor realized that Thembisile was trying to abort the child. He became angry with Thembisile and urged her to tell Khumalo the truth.

The church was progressing well. There was a seesaw of problems and conflicts between Thembisile and Khumalo. Thembisile hid that she was trying to abort the child from Khumalo. The doctor requested Thembisile to discuss this with her husband. Thembisile hid the fact from Khumalo that she was not happy about the baby she was expecting. Ultimately Thembisile told Khumalo that she was not happy about the baby she was expecting. Thembisile continued to counsel the people. She counselled Gaster about marriage to Dalton. This gave Thembisile the courage to explain to Khumalo her worries. Khumalo coaxed Thembisile to tell the truth and reveal everything.

The church president came to see Thembisile but she refused to be seen. The church president brought good news in that they had been successful with an application for Khumalo to further his studies overseas. The other good news was that he had been accepted to preach on the radio. Khumalo was auditioned for radio sermons. The audition was successful. The Programme Manager requested Khumalo to come and record the two sermons the following day. Thembisile had been visited by Nancy. Khumalo and Thembisile quarreled about the visit of Nancy. Khumalo told Thembisile that his audition was successful. Ultimately Thembisile in Isivumelwano Esisha, Episode 38 page 6 reveals that the child to be born is not Khumalo’s.
17. **Thembisile**: Baba ... lo mntwana ozozalwa ... akusiyena owakho.

(Thembisile: Father ... the child which is yet to be born ... is not yours).

Thembisile further explained to Khumalo, that the child was Johannes Mdletshe’s in *Isivumelwano Esisha*, Episode 39 page 1:

18. **Thembisile**: Oka ... oka ... (AKHALE FUTHI) Oka Johannes Mdletshe.

**Thembisile**: He is ... he is ... (SHE CRIES AGAIN). He is Johannes Mdletshe’s).

This knowledge disturbed Khumalo and caused him to fail to record the sermons for the radio. The church president recorded the sermons on his behalf. There were many thoughts in Khumalo’s mind which were revealed by the echo of voices in *Isivumelwano Esisha*, Episode 39 pages 5 to 6 as follows:


(Voices: Thembisile is corrupt, Thembisile is corrupt, Thembisile is corrupt. No!, forgive her, no!, forgive her, no!, forgive her! She fools you! She fools you! She fools you! Thembisile is a murderer! Thembisile is a murderer! Thembisile is a murderer! Thembisile is a murderer! There is full evidence, chase her off. There is full evidence, chase her off, chase her off, chase her off, chase her off!)

There were many contrasting thoughts in Khumalo’s mind which were revealed by the echo of voices in the script. Some thoughts mentioned that Thembisile was a
corrupt loose woman, and she made a fool of Khumalo. Other thoughts requested that Khumalo should forgive Thembisile. Other thoughts said that Thembisile was a murderer and Khumalo should chase her away. This episode 39 is the climax of volume two of the radio trilogy.

Khumalo had been advised by the Church president to discuss his problems with Reverend Zwane. Khumalo explains his problems to Zwane and he asked him questions to get the truth. Thembisile contemplated killing herself. Zwane and Khumalo discusses until night and Khumalo slept at Zwane's home. Zwane gave Khumalo some adequate advise. After a long discussion Zwane informed Khumalo that he should choose whether to forgive Thembisile or not. Thembisile was worried and she did not know whether Khumalo was angry or not. Thembisile left home to get a person who could help her to abort the child.

2.7.4 The Ending

This is the last section of the radio drama with the denouement. When Khumalo arrived home he discovered that Thembisile was gone. The church president came to Khumalo's home and left the forms. Khumalo informed the church president that Zwane had helped him. Khumalo mentioned to the church president that he intended to forgive Thembisile and to regard the unborn child as his son. Thembisile was not at home and had gone to seek help from an unqualified woman to abort the child. Khumalo informed Doctor Johannes Ngubane about Thembisile who had disappeared. Ngubane phones various hospitals and obtained the information that Thembisile had been admitted at Mpiliso hospital. The boy had been born but Thembisile had died.

2.8 An analysis of Ngenxa Yesivumelwano

2.8.1 The title

The title Ngenxa Yesivumelwano means because of an agreement. Khumalo
adhered to God and had forgiven Thembisile in times of difficulties because of steadfast agreement which he made to God as well as to his marriage.

2.8.2 The beginning

This is the third and last volume of this radio trilogy. In episode 1 the narrator recapitulates the story of Khumalo and his wife Thembisile. The narrator mentions that Khumalo had passed through difficult times. Khumalo pondered about the child to be born which the church president, Hadebe, Nonhlanhla and Zimbili would be happy to see. The same child would remind other people of the love relationship which existed between Thembisile and Johannes Mdletshe which ended with the amputation of Thembisile’s arm and her death. Khumalo had buried the hatchet between himself and Thembisile, but Thembisile was not happy. When Khumalo returned home from the audition at the radio station, he saw a car moving away from his home. When Khumalo asked Thembisile whether there was a visitor at home, Thembisile was hesitant until she informed Khumalo that the visitor was Nancy Mdletshe. At night Thembisile dreamed of the car accident which she was involved in and of Johannes Mdletshe calling her. Thembisile informed Khumalo that the child to be born was not his but was Johannes Mdletshe’s. This information disturbed Khumalo in recording his sermon but he was assisted by the church president. Khumalo contemplated chasing away Thembisile from home.

2.8.3 The body

Khumalo consulted Zwane to seek advice about his problems. Zwane advised Khumalo to forgive Thembisile. Zwane discussed with Khumalo all day and so he slept at Zwane’s home. Episode 2 of volume three is similar to a combination of volumes 41 and 42 of volume two. When Khumalo returned from Zwane’s home, he discovered that Thembisile was not at home. Thembisile had gone to consult a woman who would help her to abort the child. The church president came to tell Khumalo about studying for his Doctor of Divinity overseas. Thembisile tried to
abort the child and was now feeling pains. Khumalo searched for Thembisile everywhere. Johannes Ngubane assisted Khumalo by phoning various hospitals. Thembisile had been admitted to Mpiliso hospital after she was found comatose and giving birth to a child. Episode 3 of volume three is the same as episode 43 of volume two. Khumalo, Ngubane and Hadebe went to the hospital. When they reached the Mpiliso hospital they discovered that Thembisile was dead and the child alive. Ngubane and Hadebe devise a plan to tell Khumalo, who was now in a state of grief. Hadebe, Mongameli and Khumalo went to the hospital on the following day. The doctor informed them that the child would live, although he was still weak and in an incubator. Khumalo named the child Vumani Johannes Khumalo. The name Johannes was coincidentally similar to that of the child’s father. The child was born posthumously.

At Khumalo’s home there were Mongameli, Khumalo, Hadebe, Zwane, Buthelezi and Dalton. They were planning the funeral of Thembisile on Saturday. The funeral was announced on the radio. Nancy heard the announcement and is prepared to attend the funeral and bring flowers. Khumalo did not like Nancy. The preparation for the funeral of Thembisile was in progress. There was an argument between Khumalo and Thembisile’s uncle concerning the funeral. Khumalo insisted that the funeral would be simple according to Thembisile’s wishes. Thembisile’s uncle Buthelezi wants a big funeral. Nonhlanhla and Zimbili had already arrived. Khumalo told his daughters what had happened and how he had arranged the funeral. The family agreed unanimously with the funeral arrangements. Hlengiwe went to Khumalo’s home to pray and expressed condolences. MaBhengu regarded Hlengiwe’s visit to Khumalo’s family as an opportunity for Hlengiwe to be a successor wife to Khumalo.

The day of the funeral of Thembisile arrived. The chairperson of the programme of the funeral is Dalton Ngema. The other people who talked during the funeral were Mncube, T.M. Buthelezi, Z. Hadebe and lastly the preaching was done by Mongameli. After the funeral of Thembisile, Nonhlanhla and Zimbili were taken by
doctor Ngubane to the train station. They visited the hospital to see the child. Zimbili did not like the child Vumani and Nancy Mdletshe. She had a premonition that Vumani was her halfbrother and Nancy a bad woman. After a week of the funeral there was a church service. MaNkonkoni and Nxumalo gossip about girls who are eager to become Khumalo’s next wife. MaNkonkoni suspected that the next wife may be Hlengiwe and also that Buthelezi may send a young girl to help Khumalo look after a child. Buthelezi said that his daughter must help Khumalo while she is waiting for a hospital work call. Khumalo agreed and Sithandwa went to Khumalo’s home.

Khumalo was at home with Sithandwa. Ngubane came to Khumalo’s home and Khumalo introduced Sithandwa to Ngubane. After that they went to the hospital to fetch the child. At the hospital they came across Nancy. Sithandwa finds out that the child has a birthmark on the back. Khumalo and Sithandwa talked about taking care of the child. MaNkonkoni told her husband Nxumalo that Khumalo now stays with a beautiful sister-in-law. When Nxumalo questioned Khumalo about this, he agreed. Nxumalo came to advise Khumalo about staying with a sister-in-law. Khumalo explained to Nxumalo that he regarded Sithandwa as his child and is not prepared to marry again. Nxumalo did not expect such an answer but believed what Khumalo said, MaNkonkoni did not believe this.

Ngubane, Khumalo and Sithandwa had gone to the hospital to fetch the child. They found a parcel with the clothes of a child. The sender of the clothes is anonymous. Sithandwa was not happy about these clothes and she threatened to burn them. After Khumalo and Sithandwa fetched the child from the hospital, Nancy came to Khumalo’s home. Nancy explained that she was the person who left clothes for the child. Nancy and Khumalo talk about the child. Nancy told Khumalo that the child is his brother Johannes Mdletshe’s. Nancy also mentioned that this was a secret which she did not want to reveal. Sithandwa enquired about the person who had bought the baby clothes. Khumalo explained to Sithandwa that Nancy bought them. Sithandwa threatened to burn the clothes.
Khumalo leaves home to arrange some of the things pertaining to the work of the church. When Khumalo was away, Hlengiwe came to pray. She saw the child and left. Sithandwa informed Khumalo that Hlengiwe visited them. Sithandwa also mentioned that she intended visiting Hlengiwe together with the child Vumani on Wednesday. Sithandwa and Vumani visited Hlengiwe. When they came back home Vumani was ill. Khumalo called MaNcube who used a medicine and the child felt better. The following day the child was sent to Ngubane. Ngubane transferred the child to hospital. After the child had been examined, there was a strong feeling that he should be operated on. The child was ill and Khumalo was no longer eating. He fasted and prayed but there was the thought that he should leave the child to die because he was a disgrace. This is found in *Ngenxa YesiVumelwano*, Episode 24 page 6:


(Voices (WITH ECHO) Do not pray for this disgrace: let it die, let it die! It will be a burden to you, let it die).

Khumalo: Baba, lo mntwana ngiyamthanda, ngimcela kuwe, makangafi

(Khumalo: Father, I love this child, I humbly request you, he should not die)

Amazwi (NGESENANELO) Musa ukukhulekela ilhazo leli: yeka kuzifele, yeka kuzifele! Kuzoba ngumthwalo, akuzifele.

(Voices (WITH ECHO) Do not pray for this disgrace: let it die, let it die! It will be a burden to you, let it die)

This illness of the child created complication for Khumalo. It is the start of another problem. Ntuli uses voices to dramatize the thoughts which are taking place in Khumalo’s mind. The voices were also used here as a flashback to give the
background of the child. Mongameli came to Khumalo’s home and was worried to see him so emaciated. Mongameli noticed that there was something which worried Khumalo. Mongameli gave a lift to MaNkonkoni who told him that Khumalo was visited by many people. This worried Mongameli.

Khumalo was worried because he had no money to pay for the treatment of the child. Nancy promised to provide financial help for the treatment of the child. Khumalo agreed. Khumalo left with Nancy to get the money from the place known as Fieldwork. When they came back they passed Nancy’s home. Nancy gave Khumalo tea, food and money. Solomon came to the room with a camera and took a photo of Nancy and Khumalo. Nancy gave money to Khumalo but her car did not want to start. Nancy suggested that Khumalo should sleep at her house. Mongameli, N'gubane and Hadebe came to Khumalo’s home and discovered that Khumalo did not sleep at his home. Hadebe suspected that Khumalo might have slept at Hlengiwe or Nancy’s home. Khumalo was back and requested Hadebe to accompany him to the bank for the depositing of the money. Khumalo gets the information that Vumani will be operated on 10 o’clock the next day.

Nonhlanhla and Zimbili were at the hospital to see Vumani. The nurse told them that the child resembled Nancy. Nonhlanhla and Zimbili are not happy that Vumani resembled Nancy. They were prepared to ask their father Khumalo about this resemblance. This created another complication in the drama. Khumalo talked with his daughters Nonhlanhla and Zimbili about Vumani Johannes. Khumalo told the truth to the children. Sithandwa thought that they gossiped about her, and threatened to go back to her home. Khumalo told the children that the secret about Vumani should not be known by Sithandwa.

Mongameli had arranged a holiday for the Khumalo family and had booked two rooms. The cellphone rang and Nancy told Khumalo that she had booked in the same hotel in Room 274. Khumalo was still in the hotel with his family. Nancy was persistent and pestered Khumalo by phoning him and asking him to come to her
room number 274. Ultimately Khumalo agreed to go to Nancy's room. Nancy talked to Khumalo and said that the child should have a mother. Nancy said that she wished to be Khumalo's wife, but she knew that this would not happen. Khumalo told Nancy about the agreement which he made with Thembisile not to get married. Nancy says Khumalo should forget about that agreement. Nancy mentioned that the person suitable to be Khumalo's wife would be Sithandwa.

There was a conflict between Khumalo and Sithandwa because of Nancy. Sithandwa decided to go because she felt that she limited Khumalo's freedom. Nonhlanhla and Zimbili were prepared to tell their father to get married. Zimbili preferred Hlengiwe whilst Nonhlanhla favoured Sithandwa. Nancy's name was also suggested although neither child was in favour of her. When they approached their father, the phone rang again. Khumalo received the phone call from Ngubane to say that the child was now better. Khumalo also received a phone call from Mongameli which reminded him that the date for checking out of the hotel and the date of the unveiling of the tombstone of Thembisile is the 13th. The last phone call was from Nancy who told him that she was checking out of the hotel and that her boyfriend Mack was going to be released from jail.

2.8.4 The ending

Khumalo consults Zwane and seeks advice about the child and a new agreement with his late wife Thembisile, that when she passed away Khumalo should not marry again. Zwane gives him advise and tells him to go and pray, they would meet after three days. Khumalo and Zwane prayed. Then Khumalo asked Sithandwa about her future plans, Sithandwa informed him that she intended to train to be a nurse. Sithandwa also mentioned the fact that maybe she would marry Michael (Mike) who studied to be a doctor. When Khumalo proposes Hlengiwe she refuses him and says she has other plans. Nancy told Khumalo that Mack had been released from jail and they plan to get married. Khumalo prayed that God would give him an idea of what to do. Mongameli married Ziphozonke Khumalo and Hlengiwe Cele. The third
volume of a radio trilogy ends with the marriage ceremony.

2.9 Conclusion

In this chapter which deals with "The plot structure of a radio trilogy" the main emphasis was the point that the plot has a beginning, middle and an ending. In the beginning we have discussed the exposition which is the dramatic stage that introduces all things necessary for the development of the plot. In the middle or body that is where we have outlined the formal categories and aspects of plot structure such as conflict, complication, crisis and climax. In the ending a resolution or denouement of the radio trilogy was discussed. In the radio trilogy it was observed that the first volume of the trilogy is the core or essence. Sometimes it is regarded as a microcosm of the drama. It is a cornerstone because it gives a foundation or groundwork of the play. It has been noticed that the second volume has a cumulative effect in a sense that it accumulates from the first volume. The third and the last volume of a radio trilogy is the summing up. It has a rhetorical effect of summation, perfection and unity. The three volumes co-exist. Surely they can exist without one another. The three volumes form a totality or perfection of artistic work. It is concluded that the last volume is a macrocosm of the first one which is a microcosm.

The theories of the four main trilogists namely Hitchcock, Bakhtin, Asimov and Norris were scrutinized. The four trilogists agree that the trilogy has three parts. Asimov and Bakhtin unanimously agree that the characters should be the same in all three volumes of a radio trilogy. Hitchcock agrees with Norris that characters in the trilogy can be easily replaced and can be changed in other volumes. In this radio trilogy it has been observed that Ntuli sticks to the same names of characters except for some few cases. In volume two there is Dalton Luvuno who is a fiancé of Gaster and is organizing a sponsorship for the piano of the church. In volume three he is Dalton Ngema and is a chairperson during Thembisile's funeral. The names of the first and second women in volume two also change to MaNkonkoni and MaNcube
in the last volume. Hitchcock and Norris's claim that the change of characters in the various volumes of a radio trilogy may disturb the flow of a storyline and create confusion in the audience or listeners. The researcher is also of the opinion that there should be similar characters in the three volumes of the radio trilogy because they deal with the same theme. He also supports the idea that the change of characters may disturb the flow of a storyline.

Ntuli also uses the narrator in this radio trilogy to describe changes of scenes. The narrator tells what cannot be dramatized, or what is difficult to dramatize. The narrator is also used to supply the listeners with background information and the context which can help them to follow the performance presented in the particular episode. The narrator is also used to reflect flashbacks. Ntuli uses the narrator to establish continuity between the consecutive episodes. He also uses the voices to reveal the thoughts of characters and give background to certain events.

In this regard his artistry in the writing of the plot of radio trilogy is excellent. Finally, this investigation has brought to light Ntuli's remarkable and adept ability to handle this rule congested sub-genre with much ease. It is befitting to close this chapter by mentioning that Ntuli is one of the best playwright of radio drama because he has written radio trilogy which has been an unknown sub-genre in Zulu literature.
CHAPTER 3

CHARACTERIZATION OF RADIO TRILOGY

3.1 Introduction

Drama is an art chiefly concerned with the relationship of human character. Character plays an important part in dramatic texts. The characters are a framework around which the events in the primary narrative are formulated. Characters in radio drama are actors who enact imaginary events for listeners. The mere fact that the characters in radio drama are invisible and the listener can only create images of them in his or her mind, emphasizes the idea that everything depends on the imagination of the listener. Characterization is explained by Hodgson (1988: 57) as follows:

The process whereby an actor creates a character, and the methods used by actor and writer to communicate this to an audience. These include: (a) the selection of name, (b) the quality and style of the dialogue, (c) the presence and performance of the actor, (d) the use of direct address such as aside or soliloquy, and (e) the discussion of the character by other characters.

Characterization in drama requires the presentation of characters in action, characters as differentiated one from another. Drama therefore is character in action. Ash (1985: 33) adds yet another dimension to the definition: He writes:

Characterization is simply dramatic storytelling from the point of view of the people the story is about instead of what happens to them. But from whichever point of view we approach the writing of a particular radio play, good characterization is inseparable from good plotting.

The points of interest from the two definitions of characterization are that Hodgson
(1988) gives a more detailed explanation about the act or skill of characterizing than Ash (1985). He highlights the creation of a character by an actor and the skill of communicating the story to the audience or listeners. In order that this may be successful he mentions the good selection of the actor, dialogue, performance by the actor and portrayal of the character by other characters. In his definition Hodgson (1988) further emphasizes the importance of didascals which include verbal and non-verbal text when he mentions the use of direct address such as aside or soliloquy in his definition. On the other hand Ash’s definition stresses one element of characterization which is dramatic storytelling. Dramatic characters are often called *dramatis personae*. This is the list of characters in the play. A cast list gives the names of actors.

3.2 **Approaches to the analysis of the dramatic character**

A general approach to the analysis of the dramatic character usually entails seeing him or her as a person, or someone with certain personality traits. This approach called a psychological approach is often used in the analysis of realistic dramas. In these plays a specific world is created in which the characters, as well as the events portrayed, resemble reality. This world is thus recognizable to the reader or spectator, while its characters are possible persons. The reader of such a play, as well as the spectator of such a performance, usually tries to get to know these characters and consequently to find meaning for their actions. The main question that is examined by this approach is thus: how do we get to know a dramatic character?

In contemporary drama theory it is realized that the dramatic character is approached in a totally new manner. Within this approach the focus is on the relationship between character and actor. The spectator’s involvement in this relationship is also analyzed. This approach thus focuses on the question of representation with the equation thus: the x stands for y principle, or x represents y. One can summarize the character and actor relationship as follows:
Real actor (x) represents fictional character (y), for example: Maurice Vusumuzi Bhengu represents Ziphozonke Khumalo in Ntuli’s radio trilogy. An illustration of this principle is often found at the end of radio play, namely when both the list of characters and the name of the cast is given. To illustrate this, the extracts from the last episodes of Ntuli’s *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* are given:

*Isivumelwano* was broadcast on 1 May 1975 and produced at SABC in Durban. The producer was *Sokesimbone Kubheka*. Members of the cast were:

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UMfundisi Khumalo</strong></td>
<td>Maurice Vusumuzi Bhengu</td>
</tr>
<tr>
<td><strong>UThembisile, uMaButhelezi</strong></td>
<td>Adelaide Ngcobo</td>
</tr>
<tr>
<td><strong>UMongameli</strong></td>
<td>Robert Mlaba</td>
</tr>
<tr>
<td><strong>UHadebe</strong></td>
<td>Alex Mavundla</td>
</tr>
<tr>
<td><strong>UCeliwe</strong></td>
<td>Selina Ndlovu</td>
</tr>
<tr>
<td><strong>UHlengiwe</strong></td>
<td>Thandi Ndlovu</td>
</tr>
<tr>
<td>Others</td>
<td></td>
</tr>
<tr>
<td><strong>Sibiya</strong></td>
<td>M.C. Madondo</td>
</tr>
<tr>
<td><strong>Ikhehla</strong></td>
<td>Philip Bafana Zwane</td>
</tr>
<tr>
<td><strong>Isalukazi, UMaQwabe</strong></td>
<td>N. Mnyameni</td>
</tr>
<tr>
<td><strong>Intombi 1, UGaster</strong></td>
<td>Thandi Memela</td>
</tr>
<tr>
<td><strong>Intombi 2, ULucy</strong></td>
<td>Lesia Ngobese</td>
</tr>
<tr>
<td><strong>MaBhengu</strong></td>
<td>Lawrentia Madlala</td>
</tr>
<tr>
<td><strong>Gegedla</strong></td>
<td>Joshua Mlaba</td>
</tr>
<tr>
<td><strong>Nancy</strong></td>
<td>Lindiwe Ntuli</td>
</tr>
<tr>
<td><strong>Johannes</strong></td>
<td>Ray Madlala</td>
</tr>
<tr>
<td><strong>Mkhwanazi</strong></td>
<td>Eric Muzi Ngcobo</td>
</tr>
<tr>
<td><strong>Inkosikazi 1</strong></td>
<td>Gertie Msane</td>
</tr>
<tr>
<td><strong>Inkosikazi 2</strong></td>
<td>Gertie Msane</td>
</tr>
<tr>
<td><strong>Nkk Mkhwanazi</strong></td>
<td>May Goba</td>
</tr>
<tr>
<td><strong>Owesifazane 1</strong></td>
<td>Cindy Dlamini</td>
</tr>
<tr>
<td><strong>Owesifazane 2</strong></td>
<td>Cindy Dlamini</td>
</tr>
<tr>
<td><strong>Owesifazane 3</strong></td>
<td>Winnie Mahlangu</td>
</tr>
<tr>
<td><strong>Udokotela</strong></td>
<td>Acton Zungu</td>
</tr>
<tr>
<td><strong>Umxoxi</strong></td>
<td>Sokesimbone Kubheka</td>
</tr>
</tbody>
</table>

*Isivumelwano Esisha* was broadcast on 1 August 1976 and produced at SABC in Durban. The producer was *Sokesimbone Kubheka*. Members of the cast were:
UThembisile, UMaButhelezi was Adelaide Ngcobo
UMfundisi Khumalo - Maurice Vusumuzi Bhengu
UMongameli - Robert Mlaba
Others were:
Johannes - Acton Zungu
Nancy - Lindiwe Ntuli
Hadebe - Alex Mavundla
Dokotela - Acton Zungu
MaMncube - Ruth Cele
MaNkonkoni - Gertie Msane
Nxumalo - Philip Bafana Zwane
Hlengiwe - Thandi Ndlovu
MaBhengu - Lawrentia Madlala
Zimbili - Lesia Ngobese
Nonhlanhla - Rejoice Mfaba
Gaster - Thandi Memela
Dalton - Cyril Bongani Mchunu
Celiwe - Selina Ndlovu
Umukazi - M.C. Madondo
Amazwi - Rejoice Mfaba, N. Mnyameni, Nkosikazi Ngidi, Tuku Mkhasibe
Zwane - Roy Chiliza
Umxoxi - Sokesimbone Kubheka

Ngenxa Yesivumelwano was broadcast on 9 August 1984 and produced at SABC in Durban. The producer was Velaphi Mkhize. Members of the cast were:

The main characters were:
UMfundisi Khumalo was Maurice Vusumuzi Bhengu
USithandwa - Zamambo Mkhize
UMongameli - M.C. Madondo
UDokotela - Dalton Thamsanqa Ngwenya
UHlengiwe - Dudu Jali
UNancy - Lindiwe Ntuli
Others were:
UThembisile - Adelaide Ngcobo
Amazwi - Jimmy Blamini, Dumisani Ngcobo
UZwane - Bhodloza Nzimande
Owesifazane - Nomusa Mabaso
UHadebe - Joshua Mlaba
UButhelazwi - Muvo Maphalala
U-Dalton - Cyril Bongani Mchunu
UZimbili - Lesia Ngobese
UNonhlanhla - Nokuthula Zungu
It is clear from the above examples that one can make a link between the text and its performance. The combination of a list of characters with the names of the cast members of the first performance of the play, which is given in the text, is a direct indication of this. This aspect is also found in the performance, where a programme gives this type of information. The furnishing of a list of the members of the cast is an aspect of the didascalies theory. These two approaches, namely the psychological approach and the approach that focuses on the character and actor relationship will be discussed with the help of various examples.

3.2.1 The psychological approach

If a play is mainly about particular characters for example, Khumalo, Thembisile, Mongameli, Hadebe, Celiwe and Hlengiwe the psychological approach is usually used to analyse such characters. Keuris (1996 : 20) explains this approach as follows:

This approach simply entails that one views the dramatic character as a person with distinct personality traits. In order to get to know this person, one must learn as much as possible about him or her that is, identify his or her personal character traits.

Keuris (1996) further mentions that these traits are revealed in various ways. The four main ways in which we get to know a character are the following:

* the character’s own speech and actions;
* what other characters say about that character and how other characters behave towards him or her.
• foreknowledge about a character; and
• visual information about a character.

These four techniques will be discussed with the help of examples.

3.2.1.1 The character’s own speech and actions

The most important way in which one could get to know a character is usually through what he says and does. We get lots of information from his conversations with other characters and when he talks to himself. Characters often express insight into their own fortunes and give possible explanations for their actions. In Ntuli’s *Isivumelwano*, the play starts with Khumalo who appreciates the progress of his work and co-operation of his wife. Khumalo asks Thembisile to join him in a difficult path which is accompanied by poverty and in *Isivumelwano*, Episode 1 page 3:


(Khumalo: I once told you previously that there is an idea I have Thembisile. I mean the idea to become a minister. I see this as a way which is calling me to the work of God. But in this way I must travel with you Thembisile. What I want to know from you is that do you agree to be with me in this way - the difficult way of poverty and risking oneself but which has become clear to me and is the one which I must follow).

After a while Thembisile makes it clear that she becomes impatient and intolerant
and cannot persevere in the life of being the minister’s wife in Isivumelwano, Episode 1 page 6:

22. **Thembisile:** Ngingene empilweni egcwele izibopho; impilo lapho umuntu kumele ukuba ahlALA ezenza ongcwele; impilo lapho umuntu ebiyelwe khona engeke akusho athanda ukukusho; impilo lapho umuntu angeke aya lapho athanda ukuya khona. Baba, namuhla yilanga lokuba ngisho ngokusobala ukuthi sengikhathlele yileyo mpilo (NGESANKAHLU) Sengikhathele!

This unexpected behaviour from Thembisile surprises Khumalo. These words indicate to the reader or listener how intense Thembisile’s feelings are at that moment.

While a character’s words can give much information about his or her thoughts, emotions, desires, sentiments, fears and so forth, it is found also in what the character does. How one character acts towards another usually gives the reader or a spectator information about both characters. The life of poverty has made Thembisile rebellious, her relationship with Khumalo is now characterized by arguments and even physical violence. While Thembisile expresses her frustrations verbally, Khumalo wants to get rid of this frustration by hitting and physically abusing her. When Khumalo realizes that he is faced with a tough situation he decides to pray and stick to the duel agreement of marriage with Thembisile and that of his call as a church minister which is his agreement with God. It is clear from the above discussion that information is usually mutually given about two characters when they talk to each other and interact.
Serudu (1995 : 50) mentions that the dramatic mode of character delineation is the technique whereby the writer gives his characters a chance to reveal themselves through their own actions, dialogue and general behaviour. Serudu (1995 : 24) explains the expository technique which comprises a description of, among other things, the physical appearance, the mental reactions and the deeds of characters by the narrator himself. While this self-delineation may still be considered the writer's work, it differs from the expository technique in that the writer allows his characters to think, to speak and to act in their own way. Essentially their thinking, their talking and their actions, are still his, while their relative freedom to do their own thing, is closely bound up with their function in fulfilment of a theme and the overall intention of their creator. It is he who manipulates their words so as to fit the norms of his work.

### 3.2.1.2 What other characters say about this character and how other characters behave towards him

Although it is true that a character's personality is most apparent in what he or she says and does, the words and actions of other characters in regard to this character often supply is extra information which further helps to describe this character's personality. Keuris (1996 : 25) mentions that:

> If characters talk or do something to each other, the personalities of both characters are revealed by these utterances and deeds: we get to know both of them better in such a situation. We must in fact, compare the characters' words and deeds in order to determine the differences in their viewpoints and their reasons for saying what they are doing and what they do.

It is through the relationship with other characters that one is better able to determine the traits of a particular character among the many in a particular work. From what other characters say about him; from his reactions to their actions in certain situations; and from the narrator's response to all these, the reader is able to form a
more complete picture of that character (Serudu 1995 : 96).

3.2.1.3 Foreknowledge about a character

Sometimes characters and their various destinies are familiar to the reader or listener before the play has been read or a performance of the play has been attended. The character Ziphozonke Khumalo is linked to a Christ figure. The main character Khumalo has a religious personality. These qualities of faith, forgiveness, religious, perseverance, suffering and acceptance of destiny elevates him above the normal human behavioural patterns. Keuris (1996 : 26) has the following to say concerning the names:

The names of characters are often meaningful and a possible indication of a certain character trait.

One may agree with the above that the names of characters are a possible indication of a certain character trait. The name Ziphozonke means all gifts hence Khumalo is a multi-gifted person who has faith, forgiveness, religious and perseverance.

3.2.1.4 Information about a character

Information concerning a character’s appearance can often be found in a play. This information is of great importance when we want to give a full description of a character. When Khumalo goes to preach wearing a suit which is not ironed, this shows the public that he is now suffering as a result of his wife’s estrangement and waywardness. The continuous lugubrious expression in his face and emaciation of the body is a manifestation of a person who is in great trouble. All the above information is written in the asides of the radio drama and not to be mentioned verbally by a character.
3.3 The character and actor relationship

Since the performance of a play always implies the representation of fictional characters and events before listeners, one can distinguish three important groups in a performance, namely the characters, the actors and the listeners. Two aspects play important roles in the relationships between these groups, namely the aspect of representation where the actor x represents the character y principle, which characterizes the actor-character relationship and the contract made between the actors and spectators concerning the fictional nature of the characters. Playwrights are sometimes more interested in playing with these three groups, as well as the x stands for y principle and actor-listener contact, than in concentrating solely on the presentation of the characters themselves (Keuris 1996: 27).

According to Moeketsi (1991: 27) characters in the radio are of two kinds:

3.3.1 Actor

In radio this character should rightfully be called the reader because of the nature of his action. This character is at a double disadvantage because he cannot be seen. He has to rely solely on his voice, both to establish himself as a genuine character and to distinguish himself from the rest of the cast. The radio actor must be as valid a drama character as those that act on the stage. Mere intelligent reading of the text is not the requirement. He or she must create the impression that he or she is actually experiencing what he is acting (Moeketsi 1991: 28). Successful radio dramatists have grouped voices according to tone, for example baritone (father), contralto (mother), tenor (son), soprano (daughter), treble (child). Voices can also be grouped according to melody, accent, mood and rhythm. The aim is to enable the listener to identify the character from his speech, that is his voice usage and his distinctive speech mannerisms. Amazwi are male voices, but then, they differ from each other because of the tinge of reverberation in them attained by means of the echo chamber. These are thoughts and the echo in it is a technique used in radio to distinguish
supernaturalistic voices from naturalistic ones; and also to enhance a gloomy and sepulchral mood where only the supernatural reign. Kaplan in Moeketsi (1991 : 28) mentions that:

The radio dramatist also prefers characters who are inclined to be stereotyped, stylized figures comprehensible and palpable to all the listeners in the huge audience.

Another means whereby a listener can be helped to master the characters, is to let the actors address one another by name more often. Usually Khumalo addresses his wife by the name Thembisile. In fact, a radio audience can only be aware of a character when he says something, or when he is being addressed. In his imagination, where radio drama has its only real existence, the listener cannot possibly keep track of many characters, and again be able to differentiate between a large number of voices. For the same reason, the number of characters in any one scene has been limited to two or three. Evans in Moeketsi (1991 : 28) recommends ‘a maximum of five characters, with occasional crowd scenes’.

3.3.2 The narrator

The fragmentary nature of radio calls for a cohesive device to unite it. The narrator serves this purpose. Barnouw (1949 : 56) expresses the following:

Any figure who, outside or temporarily outside the plot, addresses the audience directly or through an intermediary, narrating, interpreting, creating atmosphere or anticipation. He is the middleman between play and audience.

The announcer on the first and the last pages of the dramas under discussion is the narrator who introduces and closes the drama. A narrator is generally used to describe changes of scene and the passage of time. Usually, he tells what cannot be dramatized, or what is difficult to dramatize. Nevertheless, from a purely dramatic
point of view, there are arguments against a narrator because he is said to delay the action and to break the unity of the plot. But then radio, being primarily a storyteller's medium, needs a narrator, and it gives him a convincing role, a more legitimate place than any other type of drama.

3.4 Methods of characterization

Dramatists use two basic techniques to portray characters: direct definition or description and indirect presentation or depiction.

3.4.1 Direct definition

Direct definition is used to describe characters directly - as seen when a character is spoken about. Direct description also comes out in dialogue, for instance when one character describes another. A more objective method of self-characterization occurs when a character talks of himself to others. The accuracy of pronouncements of the character in question can be verified since the others usually answer him or her. Msimang (1986: 100) explains that here the artist himself describes his characters. He tells you what they look like, physically. It often happens that the playwright uses one of his characters as his spokesperson and then it is through this spokesperson or narrator that the other characters are described. Ntuli in his radio trilogy has used the narrator as his spokesperson.

3.4.2 Indirect presentation

Indirect methods entail demonstrating characteristics to the listener so that he or she can deduce for himself or herself whatever characteristics are suggested by the presented details. Msimang (1986: 100) mentions that in this method the playwright does not tell us about his characters; he shows them to us. Accordingly, this method is popularly known as the dramatic method of character portrayal. Through the use of environment, characters' words and actions, the listener is put in a position where
he can deduce for himself what kind of a character he is presented with. Simply by observing the characters’ actions and behaviours he is enabled to form his own opinion about them; to infer their motives and emotions. Yet it must be borne in mind that characters are identified, not only by their words or actions, but also by their names. Naming goes a long way in delineating a character, as Wellek and Warren (1971: 219) aver:

The simplest form of characterization is naming. Each ‘appellation’ is a kind of vivifying, animizing, individuating.

That is why in Ntuli’s radio trilogy one comes across such names as Ziphozonke (All gifts), Thembisile (The one who promise), Celiwe (The one who has been asked for) and Hlengiwe (The one who is saved).

Depiction by way of a character’s speech and choice of words reveals much about his or her personality. This is observed by Reaske (1966: 55) when he says:

The way in which a character is made to speak is a device of characterization. We learn somethings about a particular character by observing the way he acts in different situations. At the same time, we usually are reinforced in our estimation of the character by the way in which he speaks.

The obvious technique the dramatist uses is a depiction by way of dialogue to reveal traits, thoughts, actions of the characters, their personalities and emotional tensions. The traits revealed both by description and by depiction are manifold. Smiley (1971: 84) describes six spheres of character traits, namely biological, physical, dispositional, motivational, deliberative and decisive. Character traits which are employed by the dramatist should be related to the action of a play. The six character traits mentioned by Smiley will not all be discussed in this study.

The dispositional trait is described by Smiley (1971: 85) as follows:
... Giving one basic mood or temperament to each character will provide each with optimum credibility, probability, and unity on that level. A character's mental attitude and physical tendencies, as expressed and performed will therefore be more believable.

The quotation above makes it clear that in dispositional traits, the character's mood, tendency and attitudes are reflected in the character's speech and actions.

The behaviour of Thembisile in *Isivumelwano*, a play by Ntuli, gives a clear indication of her disposition. Her disposition is expected to be humble and respectful as a wife of a church minister, but her behaviour is questionable. Her arrogance is illustrated in *Isivumelwano*, Episode 3 page 3:


(Thembisile: IN A LOUD VOICE) I am not pretending if I say I did not hear any voice calling me to do this work. I am not pretending if I say even now I do not hear any voice which says I must do this work. I am not pretending if I say I am tired of this work. I am also not pretending if I say I am leaving this thing).

In drama, action reveals character. In order for a reader or audience to understand characters, they must be seen in action; the interrelationship of characters and action involves conflict, and this conflict is desirable because it contributes to suspense.

Character portrayal in radio drama differs from that in other genres because most of the character traits and development must be seen in order to be credible. The dramatist is forced to use all possible means to reveal a character in a particular incident. For the dramatist to give a full picture of the character, he or she has to
employ the character's voice, tone, movement, willpower and decisions.

The obvious technique the dramatist uses is a dialogue to reveal the thoughts and actions of characters, their personalities and emotional tensions. The character's speech and choice of words reveal much about his or her personality. This is observed by Reaske (1966: 55) when he says:

The way in which a character is made to speak is a device of characterization. We learn some things about a particular character by observing the way he acts in different situations. At the same time, we usually are reinforced in our estimation of the character by the way in which he speaks.

Speech contributes to the understanding of the inner feelings of characters. Each character has his or her own and unique way of speaking, which is different from the others. This is confirmed by Boulton (1980: 108) when she states that:

An important aspect of dialogue is the differentiation of the speech of individuals. Every speech, at least ideally is characteristic of the speaker. A play, then, in which everyone spoke the exact language of contemporary ordinary speech would drag, irritate and be unbearably dull.

The above quotation brings about individuals' speech differentiation and distinguishes characters from one another. Language usage by characters also makes them either loved or hated by the audiences or readers. In conclusion, one should note that the dramatist of a radio drama or long play have more than one incident in which to develop characters.

In order to depict a character through indirect presentation, an author can use the following techniques:
3.4.2.1 Action

An action here refers to acts and events done by characters in a drama. These may involve habitual action or one-time actions as Rimmon-Kenan (1983 : 61) aptly puts it: “act of omission (something which a character should, but does not do)”. 

3.4.2.2 Speech

According to Rimmon-Kenan (1983 : 63), a character’s speech, whether in conversation or as a silent activity of the mind, can be indicative of a trait or traits both through its content and through its form.

3.4.2.3 External appearance

Description of a character’s face, physique and clothing has always been used by dramatist. This is done in order to indicate certain traits or portraying something of his or her background and circumstance.

3.4.3 Critical comments on the psychological approach and the dramatic method

Msimang (1986 : 101) mentions that the dramatic method is very useful in delineating main characters. It fills them with life and one can almost feel their pulse as they move through the drama. This is even more so where they are dramatized in interaction and counteraction with other characters. However, this method is not without its weak points. If over-used, for instance, it tends to be tedious and yielding. Certain critics regard the descriptive method of character portrayal as the lowest form of art (Abrams 1993 : 21). They feel that the artist must efface himself or herself because, by his or her direct commentary on a character’s makeup, he or she forces the listeners to see the character through his/her eyes. This reduces the
listener’s imaginative participation and interpretation. Others decry direct
description on the grounds that it is detrimental to the pace of the drama since all
forward flow should stop while the description is inserted (Sanders 1967: 123).

Nevertheless, some critics see advantages in this method. They maintain that the
descriptive or expository technique is most suitable for minor characters and that it
lends clarity quickly (Shipley 1972: 52). What should be borne in mind however,
is not this or that method to be employed but the artistic manner in which it is
employed. Dietrich and Sundell (1967: 85) have the final word in this regard:

In the sense of artistic worth, one method is no better
than any other. What counts is in giving the reader as
much a characterization as is needed to convey the
theme and move the plot.

In the view of the foregoing discussion it transpires that the psychological approach
which embraces the dramatic method is more relevant to the characterization in radio
trilogy. The reason is that this approach focusses on the realtionship between
character and actor hence the members of the cast of a play are of vital importance.
Personal character traits are taken into consideration in this approach. The dramatic
method is essential in delineating main characters.

3.5 Types of characters

This section is concerned with the ultimate makeup of a character. The conventional
approach is to divide characters into round and flat characters.

3.5.1 Round characters

According to Roberts (1995: 63) the basic trait of round characters is that they
recognize, change with, or adjust to circumstances. The round character - usually the
main figure in a drama - profits from experience and undergoes a change or
alteration; this may be shown in (1) an action or actions, (2) the realization of new
strength and therefore the affirmation of previous decisions, (3) the acceptance of a new condition, or (4) the discovery of unrecognized truths. Because a round character usually plays a major role in a radio drama, he or she is often called the hero or heroine. Many main characters are anything but heroic, however, and it is therefore preferable to use the more neutral word protagonist. The protagonist is central to the action, moves against an antagonist, and exhibits the ability to adapt to new circumstances. To the degree that round characters are both individual and sometimes unpredictable, and because they undergo change or growth, they are dynamic. Abrams (1993 : 24) purports the following:

A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us.

This means a character whose conduct is not readily predictable and who changes under the changing circumstances. This changing character is sometimes described as a dynamic or revolving character.

3.5.2 Flat character

A flat character is the one that is constructed round a single idea or quality also called a type, or two-dimensional. Forster in Abrams (1993 : 24) says that a flat character is built around “a single idea or quality” and can be described in a single sentence. This means that he is either good or bad throughout the drama. Such a character never develops, and it is often said that it is not true to life, as compared with a round character which is accepted as credible and true to life.

3.6 Kinds of characters

In this section, characters are classified according to their functions in the radio drama. Thus we get main characters as well as minor or secondary ones. There are
foils, heroes and villains. Here are the following kinds of characters:

3.6.1 Hero

This is the most prominent character in any story. Everything in the narrative focuses on him. He is the centre of things, and he is there in order to promote the interests of the theme. He may win, in which case he is the hero in the true sense of the word, or he may loose, in which case he is the victim. To be focal, he must receive most attention from the artist and the other characters. In drama, such a character is called the protagonist.

Smiley (1971: 76) describes the protagonist as the character with the most volition, the one who makes events happen and propels the action. The protagonist's problem, more than that of any other character, is central to the play's entire organization. A protagonist is also a key element of the story. In that regard, he is the chief agent for the re-establishment of balance. Ordinarily, a protagonist is one individual, but group protagonists are possible and sometimes necessary. Furthermore, the protagonist makes the major discoveries and decisions in a play. He usually delivers the most speeches, is on stage longest, and engages in the most activity, or at least has the most things done to him.

3.6.2 Villain

Msimang (1986: 100) explains that in drama, a villain is an antagonist. In prominence, the villain is second only to the hero. Both of them are primary or main characters. The villain is usually more bad than good. He or she features in the story with the purpose of thwarting the very interests that the hero is trying to promote. He or she constantly puts obstacles in the way of the hero. This helps to intensify conflict and generate suspense and tension, and the plot becomes more dynamic. Like a hero, a villain may be a single character or a group of characters.
Smiley (1971: 97) mentions that the primary function of an antagonist is opposition to the protagonist. An antagonist usually best represents the obstacles. If his volition is approximately the same as or greater than that of the protagonist, the resultant crises and conflicts will be more dynamic and can more easily reach an optimum level for the specific material. An antagonist frequently is responsible for initiating the protagonists, and the play's crucial problem. An antagonist is often the leader of a group that opposes the protagonist. The antagonist, also, is likely to face both expedient and ethical decisions. He or she is usually second in number of speeches, amount of stage time, and degree of activity. Other commonly employed terms for antagonist are villain, opposer, and chief obstacle. In the various dramatic forms, many antagonists are as significant as their common protagonist. In didactic drama, the chief antagonist takes the opposing position to the protagonist.

3.6.3 Foil

A foil is a minor or secondary character. It serves as a commentary upon, or a supporter of the hero or of the villain. A foil may be a single individual or a group of characters. Smiley (1971: 98) explains that a foil is a minor character who stands as a contrasting companion to a major character. The specific functions for a foil are potentially diverse. He or she may possess strongly contrasting and partially complementary traits in comparison with a superior companion. The foil provides a major character with a close associate with whom he can discuss problems and plans; hence the foil is a means to deliberation in drama. The foil can help build a major character's stature by talking sympathetically about him to others. Also the foil can perform jobs unsuitable for the major character. When the foil suffers or profits from the actions of the major character, the action gains strength through implication.

Characterization is a narrative device used by the author to give a human identity to the otherwise non-human figures in the story. The author does this with a view that such figures, as he uses them in the text, assume some form of human status, for the
reader, because they, the characters are representations of persons. Characterization is important on two levels: the story first level and the text second level. At the story level the characters are grouped together and they are called actants. But Greimas, according to Rimmon-Kenan (1983), makes a distinction between acteur and actant. He states that both are conceived as accomplishing or submitting to an act, and both can include not only human beings (that is characters) but also inanimate objects for example a magic ring and abstract concepts for example destiny. The acteurs are numerous, whereas the number of actants is reduced to six in Greimas model, namely:

The subject is usually the main character. There may be more than one subject in a particular narrative. It can happen that the subject and the receiver correspond. If the subject succeeds in attaining his goal, he becomes the receiver. The subject struggles towards a goal or object. What pushes and motivates the subject to attain this goal, is referred to as the power. The power is abstract, for example, bravery, Sendr object receiver

\[ \text{Helper} \quad \text{Subject} \quad \text{Opponent} \]

cleverness and fate, etc. The subject always meets with some measure of resistance in his struggle to reach the object, and also needs help. Resistance is exerted on him by opponents. The helper is the one who helps the subject to attain his goal. At times it becomes difficult to distinguish between the helper and the power. Some obvious differences between the two are enumerated by Bal (1985) as follows:

1. While the helper helps only the subject, the power controls everything in the story.
2. The power remains abstract while the helper is always concrete.
3. The power is in the background while the helper is always in the foreground.
4. There is only one power but there can be more than one helper.
The second level of narration is what is referred to as the text level. At this level we refer to characters, rather than actors as is the case with the first level. We get to know the characters in the text level in four main ways: repetition, accumulation, relationship with other characters, and transformation. The four different principles mentioned above work together to construct the image of a character. The characters have traits. In this case one shall select the characteristics which are relevant to our discussion. Such characteristics are referred to as relevant semantic axes. Characteristics which have exerted more influence on the events are the most important in this work.

Characterization takes two different forms in its application: namely, directly explicit characterization and indirect or implicit characterization. Explicit characterization takes place in three different ways, namely, through self-analysis, character talks about himself to other characters, and the narrator makes explicit statements about a character. Implicit characterization can be applied through four principles, namely, actions, speech, appearance and environment.

3.7 Characterization analysis in isivumelwano

In this section an analysis of all dramatis personae which feature in this drama will be conducted. This will help to understand more fully the roles of these dramatis personae in this radio trilogy.

3.7.1 Khumalo

Khumalo is a hero or protagonist in this play because all major events are centred around him and he appears in all three volumes of the radio trilogy. He is a round character. He can be singled out as a character with a central purpose, that of serving the community by giving the spiritual needs and guidance. He also enriches both the youth and adults, not only by preaching but also by giving them constructive advise. Khumalo is therefore the signifier who signifies a pillar of strength, support and a
Reverend Khumalo teaches and guides the community

Subject → object

As the head and the minister of the church, Khumalo is singled out as the best and most dedicated person in it. In the radio drama he is described as one of the most dedicated ministers the church has ever had. Khumalo, in the dialogue exemplifies this role. His title, Reverend, emphasizes and highlights his profession as a shepherd and a helper of people - this makes his role as a helper concrete. This can be seen in a form of direct presentation, that is, self-characterization by Khumalo as he soliloquise in *Isivumelwano*, Episode 1 page 1:


(Khumalo: Yes, my soul even now I feel it is happy concerning the decision I took about this work I am called for by the Lord. I must thank the Lord for many blessings He has given to me. Even here I arrived while the congregation was small and had no place to worship : but by enormous power of the one who has send me, now we have a place for worshipping the Lord).

One can thus deduce that Khumalo is a diligent, dedicated and zealous person who have an innovative mind and bright ideas. Khumalo is also portrayed as a humble person. He is also described as a big-hearted man, a man who is always ready to forgive his wife for her infidelity. Khumalo is a faithful, disciplined, obedient,
persevering, loving, caring, steadfast, loyal, enduring, strong, bold, kind-hearted and forgiving type. Khumalo is described by Mongameli as one who forgives in *Isivumelwano Esisha*, Episode 5 page 2:

25. **Mongameli**: Kungahlupha uma sidumazeka ngoba nasebusuku bengilokhu ngicabanga ngenhliziyo eyisimanga kaMjimdisi Khumalo ukuba kuthi noma ephoxeke kangaka, abe nomoya okhombisa ukuthi angase amemukele umkakhe uma ebuya. Yinhliziyo engavamile leyo.  
(Mongameli: It can be bad if we are disappointed because even at night I was still thinking about the strange heart of Khumalo that although he was embarrassed to such an extent, he still has a spirit which shows that he may accept his wife when she comes back. That is an unusual heart).

Khumalo is also humorous. The child was ill and Khumalo was now worried and emaciated. Mongameli remarked that Khumalo was a riem. Khumalo replies in *Ngenxa Yesivumelwano*, Episode 25 page 5 as follows:

26. **Khumalo**: (EHLEKA) Nalo phela luyasiza ngoba luyazibopha izingodo, he-he.  
(Khumalo: (LAUGHING) The riem is also useful because it ties the logs).

Khumalo possesses all the qualities and characteristics that are needed for a person to become a minister. He has a clear commitment to God and his church at Ekuthandaneni. Khumalo has an evident relationship with God. He is a person of prayer and devotion. Khumalo through his preaching and responsibility in the church, continues to grow in grace, knowledge and experience. Khumalo’s behaviour reflects integrity, high moral standard, honesty and trustworthiness. Khumalo demonstrates qualities of loyalty towards the church. He deals with problem areas and disagreement sensitively, creatively and directly with the person or people concerned. His criticisms are always constructive. Khumalo demonstrates
servant leadership and not a power wielding leadership. He demonstrates qualities of humility. Khumalo demonstrates spiritual maturity. He has the ability to discern what is wise and within God's will. The name Ziphozonke is a compound name which is composed of a noun Zipho and zonke enumerative. The name Ziphozonke is apt in this radio trilogy because it means a person with many talents like its bearer Khumalo.

3.7.2 Thembisile

Thembisile is an antagonist in this play because in certain instances she opposes Khumalo. She is a villain. Thembisile is enigmatic because her character is not stable or rigid. In the beginning of the play Thembisile is co-operative, supportive and helpful. This is revealed by Khumalo when he thanks his wife for being supportive. The behaviour of Thembisile is strange and does not follow a rigid pattern. Thembisile is no longer supportive and she wishes to return to an older lifestyle. She becomes estranged and is unfaithful to her husband Khumalo. She lives a life of debauchery. One experiences Thembisile's infidelity when she deserts Khumalo and lives with Johannes Mdletshe. Thembisile becomes pregnant and thereafter she tries to live a normal life. This shows that she cannot persevere and is disloyal and treacherous. Thembisile is a person whom you cannot predict. As a trilogical character her behaviour changes like a chameleon. Today she is something and tomorrow she is something else. The behaviour of Thembisile is like a sea, today the sea is calm with a low tide and tomorrow it is wild with a high tide.

Thembisile is courageous to take the risk of aborting the child. She is not respectful of the young human soul of an unborn child and does not respect her husband Khumalo and the entire community. She claims to be a servant of God but deep down in her heart she is not. She does not respect the creation of God, even when the late Johannes warns her that she must not kill the child. The doctor also warns her about the consequences of abortion in Isivumelwano Esisha, Episode 31 page 3:
27. **Dokotela:** Engikutshela khona nje ukuthi umntwana ongakazalwa uNkulunkulu umvikele ngezindlela eziningi ngoba uyazi ukuthi useyichoboka. Engikucizelela kakhulu ukuthi uma kusetshenziswa izindlela zokuyiphazamisa ngenkani impilo yalowo mntwana ongenamandla okuzivikela, kuthi lapho efa, nonina angaphili.

(Doctor: What I tell you is that God protects the unborn child in different ways because He knows that he is a delicate person. What I can emphasize greatly is that if the ways of disturbing the life of that particular child who is helpless and cannot protect himself are used by force, when the child dies, the mother also follow suit).

This warning to Thembisile by a doctor is a kind of flashforward because she eventually dies because of the abortion of the child. Myers and Simms (1989: 114) explain flashforward as:

*A narrative device used to depict events that occur after the present action of a work.*

The events that occur after the present action in a work refers to those which are prepared for or shadowed beforehand. It suggest at the very beginning of a radio play what the outcome may be; the end is contained in the beginning and this gives structural and thematic unity.

Thembisile is a person who can hide the truth for a long time. She knows that the father of the baby is not Khumalo, but she hides that and she is not willing to tell him. Thembisile is depicted as a liar and a deceitful woman. She is a murderer and also a corrupt woman because she interferes with the life of the unborn child. Thembisile is uncultured, unschooled, unruly, undignified, ill-mannered, disloyal, rude, arrogant, selfish, unsupportive and unappreciative. Thembisile’s behaviour is unbecoming and unwarranted. Thembisile does not like progress. When Khumalo is happy about the opportunity to further his studies overseas, Thembisile is against it. Thembisile’s behaviour is easily influenced. She is easily influenced by Johannes
to drink liquor. Thembisile is a wishy-washy woman without solid principles. This is depicted in *Isivumelwano*, Episode 26 page 8:

28. **Thembisile:** *(NGOKUNENSA NOKUQHOSHA)*

_Ngalelo langa ngiyobe ngindiza ngoKhoz’ olumaphiko!_*

*(Thembisile: (SLOWLY AND PROUDLY) That day I will be flying with an Eagle which has many wings).*

Thembisile means somebody who has made a promise. Thembisile is a person who has made a promise of loving and helping Khumalo until death separates them. She has broken that promise by deserting Khumalo.

3.7.3 **Mongameli**

Mongameli is the tritagonist in this play because he helps Khumalo. We first encounter Mongameli in *Isivumelwano*, Episode 7 page 6 when he comes to Khumalo’s home for inspection. Mongameli has been depicted as someone who can appreciate other people’s work because he appreciates the work of Khumalo. He realizes that Khumalo has used R100-00 from the church money and urges him to repay it. Mongameli is a person who does not want to poke his nose in other people’s affairs as stated in *Isivumelwano*, Episode 21 page 2:

29. **Mongameli:** *Nami Mntungwa angithandi ukuthetha amacala ngoba kuba sengathi sengiyimantshi noma, kanti umsebenzi wami ukushumayela iZwi lenkosi.*

*(Mongameli: Even myself Mntungwa I do not like to try law cases because it seems as if I am now a magistrate or a judge, whereas my work is to preach the Word of God).*

The above is a kind of self-delineation where the character explains his characteristic. Mongameli is a wise and an experienced man. This is evidenced by Mongameli when he interrogates Thembisile and discovers that she tells lies.
Mongameli is honest and he believes in God. After his long advise he asks Khumalo and his wife to pray. Mongameli is a person who cannot tolerate nonsense. After discussing Khumalo’s problems with the Church Management Committee, Khumalo is given six months notice. Mongameli is depicted as a person who is not selfish and wants Khumalo to go overseas to study Master of Theology and Doctor of Divinity.

Mongameli is depicted as a helpful person who helps Khumalo when he is disturbed by the revelation that the child to be born is not his but Johannes Mdletshe’s. This disturbs Khumalo in such a way that he fails to record the sermon for the radio. Mongameli records the sermon on his behalf. Mongameli’s advice is constructive when he advises Khumalo to consult Zwane for counselling. Mongameli accompanies Khumalo to hospital when Thembisile is involved in a car accident. He is also concerned when he sees Khumalo emaciated. Mongameli has arranged the holiday for Khumalo’s family so that they can rest. Mongameli supports Khumalo through thick and thin, especially during turbulent and most trying times. During the waywardness of Thembisile and her funeral, Mongameli is a comforter to Khumalo. He even conducts the matrimonial ceremony of Hlengiwe and Khumalo. All these incidents depict Mongameli as a supportive man.

Mongameli is good in conflict management and resolution. He has a clear commitment to God and the work of the church. Mongameli is a person of prayer and devotion. His behaviour reflects integrity, high moral standard, honesty and trustworthiness. Mongameli deals with problem areas and disagreements sensitively, creatively and directly with the person or people concerned. Mongameli demonstrates spiritual maturity and qualities of humility.

3.7.4 Hadebe

Hadebe is a tritagonist in this play because he also helps the protagonist Khumalo. He is a friend and a confidante of Khumalo. When Khumalo tells him about the
problem which is caused by Thembisile who is no longer interested in the work of God, Hadebe suggests that Khumalo should appreciate Thembisile’s efforts. Khumalo is not happy and serious about what Thembisile says. Instead of Hadebe becoming serious too, he becomes humorous in *Isivumelwano*, Episode 4 page 3:

30. **Hadebe**: (NGOKUHLEKA) *Suka lapha, uqineni?* Nakhu kunele kusolise ukuthi abanakwenu bayakwikisa bese utatazela kuhle kwekhehla latiwe yisalukazi salo.

   **(Hadebe (LAUGHINGLY))** Move away, how are you strong? When there is a suspicion that your rivals test you, you become agitated like an old man who has been rejected by an old woman).

Hadebe gives constructive criticism to Khumalo. Hadebe blames Khumalo for going to Hlengiwe’s home. He says it would be better if nobody saw him at that place. Hadebe is also depicted as a person who is strict and also who exercises discipline when the need arises. When Khumalo tells Hadebe that Thembisile refused to accommodate Mkhwanazi at their home and offer him food, Hadebe states the following in *Isivumelwano*, Episode 20 page 4:


   **(Hadebe):** Here is an evil omen! Beat this thing! What type of rudeness is this one. A woman says she does not want my visitor at my home! I swear by Makhulukhulu).

Hadebe is able to identify a person with good behaviour like Hlengiwe when he says the following to Khumalo in *Isivumelwano*, Episode 33 page 6:

32. **Hadebe**: *Ewu, unobunye ubuntu u Hlengiwe lona.* Impela wawuyobe unenzanga phutha ukuba e, e.

   **(Hadebe):** Oh! Hlengiwe has a unique humanity.
Indeed you would have not made a mistake if $e, e$).

Hadebe is supportive and also helpful to Khumalo. He helped Khumalo to search for Thembisile. They all tried but in vain. Thembisile does not come home after writing a letter promising to come back and asking for forgiveness. She is involved in a car accident and injures her right arm. Hadebe fetches Zimbili and Nohlanhla from the station. Hadebe appears in all three volumes.

3.7.5 Celiwe

Celiwe is a tritagonist in this play. She is a friend of Thembisile, but she sympathizes with Khumalo. Celiwe is astonished when Thembisile tells her that she has quarreled with Khumalo because he wants him to leave his work. Celiwe replies as follows in *Isivumelwano*, Episode 4 page 5:

33. **Celiwe**: *Changoba uyindoda noma ngumuphi umuntu wesifazane angajabula uma indoda yakhe ifana naye. Ngumuntu ophili, ohlakaniphile, okhuthle, ngaphezu kwakho konke owenza umsebenzi wakhe ngobuqotho, oyisibonelo kunoma ubani ofuna ukwazi ukuthi impilo yobukholwa iphilwa kanjani.*

(Celiwe: No, because he is the type of man who any woman could be happy with. He is a person who is in good health, clever, diligent, and on top of all this he is sincere his work, and is exemplary to whoever wants to know how a life of Christianity is supposed to be).

Celiwe is depicted as a straight woman who gives Thembisile some good advises. Celiwe tells Hlengiwe about bad relationship between Thembisile and Khumalo. Hlengiwe sees the opportunity to win Zipho's affections. Hlengiwe says that she knows that Thembisile was not suitable for Khumalo. Though Celiwe is a straight and righteous woman, she sometimes gossips. Celiwe tells Thembisile that Khumalo was at Hlengiwe's home. This puts fuel on the fire and Thembisile reports this to Mongameli. Celiwe is Thembisile's confidante. At the end Khumalo goes
to Celiwe to look for Thembisile who has disappeared. Celiwe does not take part in the story after episode 37 of *Isivumelwano*.

### 3.7.6 Hlengiwe

Hlengiwe is a tritagonist in this play and occurs in all three volumes of this trilogy. Hlengiwe is a person of prayer and devotion. Despite the fact that she is rejected by Ziphozonke Khumalo in favour of Thembisile, Hlengiwe does not despair and loose hope. She utters the following words in *Isivumelwano*, Episode 5 page 6:

34. **Hlengiwe**: Lokhu sahlukana no Zipho, angizange ngathatheka ngomunye umuntu. Ngangihlale ngikhuleka Celiwe, ngikhulekela ithuba lokuba ngimkhombise uZipho ukuthi ... Ngiyazi uzongikhumbula uZipho Celiwe. Imikhuleko yami izwakale ...

*(Hlengiwe: Since I separated witl1 Zipho, I have not been attracted to another person. I was always praying Celiwe, praying for the opportunity to show Zipho that ... I know Zipho will remember me Celiwe. My prayers will be answered ...)*

Hlengiwe carries a lot of goods and is helped by Ziphozonke Khumalo. This foreshadows the fact that in the near future they will help each other when Hlengiwe and Khumalo get married. Hlengiwe appreciates Khumalo’s sermon. She does not believe in witchcraft although she consults the herbalist Gegedla to remove the love potion which was used by MaBhengu on Khumalo. Hlengiwe prays for Khumalo in the most trying times. Hlengiwe is depicted as an honest woman. When Thembisile dies Khumalo marries Hlengiwe.

The name Hlengiwe means a person who has been redeemed and helped. The name in this radio drama is ambiguous. Hlengiwe is rejected by Khumalo, but is ultimately redeemed or helped by Khumalo who marries her. Hlengiwe in other words also helps rescue Khumalo from his problems.
3.8 Foils

The following are the minor or secondary characters. They have specific roles to play in favour of or against the hero or villain.

3.8.1 Sibiya

Sibiya is a deputy church president. We encounter him talking with Mongameli and this reveals more about the problems of the main character Khumalo.

3.8.2 Ikhehla

The role of an old man (Ikhehla) in this radio drama is to reveal that Khumalo is devoted to his work, by preaching very well to the congregation whilst Thembisile has become wayward by wearing unsuitable fashions although she is a wife of a church minister.

3.8.3 Isalukazi (UMaQwabe)

The old woman MaQwabe in this drama reveals the good character of the protagonist Khumalo and the bad character of the antagonist Thembisile.

3.8.4 Gaster and Lucy (Intombi 1 and 2)

These dramatis personae are also foils and they are brought to the drama to give more explanation about the protagonist and an antagonist.

3.8.5 MaBhengu

MaBhengu is Hlengiwe’s mother. She is introduced in this drama as the helper of her daughter Hlengiwe to regain Ziphozonke Khumalo. She is desperate and even
consults the herbalist Gegedla to help her daughter Hlengiwe. Mabhengu also watches Khumalo’s steps. She sometimes gossip to other people especially about Khumalo.

3.8.6 Gegedla

Gegedla is a herbalist. When Mabhengu consults him to get a love potion to give to Khumalo so that she can love her daughter, Gegedla does not approve. Mabhengu and Hlengiwe are chased away by Gegedla. Gegedla is an honest herbalist who does not want to give Mabhengu dangerous muthi to give to Khumalo. He mentions that he knows Khumalo as a good man who always does his things in an orderly manner.

3.8.7 Nancy

Nancy Mdletshe is revealed as a previous friend of Thembisile before she becomes the wife of Khumalo. She calls Thembisile by the initials T.B. Nancy reveals herself as a heathen in *Isivumelwano*, Episode 17 page 3 when she says:

35. **Nancy**: Ngiyazi yini phela ngoba wanele waba ngumkakfundisi nje wabazi usabazi abangani bakho. Kuthi thina ngoba isonto kungeyona into esiyikhonzile bese sibukelwa phansi. Angithi kunjalo?

   **(Nancy)**: Do I really know because you became a minister’s wife and you forgot about your friends. Because we do not like going to church we are despised. Is it like that?

Nancy suggests that she will take Thembisile to visit somewhere on Sunday the 20th. Nancy is a dishonest woman who introduces Khumalo’s wife to her brother Johannes. Their love ends with the death of Johannes. Nancy is also revealed as a tempter. Thembisile is a converted person, but Nancy comes to tempt her to attend the unveiling of a tombstone of her brother Johannes. Thembisile refuses. Nancy tries by all means to seduce Khumalo, but she fails. She wants to come and take care
of the child. Nancy helps Khumalo with money when the child is ill. Nancy is a civilized woman who likes to code-switch to show that she is educated. When she talks Zulu she uses some English phrases like, "nothing at all", "no strings attached" "I'm sorry" and "I wish to remain anonymous". Nancy promises to give Khumalo the money for the payment of the hospital costs. She continues forgoing to seduce Khumalo at her home and further follows him to the hotel and books in in Room 274. Nancy gives up at the end and tells Khumalo that her boyfriend Mack has been released from the jail.

3.8.8 Johannes

Johannes in this drama is depicted as a criminal. Nancy her sister tells Thembisile that her brother Johannes has been in prison for five years because of armed burglary. Johannes also reveals himself as a criminal when he says he will shoot anyone who prevents Thembisile from visiting Nancy. Johannes’s car is called, “Ukhoz’ olumaphiko (an eagle with many wings). It is called this because of the shape. This is a Ford Biscayne. Johannes like many tsotsis like cars, liquor and beautiful women. Johannes “Johnny” Mdletshe prevents Thembisile from going back to her home. He says Thembisile is not going home because they decided to get married when they were both drunk. After exchanging the marriage vows under the influence of liquor, Johannes in Isivumelwano Esisha, Episode 2 page 3 says the following:


(Johannes: (VERY HAPPY) Hooray! It is over: we do not need a minister, we do not need any witness, we do not need bridegroom’s negotiator: It is over. We are married now. We shall be separated by death).

Thembisile: Awukahle phela Johnny Boy ngoba ...
Thembisile: Wait a bit Johnny Boy because ...

Johannes: Hhayi, sekuphelile. Sukuma sihlabelele ingoma, noma-ke ulalele mina ngiyishaya. (EHLABELELE) Happy wedding to us, Happy wedding to us, Happy wedding to T.B. ... Happy wedding to me! (AHLEKE KAKHULU) He-he-he!

Johannes: No, it is over. Stand up let us sing a song, or you listen to me while I sing. (SINGING) Happy wedding to us, Happy wedding to T.B. ... Happy wedding to me (LAUGHING LOUDLY) He-he-he!).

Johannes is like all other criminals. He is a vagabond, aggressive and obstinate. He believes in forcing matters to a head even when the situation is against him. Johannes is also courageous. He chooses to die rather than to part with Thembisile. They end up crashing the car. Johannes dies and Thembisile’s arm is amputated. Johannes is a worthless person who has animal characteristics. This is evidenced in Isivumehwano Esisha, Episode 7 page 3:


(Thembisile: As we suspected, Johannes turned and became an animal, and said he did not like to take me to Khumalo’s home, he is still to go with me. At that time the car was really flying, and the road was not in good condition. When the car reached a certain bend, it went astray).

Khumalo did not allow Thembisile to attend Johannes’s funeral.

3.8.9 Mr and Mrs Mkhwanazi

These characters are foils and are brought to the drama to highlight the good
characteristics of Khumalo and the bad characteristics of Thembisile.

3.8.10 Owesifazane 1-3 (MaNcube, Mankonkoni and Mrs Mkhwanazi)

These are also foil characters which highlight the good behaviour of Khumalo and the bad behaviour of Thembisile.

3.8.11 Dokotela

The doctor appears in episode 18 of Isivumelwano Esisha. He examines Thembisile and finds that she is pregnant. The doctor is depicted as a person who is diligent and does his work very well. The doctor is a person who is helpful. He gives medical guidance to Thembisile. The doctor admits that he seldom goes to church but he respects the unborn child. The doctor is revealed as an honest person who abides by the hippocratic oath. When Thembisile requests the doctor to help her abort the child, the doctor refuses. The name of the doctor is Johannes Ngubane. Khumalo would like to name the child Johannes just like the doctor because he is kind-hearted, umuntu ovulekile (free person). The doctor is helpful. When Khumalo tells him that Thembisile is missing, he phones various hospitals until he is told that Thembisile was admitted to Mpliliso hospital. The boy has been born but Thembisile has died. Doctor Johannes Ngubane is a friendly person, he even appoints himself as uggayinyanga (watchman) of Khumalo’s home. The child Vumani Johannes Khumalo is ill. The doctor takes him to hospital and he is admitted. At the hospital they are informed that the child will be operated on because there is a vein which needs to be rectified. The doctor comes to see Khumalo and does not find him at home. The doctor is a humorous person because he calls Sithandwa “Mother-Nurse-Nanny”.

3.8.12 Zimbili and Nonhlanhla

Nonhlanhla is the elder daughter and Zimbili is the younger daughter of Khumalo.
They are the children who respect their parents. After Thembisile tells them about all her waywardness, the children do not become rebellious. Nonhlanhla and Zimbili visit Vumani at the hospital before they return to school. They meet Nancy at the hospital. Zimbili is not happy when she sees Nancy and the child Vumani. Zimbili and Nonhlanhla suspect that the child is not Khumalo’s. The nurse says the child resembles Nancy. The children asked their father Khumalo about Vumani and he tells them the truth. The children mention to their father that they are now adults and they want their stepmother.

3.8.13 Dalton

Dalton is Gaster’s boyfriend. Dalton Luvuno is a person who uses slang and English when he speaks Zulu, for example he uses borrowed words like “praktize”, “praktiza” and “bemprofetha”. Dalton calls a bad thing “blind” and a good thing “smart”. Gaster urges him to attend the church and he mentions that the church is “smart”. He also uses English words like “rhythm”, “connection”, “grand”, “steady”, angi “clown”, ama “instrument” and bebe “progressive”. Dalton likes the band. He promised to ask for a sponsorship for the church piano to be used in accompaniment to the church choir. Dalton is a person who keeps his promise, because he ultimately succeeds in getting the piano for the church. Dalton is converted to Christianity and is a devoted Christian. During the funeral of Thembisile, Dalton is the Chairperson.

3.8.14 Umsakazi

Umsakazi is also a foil character. He is introduced to help Khumalo in auditions and in the recording of his sermons. He also takes him home in his car after the recording.
3.8.15 *Amazwi* (voices)

*Amazwi* have been used to dramatize the thoughts of Khumalo about Thembisile. They are used to dramatize both the good and bad thoughts of Khumalo. There are bad thoughts which tell Khumalo that Thembisile is immoral, a murderer and dangerous and that she is making him a fool and that she must be chased away. The good thoughts tell Khumalo that despite all those mistakes he must forgive her. Another bad thought came to Khumalo when the child Vumani is ill. This bad thought tells Khumalo that Vumani is cursed and he must let him die. The voices are used to reveal the thoughts of a character and also to give background to certain events.

3.8.16 *Zwane*

Zwane is an experienced person who is good at counselling. When Thembisile has committed adultery and got pregnant, Mongameli advises Khumalo to consult Zwane. Zwane advises Khumalo to forgive Thembisile. Khumalo is also encountered consulting Zwane to discuss his second marriage after the death of Thembisile. Khumalo still adheres to the fact that he has an agreement with Thembisile that when he dies, she will not marry another person. Zwane advises him to get married and he ultimately marries Hlengiwe.

3.8.17 *Indoda* (a man)

The character indoda is known as Nxumalo in *Ngenxa Yesivumelwano* and is a husband of Mankonkoni. He is a foil character who comes to Khumalo to advise him to live the life of righteousness and avoid temptations of women especially his sister-in-law Sithandwa.
3.8.18 *Mhlengikazi (nurse)*

Mhlengikazi is also a foil character who has been introduced to highlight that the child is not Khumalo’s. She tells Zimbili and Nonhlanhla that the child resembles Nancy.

3.8.19 *Buthelezi*

Buthelezi is Thembisile’s uncle and he likes glamorous things. He wants the funeral of Thembisile to be glamorous. He also wants to bring his daughter Sithandwa to help Khumalo.

3.8.20 *Sithandwa*

Sithandwa is a sister-in-law of Khumalo. She is portrayed as a young beautiful and clever woman. She is helpful to Khumalo and does not like bad things. She does not like Nancy. She is humorous. When Sithandwa talks to the doctor she calls herself, “*Mother-nurse-nanny*” for the child Vumani. The doctor and Nancy unanimously mention that the person who is suitable to be Khumalo’s second wife is Sithandwa. Sithandwa on the other side suspects that Zimbili, Nonhlanhla and Khumalo gossip about her. Nonhlanhla favours Sithandwa as their stepmother. When Khumalo asks Sithandwa about her future plans, she says she intends to train as a nurse and she may marry Michael (Mike) who studies to be a doctor. The name Sithandwa means the one who is loved.

3.8.21 *Umxoxi*

A narrator is a member of the cast. The narrator is used in this radio trilogy to dramatize the changes of scenes. The narrator also supplies the listeners with the background and the context which can help them to follow the performance presented in the particular episode. The narrator is used to give a flashback of the
events which have been happening in the previous episode. He is used to establish continuity between the two consecutive episodes.

Concerning the narrator, Hilliard (1997:14) comments as follows:

Radio often uses a narrator or announcer to set the mood, establish character relationships, give information about the drama participants, describe the scene, summarise previous actions and even comment on the attitude the audience might be expected to have towards the drama, the participants or the characters in the play.

It is obvious from the above that the narrator is a multifaceted type of a character who can create an atmosphere and harmonize in the play the relationship of the dramatis personae.

3.9 Self-delineation of dramatis personae

The dramatic modes of character delineation is the technique whereby the playwright gives his characters a chance to reveal themselves through their own actions, dialogue and general behaviour. One will concentrate on the self-delineation of two main dramatis personae namely Khumalo and Thembisile.

3.9.1 Khumalo

Khumalo knows that he is a person who is talented in his work. He even mentions this himself in the following excerpt in Isivumelwano, Episode 1 page 1:

38. **Khumalo**: iNkosi kumele ngiyibonge ngezibusiso eziningi engabele zona. Nakule ndawo ngafika ibandla litingane, lingasonteli ndawo: kodwa ngamandla amakhulu alowo ongithumileyo, manje sesinayo nendawo yokudumisela uNkulunkulu. Kwayona indlu yokusontela isiqala ukuba ncane
I am supposed to praise the Lord because of many blessings He has given to me. Even this place where I arrived while the congregation was still small, has no place to worship but because of the great power of the one who has sent me, now we have the place of worshipping God. Even the church is becoming small now because of the increase of work. I thank the Lord).

Khumalo further reveals himself as an obedient person who listens to other people’s advises. Thembisile ultimately tells him that she is not interested in his work as a church minister. Khumalo is also revealed as a person who exercises discipline in his family. He tries to be strict with Thembisile, but all in vain. Khumalo reveals himself as somebody who is strict and does not want to see a person doing a bad thing being the wife of a minister in Isivumelwano, Episode 3 page 2:

39. **Khumalo:** Ngeke kuthi usungunina wabantwana uthande ukubuyela emuva ekufakeni izingubo ezimfishanyana namabhulukwe ampintshayo.

(Khumalo: It cannot happen that being the mother of children you still like to go back and wear short dresses and small trousers).

Khumalo is portrayed as an honest person. When Hlengiwe wants to know about his family affair, Khumalo discourages her from speaking about his family in Isivumelwano, Episode 13 page 3:

40. **Khumalo:** Uma ungafuni sixabane Hlengiwe yeka ukukhuluma ngezindaba zomuzi wami.

(Khumalo: If you do not want me to quarrel with you Hlengiwe don’t talk about my family affairs).

Khumalo is revealed as a person who is trustworthy and very rigid to change from
what he has decided. This he says it himself in Isivumelwano, Episode 17 page 1:


(Khumalo: Yes Hlengiwe behaves well, even today I know she still behaves very well. But I entered into agreement with Thembisile. Even when I suffer this way there is no other person who is supposed to disturb that agreement).

Khumalo is a person who forgives other people. After all the waywardness of Thembisile, Khumalo consults Revend Zwane for advice. Khumalo later considered to forgive Thembisile in *Isivumelwano Esisha*, Episode 42 page 4:


(Khumalo: Thank you Mangethe. (LONG PAUSE) thank you. I will forgive Thembisile (PAUSE) I will forgive her).

Khumalo is a rigid person who sticks to what he has decided and cannot move from that. He says the following to Dalton in *Ngenxa Yesivumelwano*, Episode 7 page 5:

43. **Khumalo**: Savumelana ngalokhu noMama, ngakho-ke ngeke ngagudluka kukhona.

(Khumalo: We have agreed with Mother about this, therefore I will not shift from it).

Khumalo is a person who does not like glamorous things. He opposes Dalton and Buthelezi who opted for a glamorous funeral of Thembisile with a decoration of flowers.
Khumalo is a person who is not easily tempted. When Nancy wanted him to sleep in her house, Khumalo in *Ngenxa Yesivumelwano*, Episode 27 page 7 replies as follows:

44. **Khumalo**: Cha, kumele ngihambe. Angikwazi ukuhlala lapha lapha ngingashongo ukuthi angizukuhuya.  

(**Khumalo**: No, I must go. I cannot stay here without reporting that I will not come back).

Khumalo is a person who has a sense of humour. When Nancy tells Khumalo that her boyfriend Mack will be released from jail, Khumalo is happy. Nancy says that Khumalo must not be happy for the criminal who will do mischief to them. Khumalo’s answer to Nancy in *Ngenxa Yesivumelwano*, Episode 37 page 6 is the following:

45. **Khumalo**: Hhayi phela kokunye usengumunta ophendukile, asazi. Uma esazogebenga-ke, siyomlahla phansi ngekarati thina, he-he-he.  

(**Khumalo**: No maybe he has turned a new leaf, we do not know. If he is going to continue as a criminal, we will knock him down with karate, he-he-he).

Khumalo himself in *Ngenxa Yesivumelwano*, Episode 38 page 3 mentions that he is an honest man:

46. **Khumalo**: Sengizosala ngedwa ... Kungase kube lukhunyana. Nokho indoda eqotho ibambelela ezwini layo. Sakuhlanganisa lokhu noThembisile ngesikhathi sesivumelwano esisha ...  

(**Khumalo**: I will remain alone ... It will be difficult. Nevertheless an honest man sticks to his words. We talked about this with Thembisile during the time of a new agreement).

Khumalo is a human being with feelings. He cannot stay alone consequently he courts Hlengiwe which is done by every normal human being in *Ngenxa*
Yesivumelwano, Episode 39 page 6:

47. Khumalo: Ngicela uvume siye kwaKhumalo ukuze side siyikhabelela kahle le ngoma yethu size sahlukaniswe ukuza.

(Khumalo: I request you that we go to Khumalo’s home so that we may sing this song of ours well until death separates us).

3.9.2 Thembisile

Thembisile reveals herself as a hypocrite when she says the following in Isivumelwano, Episode 1 page 2:


(Thembisile: I have tried to pretend all these years to live a different life from the one I thought I would live. If I was able to send a mouse I would have sent it and it would tell me that one day I would be a wife of a minister. I did not think about something like this when I was still living a good, free life : yes, the life without any knot).

Thembisile in Isivumelwano, Episode 3 page 3 reveals herself as somebody who is not religious at heart. She mentions that she is not happy to be married to a minister:

49. Thembisile: Ngingene empilweni egcwele izibopho; impilo lapho umuntu kumele ukuba ahlale ezenza ongcewele; impilo lapho umuntu ebihlwelwe khona engeke akusho athanda ukushe; impilo lapho umuntu angeke aya lapho athanda ukuya khona. Baba, namuhlila yilanga lekuba ngisho ngokusobala ukuhi sengikhathele yileyo mpilo (NGESANKAHLU)
Sengikhathele!

(Thembisile: I have entered in a life which is full of knots; the life where a person must always make herself holy; a life where a person is prohibited from saying what she likes; a life where you cannot go wherever you wish. Father, today is the day when I must say it clearly that I am tired of that life (VIOLENTLY) I am tired!)

Thembisile reveals herself as a person who is rude and who does not respect in Isivumelwano, Episode 5 page 3 husband in the following excerpt:

50. Thembisile: (NGOKUPIKLA) Nalowo mazwi ezingilosiz owayezwa ekubiza ethi yiba umfundisi, mina angiweswanga. Nalowo mculo wogubhu lwezingilosiz owayuwuzwa imihla namalanga mina angiwiswanga. Nale/a zwi elatikumemeza lithi thatha lo msebenzi mina ...

(Thembisile: (TALKING AIMLESSLY) Those voices of angels which you heard calling you telling you to be a minister, I did not hear them. And that music of the organ of the angels which you heard daily, I did not hear. And that voice which was calling you that you must accept this work I...)

When Khumalo talks to Thembisile admiring her, Thembisile answers sarcastically:

51. Thembisile: (NGOKUBHUQA) A ... men!

(Thembisile: (SARCASTIC A ... men!)

Thembisile in Isivumelwano, Episode 5 page 3 reveals herself as somebody who is no longer happy to live a poverty life:

52. Thembisile: Akuguquke lutho, kodwa ukwaneliswa khona akukho. Imali asinayo. Mhlawumbe kungangecono uma ungivumela ngiyosebenza edolobheni ...
(Thembisile: Nothing has changed, but there is no satisfaction. We have no money. Maybe it could be better if you would allow me to go and work in town...)

Thembisile in *Isivumelwano*, Episode 8 page 6 reveals herself as somebody who has forsaken God. She says the following to her husband Khumalo:

53. **Thembisile:** Angikwazi ukuba nendaba naye uma engilethela lesi simo esinzima kimina.

(Thembisile: I do not care about Him if He brings such a difficult situation to me).

Thembisile in *Isivumelwano*, Episode 20 page 1 reveals herself as a person who is demoniacal by chasing away some people who comes to consult Khumalo. Thembisile utters the following herself:

54. **Thembisile:** Ngingabona kanjani nginamadimoni nje? Engikwaziyo nje ukuthi amadimoni azobonwa nanguMkhwanazi uma eke walahla lapala ekhaya. Azomvusa phakathi kwamabili, uzobona wena.

(Thembisile: How can I see being full of demons? What I know is that demons will be seen by Mkhwanazi if he sleeps at this home. They will wake him up in the midnight, you will see).

Thembisile is revealed in *Isivumelwano*, Episode 27 page 2 as somebody who has become wayward. The church is now abominable to her:

55. **Thembisile:** Ngikhuluma iqiniso. Uma ungasuni ukaphoxeka koMkhwanazi bakho labo, hamba nje uye esontweni; nami akezukuba sikhathi ngihambe; siyobonana ngibuya.

(Thembisile: I am telling the truth. If you do not want to be embarrassed in front of your Mkhwanazi, you must go to the church; it will also not be a very
long time before I leave; we shall see each other when I come back).

Thembisile is now a drunkard. She despises Khumalo and feels she can do what she likes. This is stated in *Isivumelwano*, Episode 28 page 1:

56. **Thembisile:** Angithi awangithukuthelele Papa? Pa... pa! Hawu bandla, wathula njengengane encane nje engazi zinsizi. Hawu bandla! Pa ... pa! He bandla, kodwa khona ukudla uthi ukutholile nje.

(Thembisile: You are not angry with me Father? Fa ... ther! Oh! Father you are quiet like a young child which does not know problems. Oh! Fa ... ther! Did you get the food to eat).

Thembisile further reveals herself as a daring woman who does not care of the life of the unborn child. She is pleading in *Isivumelwano Esisha*, Episode 22 page 6 that the doctor should assist her to abort the child, but the doctor refuses:

57. **Thembisile:** Ngicela ukuba ungisize Dokotela. Ngiyazi ukuthi kuyinto elukhuni, kokunye engavumelekhile ngokwezimiso zenu, kodwa nguwenza kaphela ongase ungisize. Ngiyakuncenga Dokotela.

(Thembisile: Will you please help me doctor. I know that it is a difficult thing, and it is not allowed according to the statutes of the doctors, but it is you alone who can help me. I beg you Doctor).

Thembisile further reveals herself as a person who does not like progress. When Mongameli comes to Khumalo and Thembisile telling them that they will go overseas, Thembisile is not happy. This is a very rare opportunity which Thembisile should have seized.
3.10 Dramatis personae delineation by means of fellow-dramatis personae

It is through the relationship with other dramatis personae that we are better able to determine the traits of a particular character among the many in a particular work. From what other characters say about him; from his reactions to their actions in certain situations; and from the narrator's response to all these, the listener is able to form a more complete picture of that character. In Ntuli's radio trilogy the role of the narrator is of particular importance. He holds the key to the delineation of his dramatis personae, for he establishes the norms of his work. He controls the extent to which the characters obey or violate those norms. The purpose of this subsection is to investigate Ntuli's delineation of dramatis personae by means of fellow-characters. This gives us the opportunity also to include the subsidiary dramatis personae who have not been paid much attention thus far. One will also concentrate to delineation of Khumalo and Thembisile by means of other characters.

3.10.1 Khumalo

Ziphozonke Khumalo is a minister at Ekuthandaneni. He is a renowned figure to this community. Thembisile is no longer interested in being the wife of a minister. Thembisile seeks advice from Celiwe. Celiwe tells Thembisile that she is mad and asks Thembisile whether Khumalo ill-treats her. Thembisile delineates Khumalo as follows in Isivumelwano, Episode 4 page 5:

58. **Thembisile:** Akangihluphi, ngabe ngimqambela amanga umntwana wabantu, yinkosi yomuntu. Ukuthi nje ngifisa ukumbona enza omunye umsebenzi, ephila impilo engcono.

(Thembisile: He does not ill-treat me, I will be telling lies about human child, he is a good person. I only wish to see him doing other work, living a better life).

Celiwe mentions that she has suffered a lot. There is no man who can surpass
Khumalo. He is an exemplary man. Celiwe reveals Khumalo in *Isivumelwano*, Episode 4 page 5 as follows:

59.  **Celiwe:** Changoba uyindoda noma ngumuphi umuntu wesifazane angajabula uma indoda yakhe ifana naye. Ngumuntu ophilile, ohiakaniphile, okhuthele, ngaphezu kwakho konke owenza umsebenzi wakhe ngobuqotho, ovisibonelo kunoma ubani ofuna ukwazi ukuthi impilo yobukholwa iphilwa kanjani.

(Celiwe: No because he is a man which any woman can be happy if her man is like him. He is a healthy person, clever, diligent, on top of all that who is doing his job honestly, who is exemplary to whoever wants to know how to live a Christian life).

Thembisile further reveals Khumalo as an honest person in *Isivumelwano*, Episode 14 page 4:


(Thembisile: When he comes back I must ask for forgiveness. Even when I ill-treat him, he did not shift from his behaviour. He always adhered to his work. I made a great mistake).  

Nancy describes Khumalo as a person who is calm and dignified in *Ngenxa Yesivumelwano*, Episode 34 page 2:

61.  **Nancy:** Ungabhoki ngolaka. Ngicela uzothe njengomuntu engimaziyo ukuthi uzothile ...

(Nancy: Do not be angry. I request you to be calm like a person whom I know to be calm and dignified...).
Sithandwa also reveals Khumalo in *Ngenxa Yesivumelwano*, Episode 35 page 6 as a respectful man in the following:


(Sithandwa: What worries me is that I respect you. I know you as a respectful man. I wished to have that picture of a respectful man till I die).

Nancy further describes Khumalo as a person who is firm and honest. This is explained in *Ngenxa Yesivumelwano*, Episode 40 page 2:


(Nancy: You have escaped. No, you are strong and fully developed you son of Mntungwa. Those who do not know you must ask me).

### 3.10.2 Thembisile

Khumalo in *Isivumelwano*, Episode 1 page 1 describes Thembisile as a person who is co-operative and who likes progress:

64. **Khumalo**: Inkosi ngiyibonga ngoba yangipha ubambo oluhle oluzimisele nganoma iyiphi indlela ukuqhubela phambili umsebenzi onje.

(Khumalo: I thank God because He gave me a wife who is prepared by any means to promote such work).

When Hadebe hears all what Thembisile is doing, he reveals her as a person who is now wayward and also off from the track. This is found in *Isivumelwano*, Episode 3 page 6:
Hadebe: Ngisola ukuthi usengenwe umoya wezikhova. (NGOKUQOKOTHISA) Mina ngisola ukuthi umkakho usebone omunye umuntu ongcono kunawe.

(Hadebe: I suspect that she is now possessed by an evil spirit (STRONGLY) I suspect that ... your wife has seen somebody who is better than you).

When Thembisile tells her friend Celiwe that she is no longer interested to be a wife of a minister, Celiwe in *Isivumelwano*, Episode 4 page 4 reveals Thembisile as a person who is mad:


(Celiwe: Oh! You are really mad Thembisile! there is something wrong, I thought you are pretending).

Hlengiwe in *Isivumelwano*, Episode 5 page 5 reveals Thembisile as somebody who is not suitable to be the wife of a minister in the following excerpt:


(Hlengiwe: I do not wish that Thembisile should die. My feelings do not tell me that she will be separated by death with Zipho. Thembisile is not a type of a person who can give guidance to Zipho’s congregation. I do not mean that I hold grudges, and I am not selecting what is best for me).

Thembisile is no longer interested in being the wife of the church minister. Sibiya describes Thembisile as somebody who has lowered her status:

68. Sibiya: Akukho muntu obazi ukuthi uMaButhelezi usehlele kuliyi zinga lokuba angaze ahlaze indoda yakhe ngendlela enjeya kugewele ngalohiya hlobo.
Thembisile disgraces Khumalo even to the members of the congregation. One of the members of the congregation Nkosikazi 2 comments as follows in *Isivumelwano*, Episode 27 page 5 concerning Thembisile:

69. **Nkosikazi 2:** They say when he was preaching there is a car which came to his home and took MaButhelezi. They say they saw clearly that today she was not wearing a short dress but she was wearing trousers.

70. **Hadebe:** Kade engihlonipha njengoyise uMaButhelezi, kodwa awubheke nje ukuthi namuhla ukhuluma kanjani. Ngiyazolisa ukuthi lokhu kuzokuphatha kabi, kodwa engikusolayo ukuthi kakhona umuntu othile omethembise ikusasa elingcono kunaleli abezolithola lapha ekhaya. Isibindi sokuba edelele kanjena-ke sivela ekuthini akasenandaba nomakungamonakalela lapha ekhaya, kakhona indawo engcono. Akasenandaba nezingane,
Hadebe: MaButhelezi has been respecting me as her father, but look today how she talks. I am sorry to say this will hurt you, but what I suspect is that there is a certain person who has promised her a better future than this one she was going to get here at home. The courage of talking rudely like this comes from the fact that she does not care whether a mishap can happen at her home, there is a better place. She does not care about children, does not care about you, also does not care about a shameful deed).

Nancy reveals Thembisile as a person who drinks liquor. They made an agreement with Johannes at the shebeen that they will be separated by death. Nancy in Isivumelwano Esisha, Episode 2 page 5 regards that agreement as null and void in the following excerpt:


(Nancy: I do not consider the story of the agreement you made under the influence of liquor. What you are suppose to remember is that whatever you agreed upon, here is Thembisile now she says she wants to return to her home. Even when she was already in love with you, it means she is no longer in love with you).

It is ironical that despite all the mischief which Thembisile has done, Nancy in Isivumelwano Esisha, Episode 7 page 5 still describes her as an honest person:

(Nancy: I request you that you must not be afraid because we were staying together in one house with Thembisile. The late person was my brother, he had a bad temper. That is why he decided to use force because Thembisile showed that she is honest and knows that she is a married woman).

In conclusion one may commend the various methods of character portrayal used by Ntuli in his radio trilogy. Characters are portrayed according to their own speech and actions. Also what other characters say about that character and how other characters behave towards him or her is taken into consideration. Foreknowledge and visual information about a character also plays the most important role. The application of these methods by Ntuli in his radio trilogy help in the delineation of characters. This raises Ntuli's artistry to a high standard.

3.11 Dramatis personae of Ntuli’s radio trilogy

Smith (1994) mentions that Norris eschewed using the same characters throughout his trilogies in order to focus the reader’s attention on their schemata rather than on character or plot. Concerning the characters Hitchcock agrees with Norris that characters can be changed in other volumes. Ntuli in his radio trilogy has used the same characters throughout the three volumes. Sometimes the slight change of the names of characters is explained. In Isivumelwano some dramatis personae were named Isalukazi, Intombi 1 and Intombi 2. In Isivumelwano Esisha, the same dramatis personae are called uMaQwabe, Gaster and Lucy. This also happens in Isivumelwano where other dramatis personae are known as Indoda, Inkosikazi 1 and Inkosikazi 2. In the subsequent volume of the radio trilogy the same dramatis personae are known as Nxumalo, MaMncube and Mankonkoni. In Isivumelwano Esisha, Episode 26 Gaster’s boyfriend introduces himself to Thembisile as Dalton Luvuno. The same dramatis persona in Ngenxa Yesivumelwano, Episode 9 page 1 is a chairperson during Thembisile’s funeral. The narrator introduces him as Dalton Ngema. He is designated at the church as a youth leader. What makes one conclude that it is the same person is that in both episodes when they speak they interlard. It
might be concluded that the slight change of the names of the dramatis personae and their roles in subsequent volumes does not disturb the flow of the storyline.

3.12 Conclusion

In this chapter, it has been observed that there are approaches to the analysis of dramatic character namely psychological approach which is used in analyzing realistic dramas. The psychological approach comprises the character’s own speech, actions and what other characters say about this character and how they behave towards him. Also under the psychological approach, foreknowledge and visual information about a character are analyzed. In the discussions a further investigation of the character and actor relationship has been conducted. The chapter has further looked at the methods of characterization which consists of direct and indirect presentation. Types of characters were also discussed, namely round and flat characters. Kinds of characters namely the hero, villain and foil were discussed in detail. In the discussion it transpires that Khumalo is a hero, Thembisile is a villain and other characters like Mongameli, Hadebe, Celiwe, Hlengiwe, MaBhengu, Gegedla, Nancy, Johannes, Dokotela, Zimbili, Nonhlanhla and Dalton are foils. They have specific roles to play in the radio trilogy.

Self-delineation of the main dramatis personae like Khumalo and Thembisile was discussed. This gives the listeners the opportunity to observe these characters revealing themselves through their own actions, dialogue and general behaviour. The two main dramatis personae were further delineated by other fellow-dramatis personae. This has given the listeners the opportunity to distinguish these characters and to observe them closely. Lastly the dramatis personae of Ntuli’s radio trilogy were analyzed. It was observed that Ntuli has used the same characters throughout the three volumes, consequently the flow of the storyline is not disturbed. It is also befitting at this juncture to mention that didascals and structuralist theories have been effectively used in the radio trilogy’s characterization. In the episodes which were under discussion the playwright indicated the sounds to be used as an aspect of
didascalies. The mentioning of the list of the members of cast is also part of
didascalies.
CHAPTER 4

4. PERSPECTIVES ON THEME OF THE RADIO TRILOGY

4.1 Introduction

This chapter proposes to examine the most prevalent theme found in Ntuli’s radio trilogy: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. In the discussions of theme the conventional theories as well as Pfister’s multiperspective theory will be used. The chapter will further explain the relationship of the theme of the radio trilogy with the core terms of this study which are trinity, old covenant and new convenant. It is important to look at various views on theme. Although the New Critics, the literary masters who were active between the 1930’s and 1970’s made literary criticism a prestigious affair, their view of theme is somewhat impressionistic and one dimensional. This can be seen in a description of theme by Brooks and Warren (1979: 273) that:

The theme is what a piece of fiction stacks up to. It is the idea, the significance, the interpretation of person and events, the pervasive and unifying view of life which is embodied in the total narrative ... what we make of such human experience always, directly or indirectly, some comment on values in human nature and human conduct, on good and bad, on the true and false, some conception of what the human place is in the world.

Horstmann (1988: 25) clarifies theme as follows:

The theme underlying the whole thing is what the play is really about. It is the true raison d’être of the play, an internal pulse which beats like a heart throughout the action and gives it significance.

When one compares the two abovementioned definitions the latter definition is more
precise and direct than the former one. It is true that the theme is what the play is really about. It is the true reason for existence of the play as the Latin phrase suggests it. One may argue that without a theme there can be no particular play. Scholes (1977: 20) does not take us much further when he speaks of meaning in his description of theme:

More often than not, when we talk about a story after our experience of it, we talk about its meaning.

To add to the terminological impreciseness, it must be noted that some theoreticians equate theme with motif. Sometimes what can be regarded as a theme is in actual fact a motif. Abrams (1993: 111) shows no differentiation between theme and motif in the definition that follows:

Theme is sometimes used interchangeably with motif, but the term is more usefully applied to an abstract claim, or doctrine whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader... Some critics claim that all nontrivial works of literature, involve an implicit conceptual theme which is embodied and dramatized in the evolving meanings and imagery.

This is a plausible explanation of the concept theme. In the above definition it could be noted, that theme is an abstract claim, or doctrine, that is, a rational view which permeates the body of words used in a work of literature. Secondly, it is noted that theme may be implicitly or explicitly expressed. Thirdly, theme can only be fully grasped and formulated after due consideration of all the evolving meanings and imagery in a particular work. This implies that in order to arrive at the theme of a literary work, the work concerned must be considered in its entirety. Shipley (1972: 274) rightly sees motif as a recurrent element (one that may enhance the theme of the work):

A characteristic of a work's design, a word or pattern of thought that recurs in a similar situation, or to
Pfister’s (1988) categories of opened and closed perspective structures gives a better indication of the multiperspective nature of the concept. According to Pfister, these perspectives demonstrate that characters are used by the dramatist to express his or her own viewpoint. According to Pfister characters are used or manipulated to present a particular theme. The various features of the closed perspective manifest themselves as follows:

- Dramatists use characters to express an ideological viewpoint on a particular subject. Characters are manipulated for this purpose.
- Characters in the play do not develop their own independent perspective, but are manipulated into being stereotypes who serve and satisfy the needs of the dramatist.
- Sometimes characters are manipulated to address the audience directly. Hence the views of the dramatist are expressed by the characters.

The elements of A-perspectival structure are summarised by Pfister (1988: 66) as:

... a text in which the author uses the utterances of the figures to express his own conviction and in which, in turn, the figures serve as the mouthpiece for the author by addressing the audience. In terms of verbal communication, the communication model for this kind of text is identical to that for expository texts.

Let us now turn to some methodological matters when reading a text. Scholes (1977: 20) proposes the following to identify theme:

Discovering theme or meaning in a work involves us in making connections between the work and the world outside it. These connections are the meaning.

A problem arising in identifying theme is the fact that interpreters, readers or
listeners may propose different themes which may be closely related in one way or another. Scholes (1977 : 20) goes on to say:

If we isolate everything in a story which is not just narration, description, or dialogue, some clues are likely to appear. The title of a work is often a striking instance of this kind of material. Sometimes it will point our thinking about the work in a particular direction, or it will emphasize for us the importance of a particular element in the work.

Scholes (1977) believes that the title of a work can also help to determine the theme or can indicate an important element of that work. A dramatist can present a theme directly or indirectly. Working from the title, the next step in formulating the theme (specific insights) of a work can be to describe the topic (= broader subject matter); topic can be seen as the shortest possible summary of a story or play. Elements of drama such as action, character and setting are used to determine what the topic is.

In a work of art, theme is usually presented in a subtle manner in order to afford the reader or listener an opportunity to formulate his or her own conclusion. This means that theme is usually presented in an implicit manner. This study will determine whether or not theme is presented in an implicit manner, taking into account the cultural context of the audience as well as their social problems.

4.2 The a-perspectival and closed perspective with regard to theme

The playwrights of serial radio drama in Zulu generally do not manipulate text so blatantly to express explicit moral statements, hence it follows that Pfister’s A-perspectival drama is scarce. We do however find plays exhibiting a relatively closed perspective like Ntuli’s radio trilogy, Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano where we are not told explicitly about the theme of the covenant between Khumalo and God and the sub-theme of the marital agreement with his wife Thembisile. It is through their interaction in the play that we are able
to deduce these subtle themes.

4.3 **Open perspective**

The open perspective with regard to theme may be characterised by polythematicity. This type of play is less rigid and does not show one single line of convergence. The reader of the text or the recipient has a part to play in the text because of its polythematicity and flexibility.

4.4 **Different methods of presenting the theme**

Hlongwa (1996: 2) asserts that the problem in the delineation of the theme lies in the isolation of the elements or device in the narrative which the particular playwright has used to bring to the notice of the listeners. The title, the particular utterances and actions of the characters as well as the arrangement of episodes portrayed in the radio drama, may collectively provide a clue regarding the theme of a particular narrative discourse.

Hlongwa (1996: 90) further contends that literature is a social institution utilizing language as its medium, an unresented social creation. Such literary aspects as theme, amongst others, are social in their nature. Literature represents life which is a social reality. It is such notions that drive the playwright to reflect on particular social aspects which are the products of the day to day activities that occur within a particular social stratum of a class of people and out of which literary critics aim to research. Similarly, Ntuli is projecting the thematic frame of reference which he has witnessed and extracted from a certain stratum of society for a didactic purpose.

In support of this view, Milubi (1983: 33) states that:

> Every writer lives in a particular society and takes his word pictures and ideas from it. He writes what he sees, feels, detests in his immediate environment.
The above clarifies that the writer writes about what he or she experiences in the milieu. Brooks and Warren (1979: 277) put forward an idea that the theme may also be presented by examining the following literary aspects:

(a) The kind of characters and the sort of the world in which they are presented.
(b) The sort of problems which the characters confront.
(c) The discovery that is being made.
(d) The pattern of plot—what significant repetitions appear.
(e) We have to look at the conclusion— and ascertain if it follows from the body of the story; and try to see what the intended significance is.
(f) The tone of the story must be ascertained.
(g) We have to find out if the playwright has evoked emotional responses for which there is no justification.
(h) The speeches of the characters and the style of the playwright—whether they are in line with the rest of the drama. To sum up how fully and deeply coherent the drama is.

Brooks and Warren (1979: 279) continue to say that:

We must inspect the coherence of the story. Second, to see how the theme is uniquely developed.

It is clear from the above definitions that the playwright takes the theme from the environment in which he lives. The playwright perceives the theme through senses and thereafter expresses it on paper. These themes are practical experiences and day-to-day life problems. On the whole, the theme delineated in Ntuli’s radio trilogy: Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano is more applicable to African society. Deceit or deception and unfaithfulness appear to be widely shared cross-culturally.
4.5 Types of themes

According to Willis et al. (1981: 214) we have the following different kinds of themes:

4.5.1 Theme as subject matter

To some, the term: theme refers to the basic subject matter of the play; it is what the story is about. If we equate theme with subject matter, it is obvious that a play must treat some kind of dramatic material. If we define the theme as a proposition advanced by a play that can be readily identified and expressed in a single sentence, the answer is less obvious. *Isivumelwano* deals, for example with the covenant of Ziphozonke Khumalo with God. It also deals with the legal marital agreement between Thembisile and Khumalo. *Isivumelwano Esisha* deals with Khumalo's new covenant with God and also new marriage agreement of Thembisile with Khumalo. These are renewed and revived agreements. *Ngenxa Yesivumelwano* highlights the consequences of the marriage agreement between Khumalo and Thembisile that if one of them dies, the agreement is that the one remaining will not marry again.

4.5.2 Theme as a statement

A second way in which theme may be defined is as a statement about life that is implicit in the action of the play.

4.6 The contributions of a theme

Though the expression of a clearly defined proposition is not an essential element in a play, its presence can sometimes make certain contributions. It may cause an audience to ponder some aspect of life, thus adding substance to the play, it makes the play more satisfying. Another contribution a well-defined theme can make is to
help a writer reach decisions about the plot. A certain theme may take a story in one
direction, another will guide it down a different road. Not dominating but serving,
a theme may lead a writer to those decisions that will best focus and crystallize the
plot.

4.7 The nature of themes

First, the statement the theme makes about life should be an important one. Second,
this statement should be one that is meaningful to as many people as possible; it
should have the quality of universality. Third, the theme should concern one of the
eternal questions of life and death that everlastingly face human kind. The best
themes are those with potentialities for appealing to the deepest feelings of an
audience.

Must a theme make a true statement about life? Many times it does, and often the
truth of the theme is so obvious that a play is scarcely necessary to establish it. A
theme need not necessarily be true, however, and just as some themes are obviously
true, so some are obviously false, at least as far as universal application is concerned.
Fortunately, inevitable truth is not required. A theme need be true only in terms of
specific characters involved in certain actions against a particular setting.

4.8 Finding a theme

As a matter of fact, if you succeed in depicting characters “acting in the
circumstances of life,” the enunciation of theme will take care of itself. In most
cases you will see your theme implicit in the characters and action you have already
created. The theme will be a by-product which comes into existence as your
audience sees the play. One does not need to find a theme. The theme will have
found you.
4.9 Approach to be adopted in the delination of theme in Ntuli's radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano*

In the presentation of the theme, an examination of the titles of the three volumes of the radio trilogy, the characters’ utterances and their actions as well as the arrangement of episodes portrayed in the radio trilogy will be focussed upon.

4.9.1 *Isivumelwano* (covenant or agreement)

In *Isivumelwano*, Episode 8 page 5 Thembisile quarrels with Khumalo about his work as a minister. Thembisile wants Khumalo to leave this job in the following excerpt:

73. **Khumalo:** Ngeke ngawuyeka Thembisile. Ngenza isivumelwano noNkulunkulu ukuthi ngiyomsebenzela ngize ngife ngisho...

(Khumalo: I will not leave it. I made a covenant with God that I will work for him until I die even...)

**Thembisile:** NguNkulunkulu wakho omkhulu ngaphezu kokujabula kwenhliziyo yami?

(Thembisile: Is your God greater than the happiness of my heart?)

**Khumalo:** UNkulunkulu mkhulu ngoba wangenza ngaba khona. Mkhulu ngoba wangenzelwa wena. Wena umkhulu ngoba uNkulunkulu wakwenza ukuba ube ngumkami engihlanganiswe naye ukuba sibe ndawonye size sahlukaniswe ngukafu.

(Khumalo: God is great because he created me to be in existence. He is great because he created you for me. You are great because God created you to be my wife whom I am united with her until we are separated by death).

(Thembisile: You are evasive. You cannot worship two kings. I want you to differentiate clearly between my happiness and God. I am therefore saying what will you do between that which you made a covenant with God and that which is my request to try another type of work).

Khumalo: (PAUSE) Ngeke ngakuvumela ngoba ngenza isivumelwano sokuthi siyokwahlukaniswa ukufa nawe.

(Khumalo: (PAUSE) I will not allow you because I made an agreement that I will be separated by death with you).

Thembisile: Isivumelwano esibalulekile yileso owasenza noNkulunkulu?

(Thembisile: Is the important covenant the one you made with God?)


(Khumalo: The important agreements are those which I made in front of God. I made both agreements in front of him. I will not break them. You will also not break them.

Thembisile: Uma ngenza isivumelwano ngingazi ukuthi sizojika singiklinye nginelungelo lokusibulala.

(Thembisile: If I made an agreement not knowing that it would turn and throttle me I have a right to break it).

Khumalo: Noma usenze kuNkulunkulu?
(Khumalo: Even when you have made it in front of God?)

Thembisile: Noma ngisenze phambi kukaNkulunkulu.

(Khumalo: Even if I have made it in front of God).

Thembisile: Kusho ukuthi awusenandaba noNkulunkulu owenza isivumelwano phambi kwakhe.

(Khumalo: It means that you no longer care about the fact that you made an agreement in front of God.).

The above excerpt of *Isivumelwano*, Episode 8 is a thematic episode. It depicts Khumalo as a person who obeys God's laws and has taken the yoke of Christ upon him. This means that Khumalo is content that God has appointed him to his work. Lord God, the Holy Father has called him through Christ to share in God's gracious covenant. Khumalo has dedicated himself to obey and love God. The agreement of Khumalo works on two plains. Firstly it is his covenant with God and secondly it is a marriage agreement with Thembisile. Thembisile on the other hand has forsaken God and has now become an atheist.

Khumalo is aware that if he married his former lover Hlengiwe he would not be in this problem. Khumalo in *Isivumelwano*, Episode 17 page 1 is portrayed as a man of his word and sticks to his principles through thick and thin, that is why he says the following.


(Khumalo: Yes, Hlengiwe behaved well. Even now I still know she behaves well. But I entered into an
agreement with Thembisile. Even if I can suffer in this way no other person is supposed to disturb that agreement. Even Hlengiwe herself cannot disturb that agreement. God help me that the agreements I made in front of you should not be disturbed by anything, but I must do that which is your will).

Ntuli does not deviate from the theme of Khumalo’s covenant with his God. He even tells his confidante Hadebe that Thembisile is doing all these bad things so that he may leave his work as a church minister. Khumalo in Isivumelwano, Episode 20 page 4 remarks as follows to Hadebe:

75. **Khumalo:** Ngazi kahle ukuthi ulindele ukuba ngize ngithambe ngisephule isivumelwano engasenza neNkosi yami ukuthi ngiyisebenza kuze kuphele amalanga ami emhlabeni.

(Khumalo: I know it very well that she is awaiting for me cool down and break the covenant I made with my Lord that I will work for him until the end of my days on earth).

Swanepoel et al. (1987: 172) define confidante as:

A type of character where the sole function is to listen to the hero’s frank explanation of his inmost thoughts. He becomes a convenient device for the protagonist to speak his thoughts to without addressing them to the audience. In many instances though, the confidant is only a passive character, whose main purpose is to listen, not to advise or influence the main character.

The above could be clarified as a type of a person to whom one tells one’s secrets or with whom one talks about personal matters.

Hadebe is a confidante of Khumalo and he advises and help him when the need arises.
In *Isivumelwano*, Episode 21 page 3 Khumalo tells Mongameli that Thembisile wants him to leave the job of being a minister. When Mongameli wants Khumalo’s opinion, Khumalo says the following:

76. **Khumalo:** Baba, Mongameli, akukho sigameko, namuntu ongangenza ukuba kulokho okuyisivumelwano esenzeka phakathi kwami neNkosi yami.

(Khumalo: Father, President, there is no event nor person who can influence me to change from that which is a covenant between me and my God).

Hadebe and Khumalo talks about the waywardness of Thembisile. Khumalo in *Isivumelwano*, Episode 24 page 5 still emphasises his agreements:

77. **Khumalo:** Okusemqoka nje ukuthi kuze kube manje ngisazi kahle isivumelwano esikhona phakathi kwami noThembisile. Ngisazi kahle futhi isivumelwano esikhona phakathi kwami noNkulunkulu ngomsebenzi angibizela woma. Ngakho engikwenza yo ngikwenza lezi zivumelwano zikhanya bha. Nobumqoka bazo bukhanya bha.

(Khumalo: What is important is that up to now I know clearly the agreement between me and Thembisile. I also know the covenant between me and God about the work he called me for. Therefore whatever I do these agreements are crystal clear to me. Even their importance is crystal clear).

Thembisile in *Isivumelwano*, Episode 26 page 2 mentions to Khumalo a new agreement for a person to do as he or she wishes. This last new agreement which Thembisile is talking about, is a dangerous destructive agreement and is not favoured. Khumalo’s two agreements are constructive ones.
4.9.2 *Isivumelwano Esisha* (New Covenant or Agreement)

In *Isivumelwano Esisha*, Episode 2 page 5 Ntuli emphasises the theme when the narrator mentions that Khumalo sticks to his words that he made a covenant with God up to the bitter end. Khumalo further reverberates his covenant with God and his agreement with Thembisile in his prayer in the first episode. Thembisile also prays to enter into a new agreement with her husband. Johannes Mdletshe talks to his sister Nancy and tells her that he made an agreement with Thembisile that they will be separated by death. Nancy regards the agreement under the influence of liquor as something which is null and void.

In *Isivumelwano Esisha*, Episode 8 page 5 Khumalo mentions the theme of the second volume of the radio trilogy again to Thembisile:

78. **Khumalo:** Bengithi singene ngokucweni esivumelwane esisha sokuqala kabusha ngomsebenzi wethu kodwa ukukhuluma kwakho kucweni ukungabaza...

*(Khumalo: I thought we had entered fully into a new agreement to start afresh with our work but your speaking is full of hesitation...)*

Ntuli repeats and emphasizes the theme in the second volume during Thembisile’s absolution in the church. Thembisile in *Isivumelwano Esisha*, Episode 10 page 2 delivered the following sermon:

79. **Thembisile:** Ngingene esivumelwane esisha neNkosi yami engayonayo. Ngitshelile ukuthi ngizozama kabusha ukuba ngiyisebenzele. Ngingene esivumelwane esisha nomyeni wami. Sengathi kungaba yilowo nalowo angene esivumelwane esisha noMsindisi wakhe ithuba isekhona!

*(Thembisile: I have entered into a new covenant with my Lord who I sinned against. I have told the Lord that I will try afresh to work for him. I have entered*
into a **new agreement** with my husband. There is a wish that each and everyone of you should enter into a new agreement with his or her Saviour when there is still an opportunity!)

The theme of this volume comes back in *Isivumelwano Esisha*, Episode 15 page 1 when Thembisile tells her children Nonhlanhla and Zimbili about what happened to her, that is her injury and her new covenant with God:

80. **Thembisile**: *Mina ngibonga iNkosi enginike ithuba lokuyifuna kabusha. Yikho lokhu okungenze ngenza isivumelwano esisha sokuyisebenzela ngamandla enginavo. Akusho ukuhlwa umuntu kumele aze abe yilokhu engiyikho ngaphambi kokuvumelana kabusha neNkosi yakhe. Nani ningaka nje nifanele ukuzibuka kabusha, nizimisele kabusha ngobudlelwano obuphakathi kwemun neNkosi yenu*

(Thembisile: I thank my Lord who has given me the opportunity of seeking for him afresh. This is the reason which has made me enter into a new covenant of working for him with all the power I have. This does not mean that a person is supposed to be what I am before he or she enters into a new agreement with the Lord. Even you, old as you are you are supposed to look afresh, and be prepared afresh with the relationship between you and your Lord).

MaMncube tells MaNkonkonki in *Isivumelwano Esisha*, Episode 19 page 2 revising the theme of the sermon during the absolution of Thembisile in the Church. MaMncube explains to MaNkonkonki that Thembisile is not telling lies when she says she has entered into a new covenant with the Lord. This new covenant *isivumelwano esisha* is repeated more than five times in this page. MaMncube explains to MaNkonkonki that this is now a theme which everybody must remember and strive for in life.

81. **MaMncube**: *Phela akusho ukuthi kakhulunywa ngento eyodwa ngempela, kodwa elesivumelwano esisha selifana nendikimba okusetshenzela phezu*
(MaMncube: This does not mean that they talk about one thing, but the repetition of a new covenant is now like a theme which everybody must work on).

During New Year’s Day Thembisile delivers a sermon which emphasizes and repeats the theme of the new covenant in *Isivumelwano Esisha*, Episode 24 page 2:

82. **Thembisile:** Uze waphela unyaka omdala sizimisele endikimbeni yokwenza isivumelwano esisha noNkulunkulu wethu. Kodwa kukhona abehlulekile ukusenza leso sivumelwano.

(Thembisile: The old year has been finished we are all willing to fulfil the theme of entering into new covenant with our God. But there are those who fail to enter into that new covenant).

In *Isivumelwano Esisha*, Episode 33 page 3 Khumalo reminds Thembisile, that she is the one who told the congregation about a new covenant *Isivumelwano Esisha*. Thembisile has now become wayward and does not want to tell Khumalo the thing which worries her. After Thembisile has told Khumalo that the child to be born is not his, Khumalo consults Zwane for advice. Zwane advises Khumalo to forgive Thembisile. When Khumalo comes back from Zwane, Thembisile is gone off to abort the child. Khumalo in *Isivumelwano Esisha*, Episode 43 page 1 says the following:

83. **Khumalo:** Sesizongena kwezinye futhi isivumelwano esisha mayelana nempi/o. Ngenxa yalesi sivumelwano, ikusasa lethu lizoqhakaza kabusha, kabuse iNkosi umthetheleli emzini wethu.

(Khumalo: We are about to enter into another new agreement about our life. I wish she could come back safely and we sit down and wait for the coming of our son).

Thembisile in *Isivumelwano Esisha*, Episode 43 page 5 remembers the matrimonial
agreement which she makes with Khumalo that they should be separated only by death. This agreement is fulfilled when Thembisile dies after aborting the child.

4.9.3 Ngenxa Yesivumelwano (Because of an agreement)

One encounters the theme of this third volume in Ngenxa Yesivumelwano, Episode 2 page 7 when Khumalo says the following:


(Khumalo: We are going to enter into another new agreement about life. Because of this agreement, our future is going to brighten again, and the Lord, the forgiver reign in our home).

In Ngenxa Yesivumelwano, Episode 38 page 5 Khumalo explains to Zwane that because of an agreement he made with Thembisile he will not marry again. He states the following:

85. Khumalo: Okunye okukhulu ukuthi engakahambi unina wezingane savumelana ngokuthi lowo oyosala emhlabeni uma esehambile omunye uyosala angabe esazihlupha ngokubheka eceleni.

(Khumalo: Another big issue is that before the mother of children passes away we agree that the one who remains when the other one has died will not worry about looking aside).

The above excerpt means that one will not marry again. Zwane asks him where God was when they made such an agreement. He explains to Khumalo that a person must pray to God and God must guide and show that person the correct action to do before he enters into a particular agreement. Zwane asks Khumalo whether the agreement he made with the deceased was acceptable to God - did they enter into
that agreement after God allowed it - or did they enter into it because of infatuation during that day. Zwane recommends to Khumalo that he must pray so that God can make it clear to him whether he must cling to the agreement or must break it so that other blessings emerge. Zwane and Khumalo pray so that God can reveal to them whether this agreement is acceptable to God. God reveals to them that the agreement was not acceptable to him because Khumalo ended getting married to his former lover Hlengiwe Cele.

4.10 Biblical allusions

By biblical allusions is meant the indirect reference made by the playwright to certain passages, sentences or phrases in the Bible. There is evidence of Biblical influence in Ntuli’s radio trilogy, Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. We have observed that there is a similarity between the trilogy and Trinity. The similarity is between the structure or form and not the content. The researcher does not purport to equate a trilogy with the Trinity because a trilogy may deal with any subject whereas the subject of the Trinity is God the Father, Son and Holy Spirit. Considering the distinction which has been given it will indeed be a blasphemy to compare the two in terms of content. Suggit (1993: viii) elucidates the concept of Trinity as follows:

Trinity has to do with the oneness of God, the triune (three-in-one) nature of God. All Christians ought to be able to acknowledge some kind of real unity in God, Father, Son and Holy Spirit.

The word Trinity expresses the distinct roles of the Father the Son and the Holy Spirit, yet asserting the essential unity of the one God. Trinity is the unitedness, the at-oneness of the triune God. John (1:18) writes the following concerning Trinity:

No-one has ever yet seen God; the only Son, who is closest to the Father, has revealed him.
Trinity is further mentioned in 2 Corinthians (13:14) as follows:

May the grace of the Lord Jesus Christ, and the love of God, and the fellowship of the Holy Spirit be with you all.

The above mentioned verses can be rendered as a statement of the meaning of God in Trinity. In Trinity God is referred to as the all in all (Suggit 1993:49). Trinity has a trinitarian pattern. The Anglican prayer contains the good trinitarian statement:

Through him (Jesus Christ) you (God the Father) have sent upon us your holy and life-giving Spirit, and made us a people for your own possession.

The idea of Trinity is better summarized in the Athanasian Creed which mentions that the Catholic Faith is this: we worship one God in Trinity, and Trinity is unity. Neither confounding the Persons: nor dividing the substance. For there is one Person of the Father, another of the Son: and another of the Holy Ghost. But the Godhead of the Father, of the Son and of the Holy Ghost, is all one: the glory equal, the majesty co-eternal. Such as the Father is, such the Son: and such is the Holy Ghost. The Father uncreate, the Son uncreate: and the Holy Ghost uncreate. The Father incomprehensible, the Son incomprehensible: and the Holy Ghost incomprehensible. The Father eternal, the Son eternal: and the Holy Ghost eternal. And yet they are not three eternals: but one eternal. As also there are not three incomprehensibles, nor three uncreated: but one uncreated, and one incomprehensible. So likewise the Father is almighty: and the Holy Ghost almighty. And yet they are not three almighties: but one almighty. So the Father is God, the Son is God: and the Holy Ghost is God. And yet they are not three Gods: but one God. So likewise the Father is Lord, the Son Lord: and the Holy Ghost Lord. And yet not three Lords: but one Lord.

So are we forbidden by the Catholic Religion: to say, There be three Gods, or three Lords. The Father is made of none: neither created, nor begotten. The Son is of the
Father alone: not made, nor created but begotten. The Holy Ghost is of the Father and of the Son: neither made, nor created, nor begotten, but proceeding. So there is one Father, not three Fathers; one Son, not three Sons: one Holy Ghost, not three Holy Ghosts. And in this Trinity none is afore, or after another: none is greater, or less than another. But the whole three Persons are co-eternal together: and co-equal. So that in all things, as is aforesaid: the unity in Trinity, and the Trinity in Unity is to be worshipped. (Suggit 1993: 65-66).

The structure of a trilogy is similar to that of the Trinity because he or she considers the oneness or real unity of the radio trilogy although it has a triune (three-in-one) nature of structure. The three volumes of the trilogy have three distinct thematic roles. The first volume is to portray a covenant with God by Khumalo as well as his matrimonial agreement with Thembisile. The second volume is the portrayal of the renewed covenant with God as well as the renewed matrimonial agreement of Thembisile and Khumalo. This is the pinnacle of Khumalo's covenant with God as well as his matrimonial agreement. The third volume is the consequences of their matrimonial agreement that Khumalo should not get married when Thembisile dies. The three volumes of the trilogy are intertwined to form one complete whole. A person gets the complete idea after listening to all three volumes of play. The first and third volumes of the trilogy have forty episodes. There is a striking resemble here because it resembles forty steps of the suffering of Jesus Christ when he was tempted by the Devil in the wilderness. In the trilogy there are also various sufferings of Khumalo because of temptations from his wife Thembisile to leave the work of being a minister. The playwright has purposely chosen the woman to be a troublemaker in this drama because even in the Bible the sin started by Eve who was deceived by the snake and later influenced Adam to eat the forbidden fruit.

Ntuli deals with possible biblical inclination in a subtle manner. The theme of Ntuli's radio trilogy originates from the Old covenant in the Bible. God chose the Israelites to be His people and to obey His laws. Our Lord Jesus Christ, by His death and resurrection, has made a new covenant with all who trust in Him. We stand
within this covenant and we bear His name. On the one side, God promises in this covenant to give us new life in Christ. On the other side, we are pledged to live no more for ourselves but for Him. The aforementioned has the Biblical inclination of Jeremiah (11:1-3) where it says:

This is the word that came to Jeremiah from the Lord:

"Listen to the terms of this covenant and tell them to the people of Judah and to those who live in Jerusalem. Tell them that this is what the Lord, the God of Israel, says: 'Cursed is the man who does not obey the terms of this covenant.'"

Ntuli's radio trilogy theme is two dimensional and has a twofold purpose: it is Ziphozonke Khumalo's covenant with God. Because of the turbulent life with his wife Thembisile, the first covenant has led to a new covenant. Khumalo sticks to this covenant with God through thick and thin. This proved to be an authentic and firm covenant which is based on Christian principles and the will of God. The other marriage agreement which Khumalo makes with his wife Thembisile proves to be shaky and not anchored to the will of God. Their marriage has problems. Thembisile is badly behaved. Through prayer Zwane proves to Khumalo that the agreement which they made that whoever dies first, the one remaining must not marry again was not based on the will of God. Through some counselling and advices from Zwane, Khumalo brakes that agreement. In this radio trilogy we have two such agreements. The first one is the marriage agreement between Johannes Mdletshe and Thembisile which they made under the influence of liquor. The second one is that whoever remains between Khumalo and Thembisile while the other one has died must not marry again. Though there were initially problems with the love affair of Ziphozonke Khumalo and Hlengiwe Cele it proved in the end that Hlengiwe was destined to marry Khumalo.

4.11 Conclusion

In this chapter a picture of the thematic scenario in the radio trilogy of D.B.Z. Ntuli
has been given. The study of theme shows that the playwright has, to a large extent, written a moral play in an implicit manner. The playwright has used the characters to dramatize a particular moral aspect. The words and actions of characters have, to a large extent, contributed to the establishment and development of the theme in the radio play.

Pfister's (1988) open and closed features have proved useful to describe theme. Features which are relevant to the closed perspective, are often of a moral nature. Openness on the other hand often has to do with ideological and cultural issues. The most common perspective is relatively closed. According to this perspective the playwright convey a moral message pertaining to fidelity in marriage. The open feature perspective is characterized by a measure of open-endness. The reader or listener is granted some freedom in the interpretation of the text. A relatively open perspective theme has to do with religious and modern values.

It has been observed that there is a similarity between a trilogy and the Trinity. The similarity is between the structure or form and not in content. The structure of a trilogy is similar to that of the Trinity because we consider the oneness or real unity of the radio trilogy although it has a triune (three-in-one) nature of structure. The three volumes of the trilogy have three distinct thematic roles. The first volume is to portray a covenant with God and Khumalo as well as his matrimonial agreement with Thembisile. The second volume is the portrayal of the renewed covenant with God as well as the renewed matrimonial agreement of Thembisile and Khumalo. This is the pinnacle of Khumalo's covenant with God as well as his matrimonial agreement. The third volume is the results of their matrimonial agreement that Khumalo should not get married when Thembisile dies. The three volumes of the trilogy are intertwined to form one complete whole.

The merits which one must highlight in Ntuli's treatment of theme in his radio trilogy are numerous. First of all we appreciate the fact that the radio drama displays a marked degree of harmony between theme, plot, characters and dialogue. One also
acknowledges his ability to deploy a variety of styles in the radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* to advance the theme at hand. He is commended, moreover, for his greater reliance on imagery and dramatization of experience than on plain statement to propound the theme. Lastly, one appreciates and values his sense of humour as this makes the radio trilogy so much more enjoyable to read.

One must also highlight Ntuli's logical development of the theme in a radio trilogy. His play is generally characterized by the presence of an exposition, followed by the middle, which in turn is followed by an ending. On the whole we feel that Ntuli's theme and the varied modes and styles in which he presents it, make his theme and its treatment a valuable contribution to Zulu radio serial drama. Although, generally speaking, the theme which he selects is by no means peculiar to him, his approach in dealing with it evinces a remarkable degree of maturity.
CHAPTER 5

5. DIALOGUE IN A RADIO TRILOGY

5.1 Introduction

The objective of this chapter is to investigate dialogue in a radio trilogy. In drama the playwright tells the story from beginning to the end by using dramatis personae engaged in dialogue. Dialogue in drama is an important element because it contributes to the development of plot as well as to revelation of the thoughts and feelings of dramatis personae. Dialogue also reveals how dramatis personae react to the situation that surrounds them. The playwright uses dialogue to communicate his or her thoughts, further the action, create tension and interest and build dramatis personae. Dialogue serves to interlink people and contributes to the interaction between characters. Through dialogue characters reveal their personalities, inner feelings and their thoughts. In the creation of dialogue playwrights employ features which enhance dramaticality. For a work of literature to be a success, the dialogue used must be dramatic, that is it must differ from everyday life, because here it has a function. Dramaticality is that dramatic feature which makes drama dramatic, that is to say, providing tension and interest. For dialogue to be dramatic, there must be conflict. It is then that dramatis personae will engage in dialogue that will keep the listeners interested. The tools for dramaticality include dialogue, duologue and monologue.

5.2 Dialogue, duologue and monologue

Gule (1996:112) defines dialogue as the interaction between several characters in a dramatic space. Dialogue is the most important aspect of radio drama. In a dramatic space dialogue differentiates two axes, namely the internal communication between characters and external communication in the dramatic space. The internal communication is the communication between the characters themselves in the
fictional world and external communication can be defined as the impact of communication on the audience, this communication will result in different emotions in the audience, for example applause and laughter.

Duologue can be defined as the interaction of two characters in a dramatic space. In *Isivumelwano* written by Ntuli, there is duologue between Khumalo and Thembisile who are involved in a serious discussion about Thembisile who is no longer interested in being the wife of a minister because it is restrictive. It does not give her freedom like any ordinary woman in the community. The duologue leads to the point of waywardness and infidelity in Thembisile. The bone of contention between Khumalo and Thembisile is that she wants to wear the clothes she likes and to work and have money. The financial difficulties which Thembisile faces is the *casus belli* and the seed of the conflict. The episodes in this radio play are centred mainly around the duologue of these two dramatis personae. It is used extensively to create conflict and also bring about interaction between fictional characters in a dramatic space.

Monologue can be seen as a single person speaking alone. This device is used to a large extent by playwrights. At the beginning of *Isivumelwano* the playwright portrays Khumalo meditating alone about the time when he makes an agreement to marry Thembisile when she is taking part in a beauty contest. He also meditates about Thembisile being co-operative in his clerical work. Khumalo is aware that to be a clergyman is a call and tough work. Thembisile also meditates that she has persevered for too long as the wife of a clergyman. This has now reached saturation stage and she cannot tolerate it anymore. These monologues are used by the playwright to elucidate the inner feelings of the fictional characters.

Monologue is used extensively by radio playwrights. To create interest and also to portray the emotions and feelings of the characters; it is mostly used to provide exposition.
5.3 Dialogue

We will focus on two aspects in this discussion. Firstly, the link between the character's actions and utterances. Secondly the functions fulfilled by dramatic utterances.

5.3.1 Dialogue, character and action

Dialogue in a play cannot be isolated from the dramatic character. A character communicates mainly through what he says. Dramatic action is also often included in what a character has said, or follows from the spoken word. A character's words and actions can either support each other or there can be a contradiction between what is said and what is done. If a character's utterances contradict his actions one should try to determine the reason behind this. If a character's actions contradict his words, we usually accept that his actions are the true reflections of his character and that his words are simply intended to mislead his fellow-characters and sometimes the reader or spectator for a certain time.

The reason for this contradiction can perhaps be attributed to a specific problem that often confronts a playwright. It is difficult for a playwright always to represent the true thoughts and feelings of a character at all times. An actor is going to portray this character and will suggest the character's thoughts and emotions by his or her portrayal of the character. Although the character can always say aloud by using techniques such as asides and monologues what he or she is thinking or feeling, it is also customary to use non-verbal means to reveal his or her true thoughts and emotions. What a character says, and how he or she says it and, in correspondence to this, what a character does, and his or her manner of doing it, determine to a great extent how the listener or spectator interprets the character's personality. These three aspects are so interconnected that it is difficult to say if the personality of the dramatic character is determined by the actions and utterances or if his or her actions and utterances create his or her personality.
The character’s utterances determine to a large extent the personality of that character and distinguishes him or her as a specific individual. Khumalo’s utterances in *Isivumelwano*, Episode 8 page 5 reveals his personality as somebody loyal to God:

86. **Khumalo**: Ngeke ngawuyeka Thembisile. Ngenza *isivumelwano* no*Nkulunkulu* ukuthi ngiyomsebenzela ngize ngife ...

(Khumalo: I will not leave this job Thembisile. I made an agreement with God that I will work for him until I die).

Thembisile’s utterances in *Isivumelwano*, Episode 3 page 3 on the other hand reveals her personality as a person who is impious and has no respect for God or her husband:

87. **Thembisile**: *(NGOKUPIKLA)* Nalawo mazwi ezingilos owa wenzwa ekubiza ethi yiba umfundisi, mina angiwenzwa. Nalowo mculo wogubhu lwezingilos owa wenzwa imihla namalanga mina angiwenzwa. Nalelo zwi elikutumintu liti thatha lo masebenzi mina ...

(Thembisile: *(TALKING AIMLESSLY)* Those voices of angels which you heard calling and telling you to be a minister, I did not hear them. And that music of the organ of the angels which you heard daily I did not hear. And that voice which was calling that you must accept this job I ...)

The social class in which a character is placed is also often reflected in his or her speech. The mixture of Zulu and English will probably be interpreted by the listener as being indicative of how some educated people speak. Gaster urges her boyfriend Dalton to attend the church in *Isivumelwano Esisha*, Episode 25 page 3. Dalton replies as follows:

88. **Dalton**: Kulukhuni Gaster. Ingani sesivame ukuba
5.4 The functions fulfilled by dramatic utterances

If one studies specific utterances of dramatic characters more closely, one finds that they can fulfil various functions in a play. One will therefore focus in this section on the functions that a character's utterances sometimes a single word or sentence can fulfil. The six functions which can be identified are discussed by referring to examples.
5.4.1 Referential function

An utterance which gives information about the fictional world fulfils a referential function. We can place in this category all statements which give information about the fictional characters, and about time, space and events. This function is especially prominent in the exposition of the play (the first part of a play) where as much information about the fictional world as possible is conventionally given to the listener. The monologue of Khumalo in the exposition of Isivumelwano, Episode 1 page 1 gives us the background of events in this play:


(Khumalo: I am supposed to thank the Lord for many blessings he has given to me. When I came to this place the congregation was small and had no place to worship: but through the mighty power of the one who has sent me, now we have the church to worship God. The church is becoming small now because of the prosperity of the work. I thank the Lord).

5.4.2 Phatic function

Some utterances of characters have the sole purpose of making contact between them - in other words to start the communication process. Utterances which fulfil this function include the phrases people use to greet each other, as well as any remarks used to initiate contact with another person. Although characters are sometimes introduced to each other or they introduce themselves, the phatic (to make social contact) function is often accompanied by or highlights other dramatic functions in a play. The example is speech between Hadebe and Khumalo in Isivumelwano,
Episode 3 page 4:

90. **Hadebe:** Hawu siyabonana Khumalo!

   *(Hadebe: Oh! Good morning Khumalo!)*

   **Khumalo:** Yebo Hadebe!

   *(Khumalo: Good morning Hadebe)*

   **Hadebe:** Hlala phansi mfimdisi wami omuhle.

   *(Hadebe: Sit down my beloved priest)*

   **Khumalo:** Nx! Lokhu wangibhuqa wena. Sekuphele abantu abahle yini Bhungane ungaze ubone mina nje?

   *(Khumalo: You are being sarcastic. Are the handsome people finished that you may refer to me as handsome Bhungane?)*

5.4.3 **Appellative function**

This function is apparent in utterances where the speaker wants to influence a listener, *inter alia* to convince that person to accept a certain viewpoint. Appellative is derived from appeal which means to make an earnest request. Thembisile in *Isivumelwano*, Episode 5 page 4 tries to influence Khumalo to leave the work of being a minister:

91. **Thembisile:** Owami umbono uyawazi Baba. Ukuba nje sobabili siphume kulo msebenzi.

   *(Thembisile: You know my opinion Father. Both of us must leave this work).*

5.4.4 **Emotive function**

This function is noticed in utterances where the speaker reveals his or her own emotions, for example in exclamations: *Isivumelwano*, Episode 2 page 6 reveals
Thembisile’s emotions about the work of her husband Khumalo:


(Thembisile: The life is mine. It is one life. (ANGRILY) I want to use it to my satisfaction. If my husband is going to be a hindrance and separate me from the life I desire, we better separate!)

5.4.5 Metalingual function

This function is found in utterances where the use of language is itself the subject of discourse. Such utterances made about language “metalingual” are a convergence of “meta” which means “above” and “lingual” which refers to language. Metaphorical language in the conversation between Mongameli and Khumalo as could be experienced in Ngenxa Yesivumelwano, Episode 25 page 5:

93. Mongameli: Angincokoli : uthi (NGOKUHLEKA) kuzoba mnandi yini kimi uma kuzothiwa kukhona umfundisi oyedwa owukhokhoti kuleli bandla lam? Hawu uqhotho!

(Mongameli: I am not joking: do you think (LAUGHINGLY) I will be happy if they will say there is one emaciated priest in my congregation. A real riem!

Khumalo (EHLEKA) Nalo phela luyasiza ngoba luyazibopa izingodo he-he

(Khumalo (LAUGHING) It is also useful because it ties the logs he-he).

5.4.6 Poetic function

This function is noticeable in utterances which make use of, inter alia, imagery,
conspicuous syntax, or any other form of literary technique. The use of the word poetic in this case refers to the use of any literary device by the playwright and should not be seen as referring to poetry in a limiting sense of the word. When Khumalo observes that there are some problems which crop up at his home, he metaphorically prays in *Isivumelwano*, Episode 2 page 5:

94. **Khumalo:** *Ngabe lesi sihlava sifikwa yini emzini wami? Baba, uyayibona impethu efuna ukwunukubeza manje lo msebenzi?*

(Khumalo: What is the cause of this mielie-grub at my home? Father, do you see this maggot which wants to slander this work now?)

5.5 **Primary purposes of dialogue**

It is important to think about the primary purposes of dialogue. Some of the aspects of dialogue are the following:

5.5.1 **Giving information**

The words you let your characters speak should always be meaningful and should form a good dialogue. A drama needs more than flat speech to make it live. Your characters deserve more than ordinary speech, and so do your listeners. The dialogue should be for imparting information. A drama in particular, where every word must count, can be sharpened considerably by the use of informative dialogue.

5.5.2 **Moving the story forward**

Another important aspect of using dialogue in radio drama is that of moving the story forward. No story can or should remain static. In radio drama fast-moving plots and plenty of scene changes help to move the story forward and keep the viewer watching. In the same way, moving the story forward a pace to suit the plot will keep the listeners listening. One of the simplest ways to deal with this movement of
time or space is to have your characters contemplating future events by discussing them together. This can be particularly useful when it comes at the end of an episode. The next episode can then begin quite naturally and smoothly with the new date or location.

5.5.3 Revealing present mood and emotional state of characters

All the words that the writer puts into the characters’ mouths should be revealing more about their personalities. Fictional dialogue is not the same as real-life dialogue, but the author’s aim is to make it appear real. Fictional dialogue should be as carefully constructed as the most intricate of plots. It is sound advice to construct sentences of dialogue carefully and make them work for the story and characters.

5.5.4 Creating atmosphere

Saunders (1994: 30) mentions that dialogue can be at its most useful when creating atmosphere. By bringing all the senses into play, the author involves the listeners in the action very quickly. Letting the characters describe what they see and hear and feel, by relating it to someone else, can bring a scene vividly to life, whether it is romantic or macabre or frightening.

5.5.5 Showing attitudes and conflicts

No two characters in the story are going to be exactly alike, and nor should they be. Each should be unique, with the ability to express themselves in their own way. Conflict is the greatest asset in creating good dialogue. Without conflict in a drama the writing will be bland at best and boring at worst. Fitting the characters’ words to their role in life is one of the basic requirements in showing their attitudes. Inventing characters with contrasting lifestyles is a marvelous way of opening up all these traits. No more than a smattering of dialogue is needed to distinguish different attitudes and lifestyles.
5.5.6 Building up character suspense

To keep the reader’s interest in the plot and characters, there is a need to keep the story moving forward. A character who is worried about something happening in the future, or in dread of past misdemeanors or old secrets haunting her, is an interesting character. By showing those fears and anxieties the interests of the reader could be doubted. A character with a secret to hide is also a character worth writing about.

5.5.7 Sustaining listeners interests and curiosity

Keeping up the listener’s curiosity depends largely on the twists and turns of the plot. Always aim to keep the listener curious. The twists and turns of the plot should be worked out in advance to take the listener by surprise and keep him or her listening. This can further this curiosity even more by giving her a sense of anticipation.

5.5.8 Word order patterns

The entire meaning of a piece of dialogue can be changed by means of the correct or incorrect - word order. Points can be emphasized - or audiences can submerge, simply by putting the words the characters say in the wrong order. Changing word order may also involve using different punctuation to achieve the desired effect. The emphasis in simple sentences of dialogue can be altered dramatically, depending on the order of the words.

5.5.9 Climax and bathos

The climax in a radio drama occurs at the end, or near - end, when all loose ends of the plot are tied up. The murderer is brought to justice; the villain gets his come-uppance; the romantic hero and heroine find true love; the disillusioned wife decides that staying married is better than no marriage at all. Whatever conclusion the story merits is its climax. A climax within dialogue is achieved in much the same way as
all the events in a story. Everything leads up to a final dramatic point, with the character making brief statements in ascending order of importance, leading to the most dramatic one of all.

5.5.10 Effective pauses

When we talk to each other in real life, our sentences are often incomplete. We stammer, we hesitate, we repeat ourselves, we apologise, we use the wrong words, we interrupt, we rush on without thinking, or we stop to deliberate on what to say next. In fiction, all these things can occur, but to use everything in exactly the way they happen in real life would make a real jumble of a dialogue. The pause is effective for the characters, and for the listener, when it is necessary to push a point home. A pause can occur by the use of a dash between phrases. It can be brought about by breaking the speech into several parts, either by a qualifying adverb or a piece of prose. A character may pause to draw on his cigar in the middle of speaking or he may pause long enough, letting the reader into his calculating mind at that moment.

5.5.11 Occupations and age-groups

It is essential that you let your characters use the correct style and manners in their dialogue to correspond with their occupations or careers. If writing about a character in the newspaper world, his dialogue would be filled with newspaper jargon. Every occupation has its own peculiar words and phrases, and one of the perils of writing dialogue about a world not known to the author, is getting the language wrong. Some research is essential if writing about a lifestyle that is unfamiliar.

People of different age groups also differ in their style of speaking. A young child speaks far slower than a teenager. As people grow older their speech begins to slow down again, and most elderly people speak more slowly and deliberately than when they were younger. It is impossible and foolish to try and generalize, but it is a
useful guide to keep these things in mind when constructing character’s dialogue. A small child does not have the capacity to use long and obscure words in his speech, because he will never have heard or learned or understood them.

5.5.12 Sentence lengths

Pithy sentences can be very emotive and give a sense of immediacy or urgency. Long, meandering sentences can sometimes be confusing for the reader, or they may hold up the action - and this may well be your intention. To establish fear or shock, characters will usually speak in short, jerky sentences. In tender moments of comfort, love or condolence, the sentences will generally be longer, and the effect will be softer. Varifying the lengths of sentences within any speech, will create different effects.

5.5.13 The interrupted speech

In most stories one will come across the interrupted speech at some point or other. Just as the hero or heroine is about to reveal the very thing that will clarify all their misunderstandings, the telephone will ring, or someone will arrive unexpectedly. They will frequently be interrupted in their attempts at lovemaking, to the frustration of characters and readers alike.

5.5.14 Overloaded speeches

Making speeches ponderously long is a sure way of making listener’s attention wander. The conversation should be kept sparkling so as not to bore the audience. Overloaded speeches will occur if one character goes on for too long without intervention or comment by someone else. The very nature of dialogue is a conversation, not a monologue. Dialogue should be shared out between the characters, though never in exactly equal measure. Another slant on overloading speeches is the irritation of giving out unnecessary information. This includes letting
one character tell the other something of which he or she is obviously well aware.

5.5.15 Handling several characters at once

Creating dialogue between a group of characters need not be daunting. In a situation such as a party or a reunion, it is often only necessary to single out two conversationalists.

5.6 The functions of dialogue

Since most plays are made up primarily of dialogue, it follows that dialogue must accomplish almost everything that the play itself sets out to accomplish. It provides the most important of all clues to character values and traits and is the primary means of advancing the story and revealing the theme. But dialogue can be justified only if it is in harmony with character, plot and theme. Dramatic dialogue is characterized by the fact that it has the following various functions:

5.6.1 It conveys plot

Dialogue is a means of enhancing plot. In the radio drama, the story is related from beginning to end entirely through dialogue. In *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* we see characters engaged in dialogue from beginning to end. The suffering of Khumalo dominates the plot of this radio trilogy. Let us look at how dialogue enhances the plot in drama from *Isivumelwano*, Episode 1 page 6:

95. *Thembisile:* Baba, nawe uyazi ukuthi ngizame kanjani yonke le minyaka. Besiwa sivuka, sizama ukubambisana. Kodwa ngiyaxolisa Baba ukuhlo ukuthi yonke leyo minyaka ibifana nesihogo uqobo ngoba ...

*(Thembisile: Father, you also know how I have tried*
all these years. Life was up and down, trying to help each other. But I am sorry Father to tell you that all those years were like real hell because ...)

**Khumalo**: Uthini Thembisile?

(Khumalo: What do you say Thembisile?)

**Thembisile**: Baba, namuhla yilanga lokuba ngisho ngokusobala ukuthi sengikhathele yileyo mpilo. (NGESANKAHLU) Sengikhathele!

(Thembisile: Father, today is an opportunity to say it clearly that I am tired of this life. (FORCEFULLY) I am tired!)

The above dialogue reveals conflict between Khumalo and Thembisile about the work of being a church minister. Thembisile in *Isivumelwano*, Episode 2 page 3 regards the church work as slavery:

96. **Khumalo**: Umsebenzi wesonto ngubuggili Thembisile?

(Khumalo: Is church work slavery Thembisile?)

**Thembisile**: Kimina ngubuggili.

(Thembisile: To me it is slavery).

**Khumalo**: Yikuphi okungesibona ubuggili?

(Khumalo: What is not slavery?)

**Thembisile**: Noma yikuphi okanye. Esengikwazi kahle ukuthi akusibona ubuggili yimpilo yethu ngaphambi kokuba uthathe ubufundisi.

(Thembisile: Any other thing. What I know very well that it is not slavery is our previous life before you became a minister).

The aforementioned dialogue reveals the fact that there is mounting tension and conflict between Khumalo and his wife Thembisile. This heightens suspense
because we would like to know what will solve this conflict. Interest is aroused by the fact that Khumalo is devoted to his work as a minister. We want to read further to find out whether Khumalo will leave his job as a minister because of the pressure from his wife. The following dialogue in Isivumelwano, Episode 3 page 3 further creates anxiety between Khumalo and his wife.

97. **Thembisile:** Okuyisono yilokhu ukuba ngilokhu ngizenzisa ngizenza ugcwelengcwele sengathi nami ngabizelwa ebufundisini, kanti wabizwa wedwa (NGOKUPIKLA) nalawo mazwi ezingilosoi owawezwa ekubiza ethi yiba umfundisi, mina angiwewanga. Nalowo mculo wogubhu lwezingilosi owawuzwa imhla namalanga mina angiwuwanga. Nalelo zwi elalikumeneza li thi thatha lo msebenzi mina ...

**Thembisile:** What is a sin is this continuous pretence making myself a holy person as if I was called to ministerial position, whereas you were called alone. (TALKING AIMLESSLY) Even those voices of angels which you heard calling you to be a minister, I did not hear them. Even that song of an organ of angels which you heard on a daily basis I did not hear. Even that voice which was calling you to accept this work I ...

**Khumalo:** (NGOLAKA) Thembisile, thula! Ngithi thula! Noma ngabe ugenwe ngumuphi usathane awukwazi ukwenza inhekisa ngokubizelwa kwami kulo msebenzi. Ngangingazenzisi. Fuhi namanje angingabazi ukuthi angizibisanga. Ngakho ugenzi sengathi ngangiyisilima uma ngithi ngangizwa lawo mazwi. Uyezwa Thembisile?

**Khumalo:** (ANGRILY) Keep quiet Thembisile! I say keep quiet! Even when you are possessed by any type of Satan you cannot make a joke of my calling to this type of job. I was not pretending. Even today I do not doubt that I did not call myself. Therefore you must not make as if I was a fool if I say I was hearing those voices. Do you hear Thembisile?

**Thembisile:** (NGEZWELIPHAKE ME) Nami angizenzisi uma ngithi angizange ngizwe lizwi
lingibizela kulo msebenzi. Angizenzisi uma ngithi
namanje angizwa lizwi elithi angenze lo msebenzi.
Angizenzisi uma ngithi sengikhathile yilo msebenzi.
Futhi angizenzisi uma ngingayiyeka le nto.

(Thembisile (WITH HIGH VOICE) I also do not
pretend if I say I did not hear any voice calling me to
this job. I am not pretending if I say even now I do
not hear any voice saying I must do this job. I am not
pretending if I say I am tired of this job. And I am not
pretending if I can leave this thing).

Khumalo has taken R100-00 from the money of the church and gave it to Thembisile
who has bought a mini dress, a bikini and trousers. This develops the plot of the
drama as these are not favoured clothes for the wife of a church minister. That is
why one encounters this conflict in Isivumelwano, Episode 7 page 5:

98. **Khumalo:** Ngoba uMongameli webandla uzojabula
uma ngimkhombisa lawo maphepha asho ukuhi imali
yebandla ngithenga ngayo amabhulukwe
namabhikini. Ubona ukuthi uzojabula ngalokho
uMongameli?

(Khumalo: Because Mongameli will be happy if I
show him those papers which says that I have used the
church’s money to buy trousers and a bikini. Do you
think Mongameli will be happy about that?)

**Thembisile:** Anginamsebenzi noMongameli uma
engazifuni izinto ...

(Thembisile: I do not care about Mongameli if he
does not want things ...)

**Khumalo:** Awunani? Awunamsebenzi? Thembisile,
uthi awunamsebenzi nokuthi uMongameli uthini?
Awunamsebenzi ngehlazo mina engizolihola ukuhi
ngisebenzisa imali yebandla ngendlela engacacile?
Awazi ukuhi lokho kusho ukungethembeki futhi
okungangilethela isijeziso ebandeni. Okihlo ukuhi
awunamsebenzi ngisho umsebenzi wami ungonakala.

(Khumalo: You what? You do not care? Thembisile,
you say you do not care what Mongameli says? You do not care about the disgrace I will experience that I use the money of the church for useless things. You do not know that action means dishonesty and it can cause me to be punished by the church. It means you do not care even if my work can be spoiled ...

Thembisile has forsaken Khumalo and is now in love with Johannes “Johnny” Mdletshe. She is now a wayward and disillusioned wife. Thembisile wants to go back to Khumalo but Johannes refuses. This results in their involvement in a car accident. Thembisile survives but Johannes dies. There is a complication in the life of Thembisile. She is pregnant and the child is Johannes’s. There is more complication when Thembisile tells Khumalo that the child is not his in Isaivumelwno Esisha, Episode 38 page 6:

99. Thembisile: Baba ... lo mntwana oozalwa ... akusiyena owakho.

(Thembisile: Father ... the child to be born ... is not yours).

There are more complications when Thembisile tries several times to abort the child. The last attempt resulting in her death. The child does not die. Khumalo on the other hand survives a lot of temptation from Johannes’s sister Nancy. Khumalo ultimately marries his ex-lover Hlengiwe Cele.

5.6.2 It conveys theme

Dialogue is a means of conveying theme. One comes to know the underlying message through dialogue. The whole radio trilogy is about the spiritual and marital agreements of Khumalo which dominate the play from the beginning to the end. When revealing how dialogue enhances the theme we will be guided by Peck and Coyle (1984: 141) when they say:

The theme of a work is the large idea or concept it is
dealing with. In order to grasp the theme of a work we have to stand back from the text and see what sort of general experience or subject links all its details together. The easiest way of doing this is to sum up the work in as few words as possible.

Cohen’s (1973: 198) definition, although short and pithy, holds a similar opinion to that of Peck and Coyle. He says theme is:

The essential meaning or main concept in a literary work.

One comes to know the underlying message through dialogue. The whole radio trilogy is about the spiritual and marital agreements of Khumalo which dominate the play from the beginning up to the end. Thembisile tries to persuade Khumalo to leave the work of being a minister. Khumalo’s reply is found in the following excerpt of *Isivumelwano*, Episode 8 page 5:

100. **Khumalo**: Ngakuvumela ngoba ngenza isivumelwano sokuthi siyokwahlukaniswa ukufa nawe.

(Khumalo: I will not allow you because I made an agreement that I will be separated by death from you).

Khumalo in *Isivumelwano*, Episode 8 page 5 also stresses to Thembisile that he made a marital agreement:

101. **Khumalo**: Ngeke ngawuyeka Thembisile. Ngenza isivumelwano noNkulunkulu ukuthi ngiyomsebenzela ngize ngife ...

(Khumalo: I will not leave this work Thembisile. I made an agreement with God that I will work for him until I die ...)

Khumalo abides by these agreements and did not break any one of them.
After her waywardness Thembisile reiterates the spiritual and marital agreements in the second volume entitled *Isivumelwano Esisha*, Episode 10 page 1. This happens in her sermon during her absolution in the church:

102. **Thembisile:** Ngingene estivumelwaneni esisha neNKosi yami engayonayo. Ngiyitshelile ukuthi ngizozama kabusha ukuha ngyisebenzele. Ngingene estivumelwaneni estisha nomveni wami, ngethembisa ukuthi angisoze ngayeka ukumesekela, ngivale isikhala sokwehluleka kwami isikhathini esedlule.

(Thembisile: I have entered into a new agreement with my God who I have sinned against. I have told God that I will try again to work for Him. I have entered into a new agreement with my husband, I promise that I will not leave him, and close the gap of my failure in the previous time).

Because of the agreement Khumalo and Thembisile made, when one of them dies the other will not marry again. Khumalo clings to this agreement even when Mongameli, Doctor and Hadebe feel that he must marry his sister-in-law Sithandwa. After counselling by Zwane he breaks the agreement and ends up marrying his ex-lover Hlengiwe Cele.

5.6.3 It reveals characters

Dialogue is a means of revealing characters. One comes to know characters by the way they speak and act. One also comes to know them by what others say about them. When we discuss the use of dialogue in revealing characters in Ntuli’s radio trilogy we are going to focus our attention on Khumalo and Thembisile. Let us now look at Khumalo. He is presented as a protagonist in this radio trilogy. He is revealed as a person who is loyal to God in *Isivumelwano*, Episode 8 page 5:

103. **Khumalo:** Ngeke ngawayeka Thembisile. Ngenza isivumelwano noNKulunkulu ukuthi ngiyomsebenzela ngize ngife ...
(Khumalo: I will not leave it Thembisile. I made an agreement with God that I will work for him until I die).

Khumalo is a rigid person who does not change. He does not want to marry again because he entered into an agreement with Thembisile that no one would marry when one of them dies. When Sithandwa informs him that she is now leaving we hear Khumalo utter these words in *Ngenxa Yesivumelwano*, Episode 38 page 3:

104. **Khumalo**: Sengizosala ngedwa ... kungase kube lukhunyana. Nokho indoda eqotho ibambelela ezwini layo. Sakuhlanganisa lokhu noThembisile ngesikhathi sesivumelwano estisha ...

(Khumalo: I will remain alone ... it will be difficult. Nevertheless an honest man sticks to his words. We talked about this with Thembisile during the time of a new agreement).

Khumalo is portrayed as a person who can persevere under difficult and unbearable circumstances. He persevered with Thembisile in all her madness, being rude to him, putting an old bible in the plate and ill-treating him in various ways. She became estranged, drank liquor, committed adultery, fell in love with another man and many other things.

Thembisile on the other hand does not respect God or her husband. This is manifested in *Isivumelwano*, Episode 3 page 3:

105. **Thembisile**: (NGOKUPIKLA) Nalawo mazwi ezingilosilwa owawezwa ekubiza ethi yiba umfundisi, mina angiwuzwanga. Nalawo mculo wogubhu lwezingilosilwa owawuuzwa imihla namalanga mina angiwuzwanga. Nalelo zwi elalikumemeza lithi thatha lo msebenzi mina ...

(Thembisile: (TALKING AIMLESSLY) Those voices of angels which you heard calling and telling you to be a minister, I did not hear them. And that
music of the organ of the angels which you heard on
daily basis I did not hear. And that voice which was
calling that you must accept this work I ...

To sum up the sins of Thembisile, she has become estranged and wayward by
deserting her husband Khumalo and staying with a criminal Johannes "Johnny"
Mdletshe. She is now a drunkard and behaves like a prostitute. The result of all this
waywardness, infidelity of this disillusioned wife is an unwanted pregnancy. This
pregnancy reveals her as an uncaring woman who does not respect the life of an
unborn child. She tries several times to abort the child. Thembisile is adamant and
does not want to listen to the doctor when he warns her not to abort the child. The
consequences of abortion is Thembisile’s death. The child is born alive.

5.6.4 It enhances tension and suspense

This is especially at the climax. Hodgson (1988: 385) defines tension as:

A state of anxiety created in the audience by dramatic
performance.

Pretorius and Swart (1982: 21) explain tension as follows:

Tension is generated when the audience becomes
involved in the story, and starts to wonder what is
going to happen next. The audience can only be
captivated if there is continual progress (through
strain and conflict) in the drama. Tension should
mount continually.

What creates tension in this radio trilogy is that Thembisile is no longer interested
in a life of being the wife of a minister because she regards it as a restricted life. She
tells Khumalo openly in Isivumelwano, Episode 1 page 3:

106. Thembisile: Ngokuba uyeke ubufundisi.
(Thembisile: By leaving the work of being a church minister).

From the beginning of the radio trilogy the abovementioned excerpt creates suspense which Cuddon (1976: 669) defines as:

A state of uncertainty, anticipation and curiosity as to the outcome of a story or play.

The above is what Root (1979: 56) calls the suspense hook and states that: suspense thrives on expectancy, anticipation; surprise, or shock.

Ntuli does this successfully by introducing conflict and suspense right at the beginning of the play. He does not delay in relating the crux of the problem of the play. This early introduction of conflict and suspense avoids the loss of interest on the part of the listener. In many instances, the listener is made aware at the beginning of the play about the conflict or problem which faces a character. The listener immediately feels anxious and uncertain after the play has started.

Usually serious tension and suspense are found especially at the climax. Nevertheless a good play has climaxes throughout. The climax of Isivumelwano is when Thembisile and Johannes crash the car. We hear the following last words of Johannes in Isivumelwano, Episode 38 page 7:

107. Johannes: (EHLEKA NGO KUNGAZIBAMBI) Hawu! Nkosi yami! Kodwa ngangiyaphi? Kahle ukugijima kangaka. Awubheke futhi ijika kanjani ... Maye ... Maye!!!

(Johannes: (LAUGHING UNCONTROLLED) Oh! My god! Where was I going to? Do not drive so fast. Look how it turns ... Alas ... Alas!!!)

This is a climax of Thembisile’s waywardness but it also creates the suspense because one wants to know about the outcome of this incident. Johannes’s legs will
both be amputated and his life is in a critical condition whilst with Thembisile her right arm will be amputated. We are later informed by the doctor that Johannes eventually dies. Suspense is further created when Thembisile becomes pregnant and later reveals to Khumalo that the child is not his in *Isivumelwano Esisha*, Episode 38 page 6:

108. **Thembisile:** *Baba ... lo mntwana ozozalwa ... akusiyena owakho.*

*(Thembisile: Father ... the child to be born ... is not yours).*

Thembisile's several attempts to abort the child also create suspense. The climax of *Isivumelwano Esisha* is that after Thembisile has consulted an unqualified woman to abort the child, she dies and the child survives. The suspense is further created after the death of Thembisile. The listeners want to know what will happen to Khumalo. How he is going to cope with his work as a church minister and how he is going to survive the temptation of women. We encounter the climax in *Ngenxa Yesivumelwano*, Episode 40 page 6 when Mongameli ties the marital knot between Ziphozonke Khumalo and Hlengiwe Cele:

109. **Mongameli:** *Senginihlanganisa emshadweni ongcwele. Okuhlanganiswa uNkulunkulu makungahlukaniswa muntu.*

*(Mongameli: I now unite you in holy marriage. What has been united by God must not be separated by human being).*

This is also the end of suspense because the problems of the character which the listeners identify with have been solved. Khumalo will start a new life with Hlengiwe Cele.
5.6.5 It narrates a story

Dialogue is a means of narrating a story. It can be used to narrate the story. This means that characters will be presented to us and be made to say something. When one listens to what the characters say one will be able to know what is happening or what the story is all about. The playwright does not tell the story but he lets characters through their conversation tell the story. The story in *Isivumelwano*, Episode 3 page 4 begins with Khumalo and Thembisile. Thembisile is no longer interested to be a wife of a church minister because according to her that is an incomplete and insufficient life:


(Thembisile: to some it is a complete life, as you have also said, to others it is an incomplete life. I must say that to me this life is incomplete. It must also be clear that it is you Mntungwa who got such a call and not me).

This creates conflict as the story progresses. Thembisile has become wayward now and has left Khumalo at home. Thembisile is now in love with Johannes and they are later involved in a car accident. Johannes dies and Thembisile survives, but her right arm is amputated.

In *Isivumelwano Esisha* we encounter Thembisile trying to turn over a new leaf. She is also co-operative in the church and helps Khumalo. We come across a turning point when Thembisile realises that she is now pregnant. Thembisile is afraid to reveal to Khumalo that the child is not his. She keeps on crying. But in the end Thembisile tells Khumalo in *Isivumelwano Esisha*, Episode 39 page 1 that the child belongs to Johannes Mdletshe:
111. **Thembisile**: Oka ... oka ... *(AKHALE FUTHI)*.  
Oka Johannes Mdletshe.  

*(Thembisile: He belongs ... he belongs ... (SHE CRIES AGAIN). He belongs to Johannes Mdletshe).*

This worries Khumalo. He fails to perform his work very well. Thembisile on the other hand tries to abort the child, this results in her death.

In *Ngenxa Yesivumelwano*, Episode 24 page 6 Khumalo has passed through difficult times. Sithandwa has arrived to help Khumalo. The child becomes ill and Khumalo is now faced with a new problem. Khumalo thinks that this child is a curse and he must leave him to die.

112. **Amazwi**: *(NGESENANELO)* Musa ukukhulekala ihlazo leli: yeka kuzifele, yeka kuzifele! Kuzoba ngumthwalo akuzifele.  

*(Voices: (WITH ECHO) Do not pray for this disgrace: let it die, let it die! It will be a burden to you, let it die).*

Khumalo faces many temptations especially from Nancy. He is also worried that he has no money to pay the hospital costs for the child who is hospitalized. Nancy seduces Khumalo, but he does not like her. In the end Khumalo’s problems are resolved. The child recovers from its illness. Nancy’s boyfriend is released from jail and intends to marry her and Ziphozonke Khumalo ultimately marries Hlengiw Cele.

5.7 **The nature of dialogue as a characteristic of the dramatic action**

Dramatic dialogue is characterized by the fact that it has its own particular nature; for example the following:
5.7.1 It is poetic

The poetic dialogue can be remembered with ease by the listeners. This also gives the listeners some phrases that they will remember for a long time. Ntuli achieves this by repetition of phrases in his radio trilogy. The unforgettable phrase in the drama is in *Isivumelwano Esisha*, Episode 39 page 1:

113. **Thembisile:** *(NGELOKUKHALA)* Baba, ... *io mntwana ozozalwa ... akusiyena owakho.*

    *(Thembisile: (CRYING)) Father, ... the child to be born ... is not yours.*

The abovementioned is a shocking revelation and a bombshell to Khumalo and the listeners. It disturbs Khumalo and keep on haunting him. Thembisile being a wife of a church minister has committed adultery which results in this disastrous situation.

5.7.2 Silences and pauses

Silences and pauses in drama sometimes speak louder than words. The shocking revelation of Thembisile that the child does not belong to Khumalo creates tension and suspense. Khumalo's shocking experience is revealed in *Isivumelwano Esisha*, Episode 39 page 1:

114. **Khumalo:** *(NGOMOYA OPHANSI)* Thembisile. *(LONG PAUSE)* Thembisile. *(PAUSE)* Angikuzwa ... *ukuthi ... uthini.*

    *(Khumalo: (WITH LOW SPIRIT)) Thembisile. (LONG PAUSE) Thembisile. (PAUSE) I do not understand ... what ... you say.)*

5.7.3 It is full of wit and originality

It is in Ntuli's radio trilogy that we see the beauty of repetition of expressions, words
and phrases especially in the dialogues and sermons of Khumalo, Thembisile and Mongameli. Their dialogues and sermons are full of wit and originality.

5.7.4 In drama speech is particular to certain characters

Dramatis personae do not use dialogue in the same way. One can feel that Ziphozonke Khumalo is a church minister; Thembisile is uncultured and Mongameli is an authority and has a social status.

Willis et al. (1981: 225) mention that in the creation of a play nothing contributes more to the dramatist's success than the ability to write effective dialogue. It is the main channel through which the mind of the writer comes into contact with the mind of the audience. The playwright may have created vivid, individual characters whose conflicts are woven into an emotional, meaningful drama, but if the dialogue fails to transmit these qualities, the previous creative effort is completely nullified.

5.8 The characteristics of good dialogue

Drama, in contrast, demand changes and development, and dialogue must be purposeful language that accomplishes and reflects these changes. Here are some characteristics:

5.8.1 Informal words

Everyday speech, first of all, abounds in short, informal and colloquial words. Elegant words may be chosen sometimes to reflect an ornate personality. In this radio trilogy one encounters this in the dialogue of dramatis personae like Dalton, Nancy and Sithandwa.
5.8.2 Contractions

The use of contractions is a second requirement for the dialogue writer. In this radio trilogy Nancy abbreviates the name of Thembisile Buthelezi as T.B.

5.8.3 Simple sentences

A third requirement is to use short, simply constructed sentences. The dramatis personae of Ntuli’s radio trilogy use simple sentences as a result there is a rapid development of the dialogue.

5.8.4 Incomplete sentences

A fourth way to suggest the sound of normal speech is to use incomplete sentences regularly. People often start a sentence, forget what they were going to say, or feel their meaning is obvious, and break off in the middle, what is more likely, they are interrupted by someone else. The device of the broken sentence and the interrupted line can help immensely to give conversational quality to dialogue. Ntuli uses this technique in his radio trilogy to raise the standard of this work.

5.8.5 Short speeches

A fifth requirement in writing natural sounding dialogue is to provide short speeches. Good dialogue is generally made up of a swift alteration among the various characters of words, parts of sentences, sentences, or, at most, short paragraphs.

5.9 Dialogue appropriate to the character and mood

Dialogue is the writer’s most important tool for leading the listener into an awareness of a character’s nature. Another requirement for writing dialogue appropriate to character is to give the various people of a play speech that establish them as unique
individuals.

5.9.1 Content

One is the content of the line. It reveals the drives and values that dominate the character. In *Isivumelwano Esisha* the harsh utterances of Johannes reveals the brutal nature of the character.

5.9.2 Word choice

Words reflect a character's educational and cultural background and provide clues to personality. A shallow person may be revealed through the constant use of meaningless clichés and empty repetitive phrases, a thoughtful one by precise and eloquent use of language. Mankonkoni utters empty repetitive phrases where she refers to the late Reverend Thabethe and the manner he looks with spectacles. Mongameli and Zwane are eloquent when they speak.

5.9.3 Sentence structure

Differences in sentence structure help further to distinguish people. Mistakes in grammar and short staccato sentences often left incomplete, tell the audience that a character lacks culture and poise. Longer, more rounded sentences suggest an educated person who retains control of a situation.

5.9.4 Rhythm of the speeches

Rhythm is a product of the choice of words and the structure of the sentences. Since rhythm is a poetic and musical feature, the example will be taken from a song written in the radio trilogy in *Isivumelwano*, Episode 28 page 2:

115. *Jikel' emaweni ngiyahamba,*
Rhythm includes metre which is the basic pattern of stressed and unstressed syllable. The stressed and unstressed syllables are commonly found in European languages, while in Zulu the patterns of tone and length are emphasized. In the above song, what creates rhythm is the omission of terminative vowels from the verbs. High and low tone in the pronunciation of words. There is also the length in the penultimate syllables of Zulu words and a repetition of words.

5.9.5 Dialogue should advance the story

Bond and Molver (1995: 33) state that dialogue should advance the story:

Directly by carrying the plot forward. The dialogue in Isivumelwano, Episode 1 page 6 enhances the plot in drama:

116. Khumalo: Uthini Thembisile?

(Khumalo: What do you say Thembisile?)

Thembisile: Baba, namuyla yilanga lokuba ngisho ngokusobala ukuthi sengikhathele yileyo mpilo. (NGESANKAHLU) Sengikhathele!

(Thembisile: Father, today is an opportunity to say it clearly that I am tired of this life. (FORCEFULLY) I am tired!)

This carries the plot forward because the listeners become eager to know the outcome of this conflict in the following episodes.
Indirectly by revealing character and the relationship between characters, and also by giving some indication of the setting, the building up of mood and atmosphere, and conveying background information. The following dialogue between Khumalo and Thembisile in *Isivumelwano*, Episode 2 page 3 reveals Thembisile as a rebellious person who is no longer interested in church work. On the other hand Khumalo likes the church.

117.  *Khumalo:* Umsebenzi wesonto ngubugqili Thembisile?

(Khumalo: Is church work slavery Thembisile?)

*Thembisile:* Kimina ngubugqili.

(Thembisile: To me it is slavery).

5.9.6 Suspense

Suspense is introduced through conflict between characters - not specifically physical conflict - and pace. The listener's interest and concentration in the radio play is sustained by suspense which Cawelti (1976 : 17) defines as:

The writer's ability to evoke in us a temporary sense of uncertainty about the fate of a character we care about.

5.10 Conflict

Conflict in drama is a very dramatic aspect of dialogue. Drama without conflict is hardly drama. Conflict is the central strategy used by the dramatist to illustrate polarization and struggle between forces in and around the protagonist. Gule (1996 : 121) states that conflict places the characters in a predicament and they have to fight with all the means at their disposal. Conflict and character cannot be separated in radio drama.
Abrams (1993: 137) gives the following outline of conflict:

In addition to the conflict between individuals, there may be the conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself; and in some works, the conflict is between opposing desires or values in a character's own mind.

Cohen (1973: 181) tabulates the various types of conflict as follows:

- Between people.
- Between man and his environment (family, occupational circumstances, social and economic conditions beyond one's control, natural force).
- Between ideologies and concepts.
- Internal conflict which can come from any of the forces above, from feelings within a person, or from causes unknown.

The dramatist manipulates these types of conflict to create opposing forces in and around the protagonist. Conflict is a pivotal point for both plot and character development. Fenson (1966: 9) has this to say about the presence of conflict and its function:

Though the conflict of a story need not be a violent or melodramatic one, it is always there, and the central action of the story revolves on a series of difficulties that the protagonist meets and overcomes or is defeated by.

5.11 Conclusion

In this chapter we have outlined the various functions of dialogue. The chapter has revealed that there are various functions fulfilled by dramatic utterances, for example referential, phatic, appellative, emotive, metalingual and poetic functions. We have also observed that the primary purposes of dialogue are to give information; moving
the story forward; revealing the emotional state of characters; creating atmosphere; showing attitudes and conflicts; building up character suspense; sustaining listeners interest and curiosity; word order patterns; climax and bathos; effective pauses; occupations and age-groups; sentence lengths; the interrupted speech; overloaded speeches and handling several characters at once. The chapter has also revealed the nature of dialogue as a characteristic of the dramatic action. The nature of dialogue is poetic, full of silences and pauses, full of wit and originality and that drama speech is particular to a certain character. The chapter has revealed that the characteristics of good dialogue are informal words; contractions; simple sentences; incomplete sentences; short speeches; dialogue appropriate to the character and mood; content; word choice; sentence structure; rhythm of the speech; dialogue should advance the story; suspense and lastly conflict.

Dialogue in all its forms contributes to the development and growth of characters. Characters have been observed to reveal themselves by what they say. By listening to what characters say, we could be able to detect what sort of characters they are, and also by listening to what characters say about the other characters, we have been able to know the type of characters we are presented with. Dialogue is an interlinking factor between characters in a particular dramatic situation. Our study has revealed that the use of dialogue as an indirect method of character portrayal filled the characters with life. This chapter has revealed that dialogue can function to narrate the story. It has been observed that characters through their conversation did tell the story. Dialogue has functioned to tell the story from the beginning to the end. The involvement of characters in telling the story, filled the story with reality and we could imagine everything as though happening in real life.

By the use of dialogue one has observed that scenes became more dramatic. One has been able to establish the conflict by listening to what characters say. Conflict as an aspect of dialogue is manipulated by the playwright to create opposing forces in and around characters in drama. Conflict was felt to be more real when expressed by the characters themselves. Tension and suspense has also been created by dialogue
which has filled scenes with reality and thus we have been interested to listen to the drama up to the end. By listening to what characters say we have been able to establish the message embedded in the theme. The involvement of characters in lifelike situations have made the message embedded in the theme to be more meaningful and real. It has been observed how dialogue conveys the theme. In this chapter we have mentioned how dialogue has been observed to perform the various functions and, we feel it necessary to conclude that dialogue has been observed to function as a literary device to narrate a story, to reveal characters, to enhance the plot and lastly to convey the theme in Zulu drama. Ntuli as the playwright of this radio trilogy has convincingly used this feature to create this meritorious work.

It has also been noted that various theories were used in this chapter. Structuralism has something to do with the constituent parts in a dramatic structure and how they are organized. The dialogue was discussed under the constituents like conflict, suspense and atmosphere and these were explained. The episodes under discussion also applied didascalies because the producer is told about the sound systems to be used and is also provided with the aside. The application of these theories raises the standard of Ntuli’s radio trilogy.
6. STYLE OF RADIO TRILOGY

6.1 Introduction

In this chapter style will first be defined. The concept style when used in a literary context is intimately concerned with language or with words, and this is then also the case with regard to this study. It may also be pointed out that one of the functions of language is to convey emotion, and it should also be stated that it is this emotive function of language which is of importance in this chapter. In the first section of this chapter this emotive function will play a decisive role in the determination of the nature of Ntuli’s style. The study of style in this thesis will furthermore entail a written radio drama text of Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. The language of these radio dramas will be analyzed with the aid of selected theories and principles. A close examination of the nature and functions of language, of the word, as well as of the reading process is thus a prerequisite for any credible study of style. Thereafter, several stylistic techniques employed in Zulu radio trilogy will be outlined. Finally the significance of the style in the radio trilogy will be assessed.

6.2 Definition of style

There are various definitions of style. Reaske (1966: 21) explains that when one thinks of style one should of course try to think quickly of all the various considerations which come under the general category of style, such as diction, the use of figurative language, patterns of imagery, rhetorical devices, emphasis, and even logic. If there is some outstanding characteristic of the style - such as the heavy use of allegory or irony - this should be noted. A researcher should make some sort of general statement as to whether the play is written in ornate or plain style. Abrams (1993: 203) regards style as a manner of linguistic expression or a manner
of expressing whatever the author wants to say in prose or verse. To some critics style means the totality of techniques employed by a playwright in manipulating the language to express his thoughts, feelings and emotions. Among these, Lucas (1974: 16) for instance, defines style simply as the effective use of language. Style is the technique or way of harnessing language in a literary work to gain effective and intelligible communication with the reader (Lucas 1974: 16). Style implies the author’s ability to arrange his ideas in logical and intelligible patterns which will enhance communication between him and his reader (Murry 1967: 65). Cooper in Lewis (1968: 320) maintains that style is the living body of thought, the expression of the writer’s mind; the incarnation of his thoughts in verbal symbols. Style pertains to an author's choice of words and their arrangement in patterns of syntax and rhythm (Cohen 1973: 49). Style entails expressiveness and choice, the right word in the right place.

Style can never be given a watertight definition, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that a literary work assumes: it registers not only in the theme (message) but also in its impact. Jakobson in Sebeok (1960: 353) writes that the ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message requires a CONTEXT referred to ... seizable by the addressee, and either verbal or capable of being verbalized; a CODE fully or at least partially common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication.

The above concept is represented diagrammatically as follows:

```
ADDRESSER  ---------------------------------  ADDRESSEE
           |                                    |
CONTEXT   MESSAGE  CONTACT  CODE
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Jakobson distinguishes six basic functions of language, namely EMOTIVE, REFERENTIAL, POETIC, PHATIC, METALINGUAL and CONATIVE. When comparing these six basic functions with the above concepts it transpires that the EMOTIVE or 'expressive' function is focused on the ADDRESSER and aims a direct expression of the speaker's attitude toward what he is speaking about. REFERENTIAL or denotative function of language involves CONTEXT. With regard to MESSAGE, the POETIC function of language is distinguished as the message is focused on for its own sake. Jakobson in Sebeok (1960 : 355) distinguishes a PHATIC function with regard to CONTACT. Such messages mainly serve to 'establish, to prolong, or to discontinue communication, to check whether the channel works ... to attract the attention of the interlocutor or to confirm his continued hearing'. The CODE performs a METALINGUAL function, metalingual basically meaning 'speaking of language', for example when the addressee and/or addressee check/checks up whether they are using the same code (Jakobson in Sebeok 1960 : 356). With regard to the ADDRESSEE, a CONATIVE function is distinguished, which, 'finds its purest grammatical expression in the vocative and imperative' (Jakobson in Sebeok 1960 : 355).

The diagram of the six fundamental factors of language distinguished by Jakobson in Sebeok (1960 : 357) can be completed by a corresponding scheme of the functions as follows:

REFERENTIAL

EMOTIVE --- POETIC --- CONATIVE

PHATIC

METALINGUAL

Style reflects the world of the work and may be an index to the author's worldview. In terms of Jakobson's model, it not only shapes the CODE, but also controls the
fibre of the contact and the extent to which ADDRESSER and ADDRESSEE will stay in contact.

Marggraff (1996: 49) defines style as follows:

The style of a text is the sum of stylistics used to activate the mood of the perfect author, this mood depending on the emotional attitude which the perfect author takes towards his theme.

The above means that style refers to a manner of writing which includes all the expressive aspects of the language used by the playwright to express the feelings of his or her dramatis personae.

Hodgson (1988: 372) states that a style is:

A set of characteristics associated with an individual author. It may find expression in a characteristic language, syntax; range of vocabulary or form of speech.

Wales (1989: 435) refers to style as:

The manner of expression in writing or speaking.

The three authors concur that style pertains to the language usage in a particular work of art. The above definitions are relevant to this study because this chapter deals with Ntuli’s artistry of language in the radio trilogy, Isivumelwano; Isivumelwano Esisha and Ngenxa Yesivumelwano.

6.3 Elements of style

The basic element of style is language; a rich vocabulary which will allow the playwright to choose the word that best communicates his ideas. Words form sentences and sentences form paragraphs. Again words can be used in a figurative sense. Accordingly, figures of speech are universal elements of style. These include
humour, irony, satire, sarcasm, hyperbole and imagery. Dialogue is another very
important element of style. However, a successful writer is the one who uses all
these elements in an artistic manner.

6.3.1 Sentence

With regard to sentence construction, for instance, the playwright should bear in
mind that Wales (1989: 418) mentions the following:

The sentence is usually taken as one of the most
significant units of grammatical analysis, and the
largest: the others being clause, phrase, word and
morpheme. Attention focuses largely on its structural
c characteristics, although these are not easily
distinguishable from those of the clause.

The above implies that a sentence is a relatively complete and independent unit of
communication - the completeness and independence being shown by its standing
alone or its capability of standing alone, that is of being uttered by itself.
Grammatically the sentence may be defined as the unit of language containing a
subject and a predicate expressed or understood.

Ntuli's radio trilogy is characterized by a variety of sentences which boost his style.
These sentences vary from short to long; but all serve a desired purpose. Short or
simple sentences are used by the trilogist extensively for the rapid dramatic
developments of it. Thembisile tells Khumalo to leave off being a church minister
in Isivumelwano, episode 1 page 3:

118. Thembisile: Ngokuba uyeke ubufundisi.

(Thembisile: By leaving ministry).

Sometimes long and complex sentences are used. Khumalo realizes that there is
something which worries Thembisile and asks the following question in
119. **Khumalo:** *Ukhumbule ukuthi isiminingi iminyaka sihlezi ndawonye, ngakho nami awukwazi ukungaboni uma kakhona ukukhathazeka kimina.*

*(Khumalo: You must remember that we will have many years staying together, therefore even to me it is easy to realize that I am worried).*

In some instances the trilogist even uses the question type of sentences in *Isivumelwano, Episode 1 page 4:*

120. **Khumalo:** *Ungasho kanjani ukuthi lutho ube ukhala?*

*(Khumalo: How can you say nothing whereas you are crying?)*

Ntuli also elevates his style by repeating sentences. These sentences are repeated to emphasize certain points or to make the idea clearer. Thembisile’s thoughts of aborting the child are dramatized in *Isivumelwano Esisha, Episode 42 page 1:*

121. **Amazwi:** *Ngcono ingazalwa le ngane! Ngcono ingazalwa le ngane! Ngcono ingazalwa le ngane!*

*(Voices: This child should not be born! This child should not be born! This child should not be born!)*

The sentence structure in Ntuli’s radio trilogy contributes towards the appropriateness of his style. The variety of sentences show clearly that Ntuli as a trilogist has a good command of language.

### 6.3.2 Paragraph

A whole composition or story if not broken up into sections would be difficult to follow. There would be nowhere to pause and no guide to the development of the
whole. We should have to work out the stage-by-stage development of the whole and divide it into paragraphs.

According to Cuddon (1976: 480) a paragraph is:

Originally a short, horizontal stroke drawn below the beginning of a line in which there was a break in the sentence.

In Ntuli's drama there is the use of short and long paragraphs in the speeches of the narrators. This adds variety to the trilogy and enhances the style.

The figures of speech must also harmonize with the work. They should not stand apart as jewels or ornaments. They must not be the embellishment of ideas, they must be the ideas.

Dialogue too, must harmonize with the theme of the work. It must supply new information, shed light on the characters and convey the theme and develop the plot.

6.4 Different types of styles

There is a controversy which surrounds all other elements of style. Different types of style are also often loosely and confusingly classified without any real justification or explanation being provided. However a brief discussion will be included at a later stage on how different types of style necessitate differing approaches.

Cuddon (1976: 663) states that styles can be roughly classified:

(i) According to period, for example: Metaphysical or Augustan.
(ii) According to individual authors, for example: Jamesian or Chaucerian.
(iii) According to level, for example: low, plain or grand.
(iv) According to language, for example: poetic, emotive, scientific or
Wales (1989: 435) mentions that styles can be categorized as follows:

(i) According to different styles in different situations, for example comic versus turgid. So style can be seen as variation in language use, whether literary or non-literary.

(ii) Style may vary not only from situation to situation but according to medium and degree of formality: what is sometimes termed style-shifting.

(iii) According to period, for example euphuistic style or the style of Augustan poetry. Style is thus seen against the background of context.

(iv) Style can be defined at the level of text.

6.5 Diction

Smiley (1971: 128-129) is of the opinion that diction refers to all the words a playwright uses to make a play. More specifically, diction in drama is the material of thought. Thoughts in characters within plots must exist before words can be put on paper. Dialogue in drama is a means of expressing thoughts which characters employ as they participate in an action. Because diction is subsumed in plot, character, and thought in drama, playwrights normally compose scenarios before they write dialogue. Nevertheless, words are essential for the best kind of drama. Thus, with reference to the activity of playwright, writing of a play is a making with words. The simplest definition of diction is patterned words. A playwright selects, combines and arranges groups of words in speeches that within a play perform certain functions. Although the playwright puts the words together, what each character says depends upon what that character feels and thinks. Dialogue, then is expression in words. In drama, this is diction’s primary function.

Abrams (1993: 140) further clarifies the concept diction by mentioning that the term diction signifies the choice of words, phrases, and figures in a work of literature. A
writer's diction can be analyzed under such categories as the degree to which his vocabulary and phrasing is abstract or concrete, colloquial or formal, technical or common, literal or figurative. Diction has to do with language and style.

6.5.1 Language and style

The two concepts of language and style are always handled together because they are so neatly intertwined. It could be safely said that the one complements the other. And indeed a writer should first have words to use in the narration. His use and arrangement of language, his deliberate selection of words to achieve a desired effect and the patterning and pacing with which he puts them together, would of course constitute style.

It is however, the manner in which Daiches (1948 : 25) defines style that one becomes aware of the complexity of the concept when it comes to narration:

Style - the way in which the action is handled at any given point, the selection and arrangement of words, images, sentences, paragraphs and larger units so as simultaneously to define and enrich the action as it is unfolding - style is the continuous maintenance of the symbolic expansion of meaning through the appropriate devices of language and arrangement.

The above also indirectly refers to language as a medium which while communicating magnifies the significance of the communication. Msimang's (1986 : 177) approach to the definition of style is also suggestive of the complexity and illusiveness of this phenomenon. He acknowledges the fact that:

There are various concepts of style and the issues are further compounded by the various approaches to the problem of style. These approaches include the philosophic approach with emphasis on logic the linguistic approach with emphasis on phonogrammatics and the transformational-generative
mode, the prose style with emphasis on the appropriate choice of words etc.

It is however Ullman's (1973: 41) explanation that reduces the conceptual problem, and one begins to see the different viewpoints in a more practical light:

However different these approaches may seem to be - and some are really complementary rather than mutually conclusive - they have one thing in common: they all assume the existence of some feature or features which are peculiar to style and distinguished from language.

In discussing style therefore especially that of a multifaceted playwright such as Ntuli, one cannot be totally conclusive as there would be a considerable amount of overlapping between the various approaches. One can also take comfort in the knowledge that definition is not an end by a means and flexibility therefore in analysing style should be recognized. Serudu (1995: 191) is a proponent of this flexible approach as he maintains that:

Style can never be given a watertight definition, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that a literary work assumes: it registers not only in the theme (message) but also in its impact.

In dealing with style therefore one should be able to look at the author's personality, the author’s attitude towards language and the people with whom the author communicates and his or her emotions in terms of the text. Expressiveness should however be the yardstick to determine whether the style is good or bad, formal or informal, serious or casual. The definitions of style from the various scholars cited above will significantly determine the margin of creativity in Ntuli's style in this radio trilogy as it goes beyond just eliciting his ability to use language in an admirable fashion, but also his ability to establish a kind of communication or contact in the deeper level of the imagination. Language and style will be scrutinized
in the following discussion which analyzes Ntuli's work in detail.

6.6 Analysis of style in Isivumelwano; Isivumelwano Esisha and Ngenxa Yesivumelwano

In this section of the chapter the style of the three volumes of Ntuli's radio trilogy: Isivumelwano; Isivumelwano Esisha and Ngenxa Yesivumelwano will be discussed in respect of the elements defined. An examination will be made into the manner in which Ntuli treats the style in the radio trilogy.

6.6.1 An analysis of style in Isivumelwano

One of the important features of style is the use of language which uses figures of speech.

6.6.1.1 The word

Scrudu (1993: 122) explains that the word is the most important tool of a writer. It is through words that the writer is able to crystallize his thoughts, to realize his emotions and to bring the images of the mind to the life of drama. A good playwright knows the power of words. He marvels at the resources of language and exploits them in his works. The playwright must have a wide-ranging vocabulary and must have the ability and skill to use them accurately and appropriately. In other words, he must be able to choose the right word to express a particular view or thought. Ntuli is one of those few playwrights in writing in Zulu who possesses not only a vast vocabulary, but also a rare quality of being able to choose words accurately. Throughout his radio trilogy one is struck by the manner in which he chooses and uses his words.

One will start by looking at the words in Isivumelwano, Episode 3 page 2:
122. **Thembisile:** *Ingani nampa oHlengiwe ababehushuzela ngoba bengamakholwa bekugaqele wabayeka weza lapha kimi.*

(Thembisile: Here are people like Hlengiwe who wore long dresses because of being Christians and interested in you, but you left them and came to me).

In the abovementioned excerpt Ntuli uses the appropriate word *ababehushuzela* instead of *ababegqoke izingubo ezinde* which means wearing long dresses. The word *bekugaqele* means those who were coming to you stealthy or interested in you.

When Khumalo tells Hadebe that Thembisile is no longer interested in working with him as a wife of the church minister, Hadebe uses the word *insumansumane* which means something extra-ordinary (*Isivumelwano*, Episode 3 page 5). Hadebe also talks of *imali ezindodla* instead of *imali eningi* which means a lot of money. (*Isivumelwano*, Episode 4 page 1). Mongameli uses the word *imicikilisho* instead of *imininigwane* to mean detailed particulars in *Isivumelwano*, Episode 8 page 2. In *Isivumelwano*, Episode 9 page 2, Hadebe uses the word *ukumbeleka* instead of *ukuhlala ndawonye* which means to be found in one place.

The herbalist Gegedla in *Isivumelwano*, Episode 16 page 4 talks as follows to MaBhengu:

123. **Gegedla:** *Pho kwena ngabe yini okudingeka sivyiggedle, thina boGegedla. Baningana abantu abafuna ukuba uGegedla abugegedlele izinsizi zabo.*

(Gegedla: So to you what is it that we must gnaw at, we Gegedlas. There are many people who want Gegedla to gnaw at their problems).

Ntuli uses animalization in this excerpt. Gegedla is portrayed as a rat which gnaws at or eats away other people’s problems. This means Gegedla has the potential to solve other people’s problems.
Mkhwanazi was at Khumalo’s home for counselling on certain issues. Khumalo discussed Mkhwanazi’s problems until very late. Because it is already too late Mkhwanazi says the following in *Isivumelwano*, Episode 19 page 6:

124. **Mkhwanazi:** Uma nginezukuhlupha bengizosale sengicela nje ukuba ngifih/e ikhanda.

(Mkhwanazi: If I would not cause a problem I would ask to sleep.

*Ukufihla ikhanda* literally means to hide the head, but this actually means to sleep.

Khumalo discusses Thembisile’s problems with Hadebe. Hadebe says the following to Khumalo in *Isivumelwano*, Episode 33 page 6:

125. **Hadebe:** Singasazi-ke uma eseqhamuka namanye amangwevu engwijikhwebu.

(Hadebe: We do not know when she comes up with unexpected difficulties).

*Amangwevu engwijikhwebu* literally means upward blow turn which actually refers to unexpected difficult turn.

Some people are observing the behaviour of Johannes. One of the old women describes the young women who visit Johannes in *Isivumelwano*, Episode 37 page 5 as follows:

126. **Isalukazi:** Kuba namuhla kufika imizwayibana, kuyasa kufika usondonzima, kuyasa kufika uqhududwana, kuyasa kufika umkhovana omazinywana azikhunku!

(Old Woman: Today comes a young woman with small legs, tomorrow comes the fabulous monster, the following day comes the thin woman and the other day comes a small dwarf with short teeth).
The abovementioned are derogatory terms which describe various types of young women who visits Johannes. *Imizwayibana* (small toe-tips), *usondonzima* (fabulous monster), *uhududwana* (thin woman) and *umkhovana omazinywana azikhunku* (small dwarf with short teeth) are all derogatory when referring to human beings.

6.6.1.2 Interlarding

Language is bound up with the culture it serves. With the spread of European civilization people started to mix speech or writing of Zulu with foreign phrases. In *Isivumelwano* this is observed when characters like Nancy, Sithandwa and Dalton speak.

**Nancy**

When Nancy talks Zulu she mixes it with some English phrases like, "nothing at all", "no strings attached", "I am sorry" and "I wish to remain anonymous". This interlarding depicts Nancy as a civilized urban woman.

**Sithandwa**

Sithandwa mixes her Zulu language with English words such as, "Mother", "nurse" and "Nanny". Sometimes when Sithandwa speaks she uses the combination of these words, for example "mother-nanny", "nurse-nanny" and "Mother-nurse-nanny". This interlarding shows us that Sithandwa is an educated person, as we are told that she is waiting for a nursing call.

**Dalton**

When Dalton speaks, he uses borrowed words like, "praktize", "praktiza" and "bemprefetha". Dalton mixes Zulu with English in the following instances. When something is bad he calls it "blind" and when good he calls it "smart". He further uses in his conversation English words like "rhythm", "connection", "grand",
“steady”, “clown”, “instrument” and “progressive”. The use of such words portrays Dalton as a civilized person.

Ntuli uses the device of interlarding very well in his radio trilogy. His main aim is to show that people like Nancy, Sithandwa and Dalton are civilized and educated people. Such people codeswitch when they speak.

6.6.1.3 Repetition of expressions, words and phrases

One of the most prominent stylistic features in the radio trilogy of Ntuli is the repetition of certain expressions, words and phrases. However, it is interesting to note that words like Isivumelwano (agreement) recurs so frequently in Ntuli’s work.

Repetition means the act of repeating, or something repeated. Repetition is explained in Hodgson (1988: 317) as:

Recurrence; using or doing something more than once. An important formal component of drama where the repeating of a word, phrase, action, sound, grouping, gesture or situation has a variety of functions.

In this radio trilogy there is a repetition of expression, words and phrases.

6.6.1.4 Parallelism

Parallelism is a form of repetition commonly found in traditional Nguni praise-poetry. Although this is not praise-poetry, parallelisms abound in Ntuli’s trilogy.

As defined by Yelland et al. (1980: 137), parallelism is:

Balancing one statement against another in clauses or phrases of similar length and grammatical structure so
as to make a pattern of sound and sense that has a pleasing, if sometimes artificial, effect. The ideas expressed in the statements are generally balanced by similarity or contrast.

We must hasten to point out that balancing the balancing of one unit in the first member with another in a succeeding member, and not repetition, is the main characteristic of parallelism. An example of parallelism in Isivumelwano Episode 2 page 2 is the following:

127. *Thembisile:* *Uma lo m'ebeni kuyimpilo ephelele kwena, kimina kuyimpilo eyisigece.*

*(Thembisile: If this work is a complete life to you, to me it is an incomplete life).*

The above excerpt is a parallelism by contradiction where Ntuli (1984: 191) comments as follows:

A more interesting type of parallelism is where some units balance each other by contradiction. The contradiction may be in antonyms or in the general sense of the statements.

6.6.1.5 Frequency

According to Genette (1988: 38), narrative frequency refers to the various forms of repetition in the occurrence of events and in their narration or presentation in the text. Frequency can be divided into two types namely singulative and iterative.

6.6.1.6 Singulative

This is where one fact is rendered by one segment of narration:
This is a normal way of speaking used by various dramatis personae in this radio trilogy.

6.6.1.7 Iterative

This has a multiplication of either the facts (the frequencies) or the segments which reflect a single fact.

6.6.1.8 Synthesis

This is the term used for the repeated facts. This occurs when many facts are done by one segment.

Khumalo, for instance in *Isivumelwano*, Episode 2 page 1 says the following to Thembisile:

128. **Khumalo:** Sengizwile. *Usuphindaphinde kaningi, okusho ukuthi uyayazi le nto oyishoyo.*

(Khumalo: I have heard. You have repeated several times, it means you know what you say).

What Thembisile has repeated several times (*Usuphindaphinde kaningi*) is the fact that she is tired of the life they are living (*sengikhathele yile mpilo esiyiphilayo*). The narration does not tell us how many times Thembisile repeated this, but we understand perfectly well that she said it over and over again.
6.6.1.9 Dilatation

This is the opposite of synthesis. A single fact is expressed by repeated segments of language.

The same matter is described in different ways, or is seen from different angles in a narration. Dilatation is incidentally typically African. Thembisile expresses her dissatisfaction of the life of being a church minister’s wife in *Isivumelwano*, Episode 1 page 6 as follows:

129. Thembisile: Ngeningene empilweni egcwele izibopho; impilo lapho umuntu kumele ukuba ahlale ezenza ongcwele: impilo lapho umuntu ebiyelwe khona engeke akusho athanda ukukusho; impilo lapho umuntu angeke aya lapho ethanda ukuya khona. Baba, namuhla yilanga lokuba ngisho ngokusobala ukuthi sengikhathele yileyo mpilo:

This repetition emphasizes the fact that Thembisile is really fed up with this life. Khumalo commands Thembisile to keep quiet because he is not pretending when he says he has been called to such a work. Thembisile in *Isivumelwano*, Episode 3 page 3 replies as follows:


Thembisile emphasizes to Khumalo that she is not pretending when she says she is leaving him. Thembisile no longer respects Khumalo. She has left home without
Khumalo’s permission and visited Nancy. When she comes back she is drunk. Khumalo reprimands her in *Isivumelwano*, Episode 28 page 5 as follows:


There is conflict between Thembisile and Khumalo about the letter which was written by Hlengiwe. Khumalo is fed up about this frightening which is done by Thembisile. Khumalo in *Isivumelwano*, Episode 29 page 2 ultimately says the following:

emaphepheni. Uma uthanda uhambe uyoyifunda esoniweni ngenkathi ngishumayela. Anginandaba!

When Khumalo discusses the rude behaviour of Thembisile with Hadebe, the reply from Hadebe Isivumelwano, Episode 29 page 6 is the following:

133. *Hadebe:* Isibindi sokuba edelele kanjena-ke sivela ekuthini akasenandaba noma kungamonakalela lapha akhaya, kukhona indawo engcono. Akasenandaba nezingane, akasenandaba nave, akasenandaba nehlazo.

Thembisile is no longer respectful. She does not respect Mongameli when she asks her to destroy the letter. Mongameli in Isivumelwano, Episode 31 page 5 says the following:


Mongameli uses a metaphor to warn Thembisile that her conflict with Khumalo is going to affect Mongameli as well as Christians who are already weak. Thembisile neglects that warning. The following excerpt emphasizes that Thembisile has already deserted Khumalo in Isivumelwano, Episode 35 page 1:


Some days pass with Thembisile absent from home. Khumalo is afraid that he may be excommunicated from the church. In Isivumelwano, Episode 36 page 1, Khumalo says the following:
Khumalo is aware that his excommunication from the church will have a negative effect on him.

6.6.1.10 Imagery

Imagery is one of the most important aspects of a playwright's literary style. It is one of those techniques that he employs to enhance the communication of his thoughts and to stay in contact with his reader or listener. Imagery is part of a larger aspect known as diction already dealt with above. Explaining the concept imagery Cuddon (1976: 322) says:

Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, state of mind and any sensory or extra-sensory experience.

The concept imagery is further defined by Abrams (1993: 86) in this manner:

"Imagery" (that is “images” taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature whether by literal description, by allusion, or in the analogues (the vehicles) used in its similes and metaphors.

Serudu (1993: 134) maintains that images serve frequently as a means of conveying an atmosphere appropriate to the main elements of a story, namely plot, character and theme. As Maxwell-Mahon (1984: 58) relevantly points out, images can either be literal or figurative.

In this discussion of imagery in this radio drama of D.B.Z. Ntuli, figurative imagery
will be the main point of focus. As it is generally held that the four main forms of figurative imagery are simile, metaphor, personification and symbolism, our attention in this exposition will thus be confined to these.

6.6.1.11 Simile

Roberts (1995: 116) explains a simile as follows:

A simile (the “showing of similarity or oneness”) utilizes similarity to carry out the explanation. A simile is introduced by “like” with nouns and “as” (also “as if” and “as though” with clauses.

Like other forms of imagery, a simile helps concretize abstract concepts and experiences. It may be used to describe such concepts and experiences as appearance, sound, manner, size, degree and number, for example in Isivumelwano, Episode 1 page 6:

137. *Thembisile:* Baba, nave uyazi ukuthi ngizame kanjani yonke le minyaka. Kodwa ngiyaxolisa ukusho ukuthi yonke leyo minyaka *ibifana* nesihogo uqobo ngoba ...

(*Thembisile:* Father, you also know that I have tried all these years. But I am sorry to say all those years were like a real hell because ...)

Celiwe mentions the following to Thembisile *Isivumelwano*, Episode 15 page 2 about Khumalo:

138. *Celiwe:* *Okusengqoka* ukuthi nave umazi kahle uKhumalo ukuthi uqonde *njengo* lomkhonto.

(*Celiwe:* What is important is that you know Khumalo very well that he is straight like a handle of a spear)

In *Isivumelwano*, Episode 16 page 2, MaBhengu is talking to her daughter Hlengiwe
about the life of Khumalo:

Hadebe gives advises to Khumalo about Thembisile. In *Isivumelwano*, Episode 24 page 5 he says the following:

139. *Hadebe:* Lowo muntu useyingozi njengenyoka evinjezelwe emgodini.

(Hadebe: That person is now dangerous like the snake which is blockaded in the hole).

6.6.1.12 **Metaphor**

Cudden (1976: 391) defines metaphor as follows:

A figure of speech in which one thing is described in terms of another.

Metaphor is further described by Roberts (1995: 116) as:

A figurative language that describes something as though it actually were something else, thereby enhancing understanding and insight.

Hodgson (1988: 215) explains metaphor as:

A figure of speech which compares two dissimilar things and implies that they are identical because they share one or more characteristics.

This is a metaphor because Khumalo uses the word *eyokwalusa* (herding) instead of watch over or guard the Christians, as if Christians are cattle. When Thembisile continues to tell Khumalo that she is tied of the life of being a wife of the church minister, Khumalo in *Isivumelwano*, Episode 2 page 1 has the following answer:
Khumalo: Umuntu ukhula efisa ukuba yinto ethile, kodwa ekukhuleni kwakhe kufike izikhukhula zikhukhukhule konke lokho abekaufisa, kuvele okusha, kokunye aze enze into ayengacabangi ukuthi angayenza.

(Khumalo: A person grows and wishes to be something else, but at the stage of growing the floods comes and sweep away all that he previously wished and new things emerge, sometimes even doing something he was not thinking that he would do).

Izikhukhula (floods) are metaphorical here and it means the problems and obstacles. Khumalo realizes that there are some problems which have crop up at his home and he prays in Isivumelwano, Episode 2 page 5 as follows:

141. Khumalo: Ngabe lesi sihlava sifakwa yini emzini wami? Baba, uyayibona impethu efuna ukwunukubeza manje lo msebenzi?

(Khumalo: What is the cause of this mielie-grub at my home? Father, do you see this maggot which wants to slander this work now?)

(Isivumelwano, Episode 2 page 5)

The isihlava (mielie-grub) and impethu (maggot) are both the agents of destruction. Khumalo in this case refers to all devilish deeds by Thembisile which may jeopardize his work as a minister. Hadebe also mentions to Khumalo that it will be difficult to advise MaButhelezi because she is the person who counsels families with problems. In Isivumelwano, Episode 4 page 2 Hadebe says the following:

142. Hadebe: UMaButhelezi nguyenza okade eluleka abantu, ezama ukuba nemizi esinezimfa ayibumbe.

(Hadebe: MaButhelezi is the person who has been advising people, also trying to mend the families with cracks.

Imizi esinezimfa (families with cracks) refer to those families which have problems.
Hadebe also reiterates the image of *impethu* (maggot) which Khumalo has already mentioned.

Celiwe in *Isivumelwano*, Episode 5 page 2 tells Thembisile that *ungenwa umoya wezikhova* (possessed by the spirit of owls). In Zulu an owl is a bad omen, therefore when Thembisile is possessed by the spirit of owls it means she is now demoniac. Celiwe further requests Thembisile to go and apologize to Khumalo because if she is not doing that the following will happen:

143. **Celiwe:** ... zizofika izinkozi ziwuhlwithe umendwana lo.

   *(Celiwe: ... the eagles will come and snatch this marriage).*

Khumalo in *Isivumelwano*, Episode 5 page 3 further uses the metaphor of *izimfa* (cracks) and also says the following to Thembisile:

144. **Khumalo:** Ngiyabonga-ke uma wazi ukuthi ifindo /ethu a/ika.xegi ngalutho.

   *(Khumalo: I thank you if you know that nothing has made our knot to be loose).*

MaBhengu is also aware that Khumalo’s home has a crack (unofa). Khumalo tells Thembisile in *Isivumelwano*, Episode 12 page 2 that people are aware that there is conflict at their home:

145. **Khumalo:** Ngisho isenzo sakho sokuba udale ufa emshadweni wethu, ufa oselebonwa yizwe lonke.

   *(Khumalo: I am referring to your deed of causing a crack to our marriage, a crack which is seen by everybody).*

Khumalo continues to emphasize the metaphor of *impethu* (maggot) when he talks
with Mongameli:

146. Khumalo: Kimi kuze kube sengathi yimpethu nje ezivelela ngaphakathi kumuntu.

(Khumalo: To me it seems as if it is just a maggot which emerges from the inside of a person).

Khumalo tells Mongameli that this is Thembisile’s bad behaviour and nobody has influenced her to behave like this. Khumalo’s prayer in Isivumelwano, Episode 28 page 2 is full of metaphors:


(Khumalo: Although there is a mist which is caused by loosing hope I trust that you will remove it. When I see the home you gave to me crashes in my hands because of a maggot which has entered into it, I ask you to give me a plan. I humble ask you to extinguish the intense heat which I experience inside my heart. What I ask most is that those souls which you have converted must not be lost because of the maggot which has entered my home.

Inkungu (mist) is something which inhibits vision. Ikhoza (intense heat) and impethu (maggot) are metaphors which refer to problems.

6.6.1.13 Personification

Abrams (1993 : 69) defines personification as:
Another figure related to metaphor is personification, or in the Greek term, prosopopoeia, in which either an inanimate object or an abstract concept is spoken as though it were endowed with life or with human attributes or feelings.

Personification is seldom used in Isivumelwano. Mongameli talks with Khumalo in Isivumelwano, Episode 21 page 1 as follows:

148. **Mongameli**: Yikho nje ukuguga okuzwakalayo ukuthi sekuyangqongqoza emnyango, kulapho ngeke ngakuvulela mina.

(Mongameli: It is only growing old which I feel that it is knocking at the door, whereas I will not open the door for it).

### 6.6.1.14 Symbolism

Roberts (1995: 126) defines symbolism as follows:

Symbolism is derived from the Greek word meaning “to throw together” (syn, together, and ballein, to throw). A symbol creates a direct meaningful equation between, (1) a specific object, scene, character, or action and (2) ideas, values, persons, or ways of life.

Nancy, Thembisile and Johannes are talking about, “UKhoz ‘olumaphiko” (The eagle with many wings) which is the name of Johannes’ s car in Isivumelwano, Episode 17 page 4:


(Nancy: No, can you know the affairs of Johannes
T.B.? These days he fetches the spares and repairs his car which he praises as “an eagle with many wings”. He likes his car.

_Thembisile:_ Bala bo, inegama - uKhoz' olumaphiko. Nangempela imaphikophiko, ungathi izondiza bo!

(Thembisile: Really, it has a name - the eagle with many wings. Really it has a lot of wings, it seems as if it is going to fly!)

_Johannes:_ Yebo-ke. Angikwazi nakuxhawula-ke izandla zigcwele amafutha, ngizama ukuba ngivuse uKhoz' olumaphiko, ngisho le moto yami, ukuze luthi ukundiza kancane.

(Johannes: Hello. I cannot even shake hands, my hands are oily, I am trying to repair the Eagle with many wings, I am referring to my car so that it can fly a little bit).

The name of Johannes's car is _Ukhoz' olumaphiko_ (The Eagle with many wings). The eagle is a big bird and its prey is _itshele_ (a chicken). The eagle symbolizes Johannes himself. It is obvious that the eagle will snatch the chicken which is Thembisile at Khumalo's home. This happens when Thembisile falls in love with Johannes. The symbol of an eagle dominates _Isivumelwano_, until the car crashes and Thembisile is injured and her right arm amputated.

6.6.1.15 **Figurative language**

Another important aspect that makes the listener participate fully in a literary work, more than in the experiencing of the different images, is the use of figurative or metaphorical language. Figurative language makes the difference between dull, lifeless radio drama and sparkling, imaginative radio drama; between drama that only partially communicates and drama that communicates exactly, efficiently and effectively. It entails the effective use of figures of speech. There are countless kinds of figures of speech. When examining the speech of various characters one should pay particular attention to figures of speech such as metonymy, humour,
irony, extended metaphor and ideophone.

(a) Metonymy

According to Cuddon (1976 : 394) metonymy is defined as:

A figure of speech in which the name of an attribute or a thing is substituted for the thing itself, for example ‘the crown’ for the monarchy.

Wales (1989 : 297) is of the opinion that the word metonymy is:

From Greek “name change”, a rhetorical figure or trope by which the name of a referent is replaced by the name of an attribute, or of an entity related in some semantic way.

Khumalo in *Isivumelwano*, Episode 1 page 1 is thankful to the Lord that there is progress in his work as a clergyman and also happy to have a supportive woman:

150. *Khumalo:* Inkosi ngiyibonga ngoba yangipha ubambo oluhle oluvinisele nganoma iyiphi indlela ukuqhubela phambili umsebenzi onje.

(Khumalo: I thank the Lord because he gave me a good rib which is prepared by any means to promote such a work).

The word rib is an example of a metonymy and refers to a wife. Another example of metonymy is found in *Isivumelwano*, Episode 17 page 5 where Johannes threatens to kill anybody who beats Thembisile:

151. *Johannes:* Lowo muntu ongashaya wena nkosazana, ngingavele ngimfaka inkhulu ukuba nje.

(Johannes: I can shoot a person who beats you, Lady).
To put a bullet on the head refers on shooting a person in the head.

The two women are gossiping about Thembisile’s dress code as the wife of a church minister. The second woman comments as follows in *Isivumelwano*, Episode 27 page 5:

152. *Nkosikazi-2*: *Bathena-ke babone kahle ukuthi namuhla ubengafake zona lezi zezinqulu, kodwa ubefake amabhulukwe* ...

(Woman - 2: They say they have seen very well that today she was not wearing the one for the hips but she was wearing trousers.

*Lezi zezinqulu* (the one for the hips) is an example of metonymy which refers to the mini dress. Khumalo is consulted by Mr and Mrs Mkhwanazi for counselling. Mkhwanazi in *Isivumelwano*, Episode 35 pages 1-2 says the following to Khumalo:

153. *Mkhwanazi*: *Into engakumangalisa-ke ukuthi namuhla bekubhoke yena lona wakwami wesibhuda ethi* ...

(Mkhwanazi: What can surprise you is that today the one who was serious is my red ochre person who says...)

*Nkk. Mkhwanazi*: *Hhayi, isibhuda phelo. Angisatisifaki, he-he!*

(Mrs Mkhwanazi: No, the red ochre really I no longer use it, he-he!)

*Mkhwanazi*: (EHLEKA) *Hhayi, bo, bengiqonde ukuthi lona wami wesikhethi, kwase kushelela ulimi.*

(Mkhwanazi: (LAUGHING) Stop that! I was meaning my skirt person, and there was a slip of the tongue).

Both the words, *isibhuda* (red ochre) and *isikhethi* (skirt) refer to a woman.
Humour

Cuddon (1976: 314) mentions that the word humour is:

Associated with laughter and is being used in contradistinction to wit.

Khumalo is worried about the behaviour of Thembisile. Hadebe does not take this seriously in Isivumelwano, Episode 4 page 3 and says the following:


   **(Hadebe): (LAUGHING)** Move away, do you think you are strong? When it is suspected that your rivals are testing you, you become agitated like an old man rejected by his old woman).

Khumalo is worried about R100-00 which is the money for the church which he gave to Thembisile. Mongameli realises this in Isivumelwano, Episode 8 page 3 and says the following:


   **(President): (LAUGHING)** He-he-he! I was right if I say that you are agitated like a minister who has used the money for the church. It does not matter if you did not buy dagga trying to make a profit because the money for the church is too little).

In Isivumelwano, Episode 22 page 5, Khumalo is not happy to be at Hlengiwe’s home. Hlengiwe realises that and says the following to Khumalo:

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Hlengiwe: It would be better if you stayed at his home because you are not at all happy here at home. It is as if a person is at cannibal’s home found in folktales.

Thembisile tells Mongameli that she sees that she is a disturbance to Khumalo’s work. Mongameli in *Isivumelwano*, Episode 23 page 6 answers as follows:

Mongameli: Hawu, kanti usuyisiphazamiso wena emsebenzini kaKhumalo? (NGOKUHLEKA) Kumele ngithathe uswazi ngikuphundalaphundle izithwana lezi...

(President: Oh, you are now a distraction to Khumalo? (LAUGHING) I must take a switch and beat your small legs ...)

In *Isivumelwano*, Episode 33 page 3 Hadebe is prepared to accompany Khumalo to Hlengiwe’s home to inquire about the letter which Hlengiwe wrote. Hadebe says:

Hadebe: Akusenamsebenzi noma bangabakhona abasibonayo siyongena khona. (NGOKUHLEKA) Phela sebezosho bathi ngiyokukhongela khona ...

(Hadebe: It does not matter even if certain people can see us entering there. (LAUGHING). They will say I am going to negotiate marriage on your behalf ...)

Mkhwanazi’s name is Gwinyamasi and amuses Khumalo. Mrs Mkhwanazi says she was attracted by this name and therefore married Mkhwanazi. She further comments in *Isivumelwano*, Episode 35 page 3 as follows:

Nkk. Mkhwanazi: Kodwa-ke ngiye ngithi mina lingcono kunamagama angezwakali ukuthi asho ukuthini njengo Goneliyase nokunye. (BAHLEKE)
(Mrs Mkhwanazi: But I usually say this one is better than those who are meaningless like Gonelias and others. (THEY LAUGH).

Celiwe in *Isivumelwano*, Episode 37 page 5 is asking the old woman whether Thembisile has not come to Johannes's place. The old woman replies as follows:


Old Woman: Do you think I remember names, I hear Sarafina, Roseline, Tofothina and many others).

(c) **Irony**

Abrams (1993: 97) defines irony as:

A statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation.

The abovementioned is known as verbal irony because the dramatis personae 'say one thing and mean another'. The speaker establishes complicity with the person who is able to understand, and at the same time deceives the person who accepts the surface meaning. This has obvious implications for drama, where words spoken can be interpreted differently depending on whether listeners, are aware of the hidden secret or not.

Celiwe in *Isivumelwano*, Episode 4 page 4 says the following to Thembisile:

161. Celiwe: Ehhene. Wena, ungumqemane. Futhi indlela ophila ngayo ikwenza uvizwe sengathi undiza
Celiwe actually says the opposite because she is aware that Thembisile is not happy about Khumalo. In *Isivumelwano*, Episode 6 page 1 Thembisile requests the following amount of money from Khumalo:

162. **Thembisile**: *Ngiyacela Baba, angisho ukuthi ngiyafuna. Bekungaba yinto encane nje. Amarandi ayikhulu nje kaphela.*

(Thembisile: I humble request you Father, and I do not demand. It may be only a small amount. Only one hundred rands).

Thembisile is aware that during those years R100 was a large amount and this is therefore ironical. Thembisile has given Khumalo an old bible on his plate instead of food. She has also not ironed Khumalo's clothes. When Khumalo in *Isivumelwano*, Episode 12 page 3 asks Thembisile about this she says she was playing. In actual fact she did that deliberately to jeopardize Khumalo's work.

(d) **Extended metaphor**

Hasley and Friedman (1984: 695) offers this definition of an extended or sustained metaphor:

A sustained metaphor is a metaphor that is extended over several lines or even for an entire work.

Extended metaphors in Ntuli's work are numerous. Celiwe accuses Thembisile for ill-treating Khumalo *Isivumelwano*, Episode 4 page 5 and says the following:

163. **Celiwe**: *Bathi ilanga uma belike laphuma sekusho*
ukuthi nakanjani okulandela lapho ukushona kwalo. Kanjalo nembalu uma ike yaqala ukuqhakaza okulandela lapho ukubuna kwayo.

(Celiwe: They say when the sun rises what is definitely going to follow is sunset. It is the same when the sun blossoms what follows is its withering).

This extended metaphor means there were some happy days of Khumalo and Thembisile which have now come to an end.

(e) Ideophone

Doke (1927: 255) defines ideophone as:

A word, often onomatopoeic, which describes a predicate in respect to manner, colour, sound or action.

Ntuli uses numerous ideophones in his trilogy with a purpose of enriching the language used. One encounters MaBhengu using an ideophone with a reduplicated stem when accusing her daughter Hlengiwe of not seizing the opportunity to be the next wife of Khumalo in Isivumelwano, Episode 22 page 2:

164. **MaBhengu:** Uthi klifiklifi! ini yona? Uma livela ithuba lokuba uye kwaKhumalo ungaliyeka yini Hlengiwe? Ungaliyeka?

(MaBhengu: What are you speaking? If the opportunity provides itself that you marry Khumalo can you leave it Hlengiwe? Can you leave it).

In Isivumelwano, Episode 27 page 4 Khumalo collapses when busy preaching. This was caused by a big ear which took Thembisile when he was busy with his sermon. One of the Christians Mrs Mkhwanazi described what happens as follows:

165. **Nkk. Mkhwanazi:** Sithi sisalalele umuntu
usephekelwe ngumoya! Uyasuka laapho khilikithi!

(Mrs Mkhwanazi: While we were listening his breath was exhausted and he fell down).

6.6.1.16 The usage of proverbs in Isivumelwano

The use of proverbs is part and parcel of a playwright's verbal competence. Stemming from the collective verbal inheritance of his nation, they are used by him as a channel to maintain and intensify his ongoing contact with his listener. Guma (1967: 66) says:

A proverb is a pithy sentence with a general bearing on life. It serves to express "some homely truth" or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

The following are various proverbs which are used in Isivumelwano.

- Kunhlanga zimuka nomoya (It is dry stalk blown by the wind).
  (Isivumelwano, Episode 6 page 1)
  This means you cannot do anything to solve the problem. The narrator explains that Khumalo tries to restore order at his home but there is no solution.

- Injobo ithungelwa ebandla (The front covering attire is being made at the assembly of men).
  (Isivumelwano, Episode 6 page 3)
  This means a person seeks advice from many people. Khumalo discusses Thembisile’s problem with Hadebe. Hadebe together with other reliable men give advices to Khumalo.

- Ithemba alibulali (Hope does not kill).
This means that you do not despair when you have hope. Thembisile’s friend Celiwe talks with MaBhengu who is the mother of Khumalo’s ex-lover Hlengiwe. MaBhengu tells Celiwe that Khumalo visited their home and she still calls him her son-in-law. The proverb is also spoken by Thembisile as well as Hadebe in this drama.

* Lapho amanzi ake ama khona ayobuye ame (Where the water has stood it will still stand again).

This means you may fall in love again with a person who was once your lover. Celiwe talks with MaBhengu and tells her that there is a possibility that Khumalo and Hlengiwe may love each other again.

* Ingwe idla ngamabala (The tiger is loved because of its colours).

MaBhengu advises her daughter Hlengiwe to be good to Khumalo by writing a letter and sending his book to him.

* Umendo awuthunya elwa gundane (You cannot send a mouse to marriage).

This means that you do not know what will happen to your marriage in future. Celiwe advises Thembisile who says Khumalo cannot say he is a man, he is also a human being. Celiwe opposes Thembisile when she says the opposite of this proverb. Celiwe says Thembisile has sent a mouse to a marriage (wawuthumela igundane).

* Icalalambula ingubo lingene (The case opens the blanket and enter inside)

Mongameli mentions that he has now committed the case to Khumalo. He mentions that Thembisile was at his home until very late and was forced to
sleep there.

6.6.1.17 The usage of idioms in *Isivumelwano*

Idioms are embellishments of a playwright’s language. They serve to heighten and to typify a particular playwright’s language usage. They lift the literary work above the plane of dull imitativeness. Ntuli uses idioms very judiciously. It should, however, be noted that idioms are not only decorative devices in a playwright’s style but also serve to establish the milieu of the work in which they are used. They help to highlight the traits of characters. The idiom is described by Guma (1967: 66) as:

> A characteristic indigenous expression whose meaning cannot be ordinarily deduced or inferred from a knowledge of the individual words that make it up.

This is what Ntuli tries to do in his radio trilogy when he uses idioms and other familiar fixed expressions. In order to appreciate fully the manner in which he uses idiomatic expressions, we found it convenient to divide them into the following categories:

(a) Idioms based on plant life.
(b) Idioms based on parts of the body.
(c) Idioms based on miscellaneous things.

In *Isivumelwano* idioms can be categorized as follows:

(a) **Idioms based on plant life**

*Ukushaya utshani* (To beat the grass).

(*Isivumelwano*, Episode 9 page 3)

This means to go. Hadebe advises Khumalo that if he does not want to leave the work of being a minister, Thembisile may go and leave him.
• *Ilangabi lotshani* (The flame of fire caused by grass).
  *(Isivumelwano, Episode 36 page 2)*
  This means something which is ephemeral. The women are gossiping about the bad behaviour of Thembisile. They also mention that when she comes to their place she is spiritually strong.

• *Abasiki bebunda* (Those who cut various trees and shrubs).
  *(Isivumelwano, Episode 36 page 4)*
  This means gossipers. Two men are gossiping about the bad behaviour of Thembisile.

(b) **Idioms based on parts of the body**

• *Ukufela phakathi* (To die inside).
  *(Isivumelwano, Episode 8 page 3)*
  This means to keep quiet. Mongameli advises Khumalo that if he experiences difficulties in his work, he must not keep quiet, but must consult him.

• *Ukufaka unyawo* (To put the foot).
  *(Isivumelwano, Episode 9 page 5)*
  This means to reject. Thembisile tells Celiwe that she will reject a person who prevents her from doing what she likes.

• *Ukugeza igilo* (To wash the larynx).
  *(Isivumelwano, Episode 10 page 1)*
  This means to fix a person up. Thembisile blames Khumalo for neglecting her and concentrating on his work. She threatens to fix Khumalo up.

• *Ukuthatha unyawo* (To take the foot).
  *(Isivumelwano, Episode 15 page 2)*
This means to turn over a new leaf. Celiwe appreciates that Thembisile wants to turn and become a better person.

• **Ukukhexa umlomo** (To open the mouth).
  *(Isivumelwano, Episode 16 page 1)*
  This means to stand in amazement and dejection. The narrator says that after a conflict Thembisile left and Khumalo remained amazed and dejected.

• **Ukubamba isamuku** (To muzzle a person).
  *(Isivumelwano, Episode 23 page 5)*
  This means to disallow a person to air her views. Mongameli discusses incessantly about Khumalo and does not allow Thembisile to mention her opinions.

• **Ukwelula amadolo** (To straighten the knees).
  *(Isivumelwano, Episode 25 page 4)*
  This means to walk. When Khumalo asks Thembisile where she is going to, she replied that she is just walking.

• **Ukukwephu/a ulimi** (To break your tongue).
  *(Isivumelwano, Episode 30 page 6)*
  This means to interrupt. Mongameli tries to solve the conflict between Khumalo and Thembisile. He tells Thembisile that it is still his chance to speak and must not interrupt him.

• **Esegaqa ngamadolo** (Crawling on knees).
  *(Isivumelwano, Episode 36 page 4)*
  This means to humble yourself. Two men are gossiping that Thembisile will come back from her sojourn and humble herself for forgiveness.

• **Ubambo lwakhe** (His rib).
(Isivumelwano, Episode 38 page 1)
This means his wife. The woman is gossiping that the problem is with Khumalo’s wife.

• *Ukungena emlonyeni* (To enter into ones mouth).
  This means to interrupt. Hadebe interrupts Mongameli and mentions that the person who may be forgiven is the one who ask for forgiveness.

(c) **Idioms based on miscellaneous things**

• *Soyicela ivuthiwe* (We will ask for it when it is well cooked).
  (Isivumelwano, Episode 9 page 5)
  This means we shall see when it happens. Celiwe says to Thembisile that she will see when she rejects Khumalo.

• *Uvovo liyakhipha* (The strainer which does not strain well).
  (Isivumelwano, Episode 13 page 4)
  This means a person who is a liar. MaBhengu is not sure whether Celiwe is also a liar.

• *Ukutshela ingcaca* (To tell clearly).
  (Isivumelwano, Episode 14 page 2)
  This means to tell a person clearly. Hadebe tells Khumalo clearly that it was wrong to visit Hlengiwe because Thembisile would not like it.

• *Ukudala inxeba* (To cause the wound).
  (Isivumelwano, Episode 14 page 3)
  This means to cause trouble. Hadebe tells Khumalo that he has caused trouble by beating Thembisile.

• *Ukugwinya itshe* (To swallow a stone).
This means to forget. Hlengiwe tells her mother MaBhengu that she wants to forget Khumalo.

- **Okushaya amanzi** (Something which beats the water).

This means there is something wrong. Khumalo tells Mongameli that he suspects that Hlengiwe has written something wrong in the letter.

- **Ukulahla ithemba** (To loose hope).

This means to give up. Hlengiwe explains to Hadebe that she wrote in the letter that Khumalo must not give up and loose hope.

- **Ukushaywa umoya** (To be beaten by air).

This means to take a walk. Thembisile tells Nancy that she has taken a walk and decided to visit her.

- **Ukuba yimpi** (To be an army).

This means to be angry. Thembisile becomes angry when Nancy tells her that she is a Christian (a person of the church).

- **Ukushaywa umhlaba** (To be beaten by earth).

This means that things have turned against you. Hadebe tells Khumalo that things have turned against Thembisile.

- **Ukunqumela ogodweni** (To cut someone on the log).
This means to be harsh against somebody. Hadebe consoles Khumalo that Mongameli and the Management Church Committee will not be strict against him when they take their decision.

6.6.1.18 Biblical allusions

By biblical allusions is meant the indirect reference made by the playwright to certain passages, sentences or phrases in the Bible. In this radio drama, Ntuli makes frequent allusions to certain texts in the Bible.

Thembisile says the following to Khumalo:

166. Thembisile: Bengithi uzozama ukuzila izinsuku ezingamashumi amane ungadli ukuze uthole amandla.

(Thembisile: I thought you would try to fast for forty days without food so that you could gain power).

The abovementioned excerpt is an allusion to verses of Matthew (4:2-3):

After fasting forty days and forty nights, he was hungry. The tempter came to him and said, "If you are the Son of God, tell these stones to become bread".

Khumalo is portrayed by Thembisile as a person who resembles Jesus. Thembisile puts herself in the position of a tempter or a devil because she tempts Khumalo.

Khumalo prays before he conducts a sermon in Isivumelwano, Episode 10 page 5 as follows:

(Khumalo: I request mostly that when this sermon converts your people you should not leave me out; should not leave the wife which you gave me, but must also be converted to enter into your ship).

The aforementioned extract is an allusion of Genesis (7 : 1) where we read as follows:

The Lord then said to Noah, “Go into the ark, you and your whole family, because I have found you righteous in this generation”.

The word emkhunjini (at the ship or ark) is metaphorically used to depict the Kingdom of God.

After Thembisile neglected people at home she says the following to Khumalo in Isivumelwano, Episode 26 page 5:

168. Thembisile: Ngaleso sikhathi ngangiye ngenzise: kanti-ke ngizoze ngikhanyelwe ukuthi ubufarisi abusizi muntu.

(Thembisile: During that time I use to pretend: whereas it becomes clear that to be a Pharisee does not help a person).

This is an allusion to Matthew (23 : 13) where it is said:

“Woe to you, teachers of the law and Pharisees, you hypocrites! You shut the Kingdom of heaven in men’s faces. You yourself do not enter, nor will you let those enter who are trying to.

Jesus condemned the Pharisees for being hypocrites and Thembisile refers this to herself because she pretends like the Pharisees.

6.6.1.19 Influence of folklore on Isivumelwano
(a) **Hlonipha**

Hlonipha is a language of avoidance by women who avoided using the names of their father-in-laws. Some of these names have shifted from Hlonipha and become euphemisms when they are avoided by many people. Thembisile in *Isivumelwano*, Episode 27 page 2 threatens Khumalo to the effect that she will read Hlengiwe’s letter during the church service. She says:

> 169. **Thembisile:** Kuyoba mpisholo ebusweni benkawu ngiqinisile.

(Thembisile: It will be dark at the face of the ape, I am truthful).

This means her action will be a problem for Khumalo. Thembisile respects her forefather Mnyamana and she uses *mpisholo* instead of *mnyama*.

(b) **Folksongs**

These are types of songs which have grown up among country people as an important part of their way of living. Usually the composers of such songs are in the communities. After Thembisile has visited Nancy and Johannes on Sunday the 20\textsuperscript{th}, she returns home drunk and sings the following two folksongs in *Isivumelwano*, Episode 28 page 1:

> 170. **Thuthumela Selina**
> **Thuthumela Sthandwa sami**

(Tremble Selina
Tremble my lover).

Thembisile is being ironical here. The song is about trembling or shivering with fear. Thembisile is sending a message to Khumalo that he must be shocked and terrified because she is drunk. Thembisile further sings the following folksong:
This song degrades Khumalo in that he must go to a precipice or cliff like an animal because Thembisile is leaving. The men like Johannes and others have taken Khumalo’s wife and Khumalo is now like an animal which stays in a hole.

(c) Clan praises

Thembisile further calls herself by a clan praise *okaMnyamana kaNgqengelele* instead of the surname *Buthelezi*. Liquor has made her a great person.

(d) Folktale

One encounters the influence of a folktale when Mongameli speaks to Khumalo in *Isivumelwano*, Episode 35 page 6 as follows:

172. **Mongameli:** *Sengithi angize ngoba kungenzeka ukuba uyagazinge, awusazi nokuthi uzishela bani ukuthi, “tswi tswi, sengivuthiwe”, he-he!*

(Mongameli: I have decided to come because it can happen that you are being grilled, and you even do not know where to report that “tswi tswi, I am well-cooked”, he-he!)

The phrase, “*tswi tswi, sengivuthiwe* (“tswi tswi, I am well-cooked”) is from a well known folktale entitled: *Unogwaja nesalukazi* (The hare and the old woman). The hare requested the old woman that they must play the game called *uMasiphekaphakane* (cooking one another) when a person feels that the water is
bolling, he must say, "tswi tswi, sengivuthiwe" ("tswi tswi, I am well-cooked"). The game started very well, the hare and the old woman, cooking one another according to turns. Ultimately the hare cooked the old woman properly. In the above excerpt Mongameli comes to support Khumalo from the problems he is experiencing with his wife Thembisile.

6.6.2 An analysis of style in Esivumelwano Esisha
6.6.2.1 The word

When Thembisile prays she says ngimadlakadlaka which means she is a worn-out, tattered person. Thembisile tells Johannes that she wants to go to her home and she is described as eluhlanguhlangu which means that she is now a wild, impetuous person. Johannes says he has worked very hard ukuze ngitendane nawe (so that I may treat you well). Khumalo says Hadebe has been helping him ukuchusha (thread a way through) from problems. This word ukuchusha describes escaping from problems. After receiving the letter from Thembisile, Khumalo wants to gqabulela which means to escape and come quickly to Mongameli to discuss this letter.

Hadebe regards Satan as a snake which is in obhalwini. He uses the word obhalwini instead of emgodini to mean the hole of a snake. Although we have never seen Satan, he is sometimes metaphorically referred to as a snake. Thembisile wants absolution from the church and does not want to do amashutheshuthe which is an ideophone which means to do things secretly. Thembisile delivers a sermon during her absolution and she said that she does not want to tshodisa the sermons. Tshodisa means to make the sermons loose weight. After the sermon some women are gossiping and mention that Thembisile overturned in a car of her ntabaziyadilika which means a lover. Thembisile is not in favour of the place in which they live and they must leave the place of Ekuthandaneni. Thembisile informs Khumalo that if they leave the place the new minister will come and thubula which means to struggle reconstructing the congregation. Hadebe tells Khumalo that they must devise a plan to tell their children Nonhlanhla and Zimbili what happened, because if they are not
told they can *dlubulundela* which means to break away from control and imitate their mother.

Thembisile is pregnant and she overworks herself. Khumalo realizes that Thembisile suffers from pain and *uyancwina* which means to twitter and complain. When Nancy comments about Thembisile’s pregnancy, Thembisile mentions that her stomach is now *umbhavuma* which means it is big. Khumalo consults Zwane to seek advice because *imbebezane* (something unexpected) has happened to him. Khumalo explained everything about the misbehaviour of his wife. Zwane advises Khumalo to forgive his wife.

### 6.6.2.2 Interlarding

The most remarkable interlarding in *Isivumelwano Esisha*, Episode 3 page 4 is the one which one encounters when Johannes repairs his car. Johannes says the following to his sister Nancy:

173. **Johannes:** Ungakhathazeki wena. Awazi lutho ngezimo. Kuningana nje engikuzwayo ukuthi akugculisi. Ngisola i “timing” ukuthi kumele ngiyilungise kancane, kanti ne “generator” lena sengathi kukhona okungalungile kahle kuyo ngoba isuke ingayi “chargi” kahle i “battery”. Uma ngibuka nje ne “carburator” kudingeka ngithi ukuviy...

*(Johannes: You must not worry. You know nothing about cars. There are many things which I feel are unsatisfactory. I suspect that the timing needs to be adjusted a little bit, even the generator seems not to be in order because it does not charge the battery very well. By the look of things even the carburator needs to be ...)*
6.6.2.3 Repetition of expressions, words and phrases

(a) Repetition which reflects social class

The social class in which a character is placed is also often reflected in his or her speech. The repetition of an empty phrase by Mankonkoni indicates that she is an uneducated person. Her comparison of the character of Khumalo with that of Thabethe who passed away is repeated several times in *Isivumelwano Esisha*, Episode 11 page 1:

174. **Mankonkoni:** Ngeke bafike kubafundisi esibaziyo thina, oThabethe. UThabethe akazange ajike noma izinto zilukhuni. Ubungayibona isinxolombisa into yakwabo izibuko iziqhwakelise ekhaleni, amehlo iwaphonse ngaleya ngaphezu kwazo, imamatheke noma kunzima uyizwe ihoshozela ithi, “Sawubona, sawubona mntanani eNkosini”.

(Mankonkoni: They cannot be the same as Thabethe the minister who I knew. Thabethe did not change even under difficult circumstances. You could see him looking attentively, his spectacles sitting high up on the nose, eyes thrown above them, smiling even during difficult times and hear him in a hoarse voice saying “Good morning, good morning my child in Christ”).

(b) Repetition for emphasis

The phrase *Isivumelwano Esisha* (New Agreement) is repeated several times by various dramatis personae. This thematic phrase is repeated by Thembisile, MaMncube and Khumalo. It emphasizes the title of the radio trilogy. Another phrase which is repeated several times is the one by Thembisile in *Isivumelwano Esisha*, Episode 39 page 1:

175. **Thembisile:** (NGELOKUKHALA) Baba, ... lo mntwana ozozalwa ... akusiyyena owakho.
(Thembisile: (CRYING) Father, ... this child to be born ... is not yours).

The same phrase is further repeated as thoughts of Khumalo. There are further repetitions of the thoughts of Khumalo, for example: “yisikhohlakali uThembisile (Thembisile is corrupt”), “hhayi mxolele (no forgive him”) and “ngumbudali uThembisile (Thembisile is a murderer”). Thembisile also on the other side has some repeated thoughts, for example: “zibulele! thath’ intamb’ uzilengise (kill yourself, take the rope and hang yourself”). These repetitions highlight the behaviour of Thembisile. Khumalo shows a great concern and love of his son and repeatedly says the following, “Ndodana yami! (My son!)”

6.6.2.4 Frequency

Frequency refers to the various forms of repetition in the occurrence of events and in their narration or presentation in the text. Under frequency we have iteration which can further be divided into two types namely synthesis and dilatation.

6.6.2.5 Synthesis

This term is used for the repeated facts. It occurs when many facts are handled in one segment. The narrator in Isivumelwano Esisha, Episode 21 page 2 gives us the following information about what Thembisile is doing:


(Narrator: The sun is hot. She has not eaten anything, she moves and enters house after house).

The narration does not tell us exactly how many times Thembisile entered the houses (ephuma engena) but we understand perfectly well that she did it over and over again.
6.6.2.6 Dilatation

This is the opposite of synthesis. A single fact is expressed by repeated segments of language. The same matter is described in different ways, or is seen from different angles in narration. Dilatation is incidentally typically African. The narrator in *Isivumelwano Esisha*, Episode 21 page 3 tells us how Thembisile was walking when visiting homes:


The narrator explains Thembisile’s new habit of running, even when she is pregnant. She uses the spreading of the voice of God as a shield whereas she knows that by this running, she wants to abort the child.

Khumalo is happy that they are expecting a baby. One encounters him in *Isivumelwano*, Episode 24 page 1 praying and thanking God for the child they are expecting and also for the children who have passed at school:

imagery, the use of pictures, figures of speech, or description to evoke action, ideas, objects, or characters.

In this discussion of imagery we will concentrate on the four main forms of figurative imagery which are simile, metaphor, personification and symbolism.

6.6.2.8 Simile

Khumalo and Hadebe visit Thembisile at the hospital where they meet Nancy. Khumalo becomes angry when he sees Nancy. Hadebe thanks Khumalo for behaving well in *Isivumelwano Esisha*, Episode 8 page 2 and states the following:

179. **Hadebe**: Ngiyabonga nje ngoba ukwazile ukuthula uma sengithi thula. Besengibona nje ukuthi awuhukuthule uyabila, amehlo lana esephumele ngaphandle njengawonwabu.

   (Hadebe: I thank you because you managed to keep quiet when I told you to keep quiet. I realized that you were very angry, your eyes bulge out like those of a chameleon).

Mankonkoni in *Isivumelwano Esisha*, Episode 11 page 4 criticizes modern ministers when they sing and avers the following:
180. **Mankonkoni:** *Ukuzwe namaculo nje akhona abawathatha ngamawala sengathi kusemjahweni wamahhashi.*

*(Mankonkoni: Sometimes you hear them singing fast as if it is a horse race).*

Thembisile is a person who is not interested in education. She is not happy when Mongameli tells Khumalo about the opportunity to study overseas. Mongameli in *Isivumelwano Esisha*, Episode 16 page 5 suspects the following:

181. **Mongameli:** *Wesaba ukuthi uhambe okwejuba lika Nowa.*

*(Mongameli: She is afraid that you may go like Noah’s dove).*

6.6.2.9 **Metaphor**

Khumalo is praying that his congregation should survive, in *Isivumelwano Esisha*, Episode 1 page 3:

182. **Khumalo:** *Uyababona abantu bakho Nkosi ebebezama ukukulandela. Nkosi, bazodikibala uma ngempela ngibashiya bengakabi nazingxabo emsebenzini wakho. Nabanye Baba ebebengakakhanyelwa kahle, isibani singacisha uma ngishiya singakabi nelangabi eliqinile.*

*(Khumalo: You see your people Lord who were trying to follow you. Lord, they will be disgusted if I leave them without roots to your work. Also others Father, it was still not clear to them, the lamp can extinguish if I leave before it has a strong flame).*

Nancy metaphorically refers to her brother Johannes as *ibhuhesi* (lion) because of his bad temper. When the doctor hears about Johannes’s car in *Isivumelwano Esisha*, Episode 5 page 4, he refers to cars as follows:
183. **Dokotela:** O! Izimoto ziyasiza, kodwa zibuye zibe yizimamba ezibulala kahublungu.

(Doctor: Oh! The cars are helpful, but sometimes they become *mambas* which kill viciously).

Mongameli in *Isivumelwano Esisha*, Episode 12 page 4 when advising Thembisile and Khumalo says the following:

184. **Mongameli:** Kungenzeka abanye banenzele izihibe ngamabomu beyonde ukwiphazamisa, futhi kwenzekze abanye babe nokuzabalaza okuthile ngoba bethi akakho eningabatshe ka khona.

(Mongameli: It can happen that others may tie slip-knots purposely for you, so that they can disturb you, and it also happens that others may resist because they believe that there is *nothing* that you can tell them).

When Thembisile talks to Khumalo in *Isivumelwano Esisha*, Episode 12 page 5, she still wishes that they should remain at the same place because:

185. **Thembisile:** Ngathemba ukuthi-ke kuyakhanya ukuthi yini ngempela engenza ngingamathele ekuthini ngisafisa ukuba ngihlale isikhashana lapha ngakhe, ngikhande, ngingameke njengamandla engangipha wona iNkosi.

(Thembisile: I hope that it is clear what really makes me stick to the fact that I must remain here for a while building, repairing and mending according to the power which the Lord can afford to give me).

Thembisile is now pregnant, but she wants to abort the child. The doctor in *Isivumelwano Esisha*, Episode 31 page 3 informs Khumalo the danger which can befall those who abort a child:

186. **Dokotela:** Abanye abesifazane balahlekelwa yimiphefumulo yabo bezama ukuba bagquzule isithelo esikhula ngaphakathi kubona.
(Doctor: Other women loose their lives because of trying to remove forcefully the fruit which is inside them).

Thembisile suggests to Khumalo that they must be transferred from the area in which they are working, but does not want to give strong reasons for that suggestion. Khumalo in Isivumelwano Esisha, Episode 26 page 3 answers as follows:


(Khumalo: I will not agree that we pass easily whereas I see that there is a tumour which wants to appear. Thembisile, you cannot suggest that we must go during this time when our work is still a bladed plant when we see that the congregation still trust us).

The metaphor kunethumba elifufusayo (the tumour which wants to appear) means there is a problem which wants to emerge and useyikhaba (is still a bladed plant) means that the congregation is still growing.

Mongameli in Isivumelwano Esisha, Episode 28 page 4 believes that a child who comes after problems at home may be a unifying factor to a family with problems:

188. Mongameli: Kuye kwenzeke ukuba umntwana ofika kade kunobunzima ekhaya alethe isisekelo esisha sothando, abazali abahlanganise babe yimbokode.

(Mongameli: Sometimes it happens that a child which comes after there has been a problem at home may bring a new support of love, and unite the parents in such a way that they become a boulder).

Mankonkoni talks to MaBhengu and refers to Khumalo’s work as umlilo wothathe (the fire of the long dry grass) because it continues to grow fast. Mongameli is aware
of the progress of Khumalo’s congregation and also about his problems. Mongameli in *Isivumelwano*, Episode 43 page 2 asks Khumalo whether he got the help from Zwane and Khumalo agreed that he was helped:


(Khumalo: I went there yesterday, I found him, and he healed me. I thank you for your advise Mongameli).

6.6.2.10 **Personification**

Johannes in *Isivumelwano Esisha*, Episode 3 page 4 uses personification when he tells his sister Nancy that he is repairing the car.

190. **Johannes**: Hhayi, ungakhathazeki Dadewethu, ngithi angilungise amaphiko oKhozolumaphiko. Kukhona ukukhwelekhekhelela engikuzwayo.

(Johannes: No, do not worry my Sister, I am just repairing the wings of the eagle with many wings. It suffers from a cough).

Thembisile has returned to her home after the ordeal of the crash of Johannes’s car *Ukhozolumaphiko*. Thembisile in *Isivumelwano Esisha*, Episode 10 page 1 delivers the sermon during her absolution to the church:

191. **Thembisile**: Ngaphezu kwakho konke ngiyibonga ngoba ingephule emazinyweni okufa akuzumayo.

(Thembisile: On top of everything I thank God that he has saved me from the teeth of death which takes you unaware).

The abovementioned is personification because death has teeth and also attacks a person unaware.
Closely linked with personification is what some scholars refer to as animalization, in which a human being, an object, or even an abstract concept is endowed with animal instead of human attributes. This is how Zulu et al. (1988: 310) compare personification with animalization:

192. *Isenzamuntu yileso sifengo okufaniswa kuso into ethile nomuntu, kanti isenzasilwane yileso okufaniswa kuso into nesilwane.*

(Personification is the figure of speech in which a thing is endowed with human qualities, and animalization is the one in which a thing is endowed with animal qualities).

We find interesting example of animalization in the conversation of Hadebe with Khumalo. Khumalo in *Isivumelwano Esisha*, Episode 25 page 3 thanks Hadebe for helping him to cool down:

193. *Hadebe: (NGOKUNCOKOLA) Kanti ungasale usungiqasha Mfundisi ngibe yinceku ehlale ihamba nawe ikubamba uma usufuna ukubaqhobozela abantu.*

*(Hadebe (JOKINGLY) You can employ me to be a servant who always travels and controls you when you want to devour voraciously some people).*

It is only dangerous animals like lions which can devour people voraciously. Mankonkoni refers to Thembisile as *imbulu into enomanya* (a tree iguana with a smile).

Thembisile quarrels with Khumalo because he regards her as *inja* (a dog) and is chasing her away. Thembisile in *Isivumelwano Esisha*, Episode 37 page 1 says the following to Khumalo:
Thembisile refers to Khumalo as the bull which bhavumula (bellows). Thembisile is pregnant and Khumalo refers to her as usuyinyathi (you are now a buffalo).

6.6.2.12 Symbolism

Khumalo in *Isivumelwano Esisha*, Episode 9 page 4 discusses with Thembisile the fact that he had researched the term isonto elikhulu (a big church service). He mentions that his findings are the following:


(Khumalo: My brothers sometimes explains that it can be said that a church service is big where a wonderful thing happens which cannot be completely held in mind, where the bread becomes the body, and the wine becomes the blood).

Khumalo in his prayer refers to the congregation as umhlambi (herd) and not people.

6.6.2.13 The usage of proverbs and idioms in *Isivumelwano Esisha*

(a) Proverbs

- Seziwungande phambili (umvundla) (They have turned it away (large hare).)

(*Isivumelwano Esisha*, Episode 4 page 1)
This means a person has experienced problems. Hadebe tells Khumalo that Thembisile has experienced problems and she decides now to come back.

• *Ithemba alibulali* (Hope does not kill).
  *(Isivumelwano Esisha, Episode 8 page 6)*
  This means that you do not despair when you have hope. Khumalo say to Thembisile that he hoped that they would be starting a new life. Thembisile does not want to keep the promise she made to Khumalo to turn over a new leaf.

• *Inkonyane ingasethuki kakhulu isisinga* (The calf is not frighten by rope).
  *(Isivumelwano Esisha, Episode 17 page 2)*
  This means to accustom yourself to something. Mongameli encourages Khumalo to listen to the radio sermons so that he should become accustomed to it.

• *Amathanga ahlanzela abangenamabhodwe* (The pumpkins show fruit to those without pots).
  *(Isivumelwano Esisha, Episode 23 page 4)*
  This means that luck usually comes to those who do not deserve it. Khumalo talks to the doctor referring to those people who abort children.

(b) **Idioms**

• *Ungethusa ngenyoka efile* (She frightens me with a dead snake).
  *(Isivumelwano Esisha, Episode 2 page 6)*
  This means to frighten somebody with something which is not fearful. When Johannes forces Thembisile to stay with him, her sister Nancy tells him that he will be arrested. Johannes tells Nancy that he is not afraid to be jailed.

• *Ukuvuka indlobane* (To be overpowered by rage).
This means to be uncontrollable. Hadebe tells Khumalo that Johannes was no longer controllable when they were involved in a car accident.

- *Nabezwe ngosizwile* (Those who heard by rumours).

This means those people who heard the story third hand. The narrator explains that in various homes people were gossiping about the waywardness of Thembisile.

- *Ukuhlwa sekuze kwamqoqa!* (The evening has collected him).

This means problems have put her in order. Nxumalo gossips with Mankonkoni about the fact that Thembisile has come back from her estrangement.

- *Ukuqwala itshe* (To strike on the stone).

This means to do something impossible. Khumalo discusses with Thembisile the fact that it may happen that she may be doing something impossible if the people in the area do not accept her.

- *Ukugwinya itshe* (To swallow a stone).

This means to forget something. MaBhengu gives up all her efforts to coax Khumalo to become the husband of her daughter Hlengiwe.

- *Ukuzidlisa satshanyana* (To eat some grass).

This means to draw attention of somebody. MaBhengu mentions that those girls who tried to draw Khumalo's attention failed.
Useyothola kuyitshe (Will find it being a stone).

*(Isivumelwano Esisha, Episode 41 page 3)*

This means to find something difficult. Zwane advises Khumalo that when he leaves the area as a minister his successor will experience difficulties.

6.6.2.14 Biblical allusions

Thembisile in *Isivumelwano Esisha*, Episode 4 page 4 writes a letter to Mongameli in which she states the following:


   *(Thembisile: I completely blame myself Father. Like the lost son, I see myself fit for nothing. Although it is like that I will go back home and ask for a verbal forgiveness. I wish the Lord can help me to tame Khumalo's heart so that he can forgive me).*

The abovementioned excerpt is an allusion of the verses of Luke (15:18-19):

   *I will set out and go back to my father and say to him: Father, I have sinned against heaven and against you. I am no longer worthy to be called your son; make me like one of your hired men.*

Khumalo tells Mongameli that Thembisile is not happy about his opportunity to study overseas. Mongameli says:

197. *Mongameli:* Ngabe lokhu okwenza uMabuthelezi angalesaseli ithuba elinjena yini? *(NGOKUNCOKOLA).* Wesaba ukuthi ungase umhambelwejuba likaNowa?
(Mongameli: What causes MaButhelezi to be happy about such an opportunity? (JOKINGLY) She is afraid that you may leave forever like Noah’s dove).

The aforementioned extract is an allusion the Genesis (8:12):

He waited seven more days and sent the dove out again, but this time it did not return to him.

6.6.2.15 Some other influences on *Isivumelwano Esisha*

(a) *Izigiyo*

A shout used by people when they are happy after a feast at a certain homestead. This is shouted as a gesture of happiness to the ancestors of that particular homestead. Khumalo and Hadebe are talking about the devil who is supposed to be conquered. They metaphorically call him a snake. Hadebe in *Isivumelwano Esisha*, Episode 6 page 5 says the following *izigiyo*:

198. **Hadebe:** *Wayihlokolo z ‘inyok’ isemgodini wayo: Wayihlokolo z ‘imamb’ isobhalwini lwayo.*

*(Hadebe: You have poked the snake in its hole: You have poked the mamba in its cave).*

(b) *History*

There is a historical influence in *Isivumelwano Esisha*, Episode 29 page 4:

199. **Owesifazane 1:** *Phinde mntanami. Kwathi uma ngiyibona ingcwatshwa ingane yami, ibikepezela, umzimba ugcwele, ngakhala esikaNandi uqobo, ngoba ngabona kahle ukuthi ukufa kungenxa yami.*

*(Woman 1: No my child. When I saw my child being buried, having been lively, with the full body, I cried the real Nandi’s mourning, because I saw it clearly*
that her death was because of me).

The woman in the above quotation was telling Thembisile not to have an abortion. She mentions that she stopped that because of the death of her young girl Nolwandle. She explains that ngakhala esikaNandi uqobo (I cried the real Nandi's mourning). The woman is referring to the long lamentation which King Shaka ordered the nation to wait after the death of his mother Nandi. People were afraid to approach King Shaka and tell him that the nation had mourned sufficiently until Gala kaNodade Biyela courageously told him.

(c) Modern literature

(d) In Isivumelwano Esisha, Episode 33 page 5, Mankonkoni refers to MaButhelezi as inkinsela (a big person) because she is pregnant. MaMncube mentions that she has been helped by Thembisile spiritually, although Mankonkoni sarcastically calls her a big person. Mankonkoni emphasizes this in the following extract:

200. Mankonkoni: (EHLEKA) Yinkinsela ebontwa
nayizingane. Ngisho nenkinse yaseMgungundlovu
yasezinganekwaneni ayithathi lutho.

(Mankonkoni: (LAUGHING) She is a big person
who is seen even by children. Even the fictional
tycoon of Pietermaritzburg does not surpass her.

Mankonkoni is referring to the main character of the novel entitled Inkinsela YaseMgungundlovu written by Sibusiso Nyembezi.

6.6.3 An analysis of style in Ngenxa Yesivumelwano

6.6.3.1 The word

Khumalo tells Thembisile that he is preparing for the radio sermons and is going to
phebeza (remove) any disturbance. Thembisile has ultimately told Khumalo that the child to be born is to Johannes Mdletshe’s. Khumalo suspects that Thembisile has tried to qhuthulula (pluck wholesale) or abort the child. Thembisile has consulted the woman who gave her ujuqu (poison that kills outright) to abort the child. After using ujuqu Thembisile died and the child survived. After the death of Thembisile, Mongameli invites God to dwell in the home of the servant esiphundlekile (stripped) as a result of the death of his wife.

After the death of Thembisile, MaBhengu sees the opportunity of her daughter Hlengiwe to become the wife of Khumalo. MaBhengu coaxes Hlengiwe to shoshelela (draw near) to Khumalo. She says Hlengiwe must not be isineve (degenerated person) but must do something to get Ziphozonke Khumalo. MaBhengu regards her daughter Hlengiwe as insambatheka because of saying a prayer for Khumalo’s home instead of seducing him. MaBhengu further swear Hlengiwe as isinana (a platana toad) because she does not take any action to gain Khumalo. After Sithandwa has visited Hlengiwe’s home, the child Vumani becomes ill in isibhudukezane (a pouncing) manner. The illness of the child worries Khumalo and is regarded by Mongameli as ukhokhothi (a very thin person) because he is now emaciated. MaBhengu is terrified that Sithandwa may give Hlengiwe tough competition in the love of Khumalo. She describes Sithandwa as isomane (a very clever woman) as opposed to Hlengiwe who is umthothongo (a helpless person).

6.6.3.2 Interlarding

During the funeral of Thembisile, Dalton described Khumalo’s family as people ‘ebebe “progressive”. Nancy is a person who likes to mix English with Zulu. She says to Hadebe “please” requesting him to take the flowers. Nancy tells Hadebe that Thembisile was her friend and she came to bring the wreath and bearing ill will. Sithandwa also talks of “day-off” as she regards herself as nanny of the child Vumani.
6.6.3.3 Repetition of expression, words and phrases

One encounters the repetition of the thoughts of Khumalo after Thembisile has revealed that the child is not his. Phrases like “yisikhohlakali uThembisile (Thembisile is corrupt)”, “hhayi, mxolele! (No, forgive him!”) and “ukwenza isilimali (She is fooling you!”) are repeated several times in Episode 1 of Ngenxa Yesivumelwano. There is a repetition of the word “imithwalo” in Mongameli’s sermon during the funeral of Thembisile. The word “imithwalo” is further repeated by dramatis personae like Khumalo and Hadebe. Khumalo discusses with Zwane, about not marrying a again, because of an agreement he made with Thembisile. There is a repetition of “isivumelwano enasenza” in their conversation. This phrase is purposely repeated because it highlights the problem which Khumalo and Zwane are trying to solve. Hlengiwe prays for the family of Khumalo as follows:


(Hlengiwe: Comfort Father here at this home, your servant. Comfort the relatives. Comfort the congregation).

6.6.3.4 Imagery

Imagery is simply the sum total of images in the entire work or in any significant part of the work. Imagery may be conceptual, perceptual or literal. A literal image involves no extension in the meaning of the words. The figurative images are brought by tropes or figures of speech.

6.6.3.5 Simile

Hawkes (1972 : 3) advocates that:

Simile proposes the transference and explains it by
means of terms such as 'like' or 'as'. Simile involves a more visually inclined relationship between its elements than metaphor.

There is a conflict between Buthelezi and Khumalo about the funeral of Thembisile. Buthelezi wants the funeral to be of a high standard and Khumalo objects and says they discussed with Thembisile before she died that her funeral will be an ordinary one. Buthelezi in *Ngenxa Yesivumelwano*, Episode 7 page 5 says:


(Buthelezi: We hear you son-in-law, but we also of Shenge cannot be happy when people gossip about our child and say that she has been buried like a dog).

6.6.3.6 Metaphor

Daiches (1982: 167) defines metaphor as:

A device for expanding meaning, for saying several things at once, for producing ambivalence and demonstration of how metaphorical expression can help to achieve richness and sublety of implication.

Mongameli advises Khumalo to consult Zwane to solve his family problems. Khumalo in *Ngenxa Yesivumelwano*, Episode 3 page 3 informs Mongameli that Zwane has helped him:


(Khumalo: No, I went there yesterday, I found him, and he healed me. Thank you for your advice Mongameli).

The doctor is preparing Khumalo to hear that his wife Thembisile is dead. The
204. **Dokotela:** Mntungwa, ngiyazi ukuthi uyindoda. Indoda eyethembele kuNkulunkulu ayehlulwa yilutho. Noma seziza zingakanani izivunguvungu iyabhekana nazo.

(Doctor: Mntungwa, I know that you are a man. A man whose trust in God never fails. Even when a big storm comes he faces it).

Thembisile’s uncle Buthelezi in *Ngenxa Yesivumelwano*, Episode 7 page 21 is talking with his son-in-law Khumalo about the death of Thembisile:

205. **Buthelezi:** Pho sisabingelelana nani Mntungwa Mkhwenyana njengoba sesihlangabezana nalesi sibhamu nje?

(Buthelezi: Well then this greeting Mntungwa son-in-law is empty because we encounter such a gun?)

**Khumalo:** Kunjalo Shenge, isibhamu kushiwo esinye. Sihlale sizwa ngokuduma kwezulu, lokhu sengathi yinto entsha.

(Khumalo: It is true Shenge, this is another type of a gun. We usually here about thundering, this seems to be a new thing).

Khumalo in *Ngenxa Yesivumelwano*, Episode 8 page 3 further uses the same metaphor telling Hlengiwe about the death of Thembisile:

206. **Khumalo:** Kunjalo Hlengiwe yiso isibhamu esidubule lapha ekhaya.

(Khumalo: It is true Hlengiwe, it is this incident which has brought about the death in this home).

Buthelezi has brought his daughter Sithandwa to help Khumalo. When they meet after the funeral, Khumalo in *Ngenxa Yesivumelwano*, Episode 13 page 1 says the
following:

207. **Khumalo**: Wu, ngiyajabula ukukubona Shenge, selokhu sageinana ngateziya zinsuku riziphepho ezimbi.

(Khumalo: Oh!, I am happy to see you Shenge, since we last saw each other during those days of bad happenings).

*Iziphepho* (hurricanes) in the abovementioned excerpt refers to the death of Thembisile. The playwright has used an apt metaphor to depict death which comes unexpectedly like a hurricane with its aftermath which has a devastating effect.

Khumalo tells Sithandwa that they are living a Christian life in his home and he expects her to behave in that manner. Sithandwa in *Ngenxa Yestvumelwano*, Episode 14 page 1 informs Khumalo that she knows the life of his home and that is the reason she has chosen to come here:

208. **Sithandwa**: Ngisola ukuthi okumenze washehe wavuma nomama ukwethemba ukuthi ngizokwakheka kokunye nglondolozeka uma ngingapha. Phandle lapha kugcwele amankentshane, umuntu angabona engasafinyeleli nakulokho akukhosile.

(Sithandwa: I suspect what made my mother agree quickly is that she trusts I will be reformed and protected if I am here. The outside life is full of wild dogs, a person can find herself not achieving her goals).

Sithandwa metaphorically refers to boys as amankentshane (wild dogs) which can disturb and ruin her future.

Nxumalo volunteers to give advice to Khumalo about his sister-in-law Sithandwa. Sithandwa refers to Nxumalo as umnsinsi wokuzimilela (the indigenous lucky-been tree) meaning an indigenous person in the place. When Nxumalo warns Khumalo
about Sithandwa, Khumalo replies *Ngenxa Yesivumelwano*, Episode 15 page 6 jokingly:


(Khumalo: (LAUGHINGLY) Oh, they want this woman which I have got, to be taken by others).

Khumalo metaphorically refers to Sithandwa as *inyoni* (a bird).

The child is ill. Khumalo prays for the child Johannes Vumani to survive in *Ngenxa Yesivumelwano*, Episode 17 page 3:


(Khumalo: Give us power to face all that can be difficult. Give us power Father you who are a spring of power. Amen).

Khumalo refers to God as a spring or source of power. Sithandwa realizes that Khumalo is not happy, after Nancy has told him that the child belongs to her brother Johannes and is not his. Khumalo in *Ngenxa yesivumelwano*, Episode 19 page 5 replies Sithandwa as follows:

211. *Khumalo:* *Ungakhathazeki wena Sithandwa, kuke kufike nje ukuguqubala komphefumulo.*

(Khumalo: Do not worry Sithandwa, sometimes the cloudiness of the soul does happen).

Khumalo metaphorically uses *cloudiness* of the soul to tell Sithandwa that problems do occur. Hlengiwe in *Ngenxa Yesivumelwano*, Episode 20 page 6 informs Sithandwa that there are many gossips in the place:

(Hlengiwe: (LAUGHING) Oh, there are many radios here. Others simple talk without switching them on).

Sithandwa is worried about Khumalo’s association with Nancy. She now doubts his honesty and calls him *impisi ngaphansi kwesikhumba semvu* (the hyena underneath the skin of a sheep) (*Ngenxa Yevumelwano*, Episode 35 page 6). The doctor regards Sithandwa as a well behaved young woman who is suitable to be Khumalo’s wife. He encourages Khumalo in *Ngenxa Yevumelwano*, Episode 37 page 2 to think about this when he says:

213. **Dokotela**: *Pho ungabuye ukhale ngani kanti. Kuyosiza ukuba uphakamise izinyawo ingaze uthu uthi phapha kube sekughamuke uheshane.*

(Doctor: What can you further complain about. It will help you to be quick, because when you delay the hawk will appear).

The *uheshane* (hawk) metaphorically refers to quick boys. When Sithandwa tells Khumalo that she is now leaving his home, Khumalo in *Ngenxa Yevumelwano*, Episode 38 page 3 has the following thoughts:


(Khumalo: My Lord has been helping me. Even to this one he is going to help me. As Sithandwa is now leaving there will be a dark cloud which I do not know how to remove. It is a thick mist. It is dark, dark).

Khumalo when he talks about *ifu elimnyama* (dark cloud) and *inkungu eyigginsi*
(thick mist) metaphorically refers to the problems he is going to experience after Sithandwa has left.

6.6.3.7 Personification

Simpson (1972: 443) views personification as:

A figurative use of language in which human qualities or feelings are attributed to nonhuman organisms, inanimate objects, or abstract ideas. Personification may be the representation of an abstract quality or idea by a human figure.

Mongameli brings the forms to Khumalo which he must fill so that he may go and do his Doctor of Divinity overseas. Khumalo is amazed that Mongameli really wants to see his wish fulfilled. Mongameli in Ngenxa Yesivumelwano, Episode 3 page 2 says the following:


(Mongameli: I am not encouraging you for my own sake but for the sake of God. I want him to get educated people, who are armed because todays world is armed).

The abovementioned excerpt is personification because the world is not a human being and cannot be armed. Mongameli means that the world is fully equipped.

1 Khumalo is talking with his children Nonhlanhla and Zimbili about the holiday which Mongameli offers them. Sithandwa suspects that they are gossiping about her. Zimbili in Ngenxa Yesivumelwano, Episode 32 page 1 uses the following personification to answer Sithandwa:
Zimbili: Sisaqonda yini ngoba abasesilungwini bathi izindonga zinezindlebe nje?

(Zimbili: Do you think we know because urban people says the walls have ears?)

Zimbili is not sure whether Sithandwa overhead their conversation by chance, that is why she uses the personification izindonga zinezindlebe (walls have ears).

6.6.3.8 Symbolism

Murry (1967: 157) defines symbolism as:

The art of expressing emotions not by describing them, directly not by defining them through overt comparisons with concrete images, but suggesting what these ideas and emotions are by recreating them in the mind of the reader through the use of unexplained symbols.

Mongameli remarked that Khumalo has survived many problems and, the church congregation is growing. Khumalo’s reply in Ngenxa Yesivumelwano, Episode 40 page 5 is the following:


(Khumalo: The God I worship is powerful, he gives strength to those who trust in him and they soar high like eagles).

Bandize njengezinkozi (soar high like eagles) is both a simile and also symbolism. Khumalo uses the symbolism of bandize njengezinkozi to explain that those people who trust in God become successful in their endeavours.
6.6.3.9 The usage of proverbs and idioms in *Ngenxa Yesivumelwano*

(a) Proverbs

- *Abantu abayi ndawonye bengesiwo amanzi* (People do not flow in the same direction as if they are water).
  
  (*Ngenxa Yesivumelwano*, Episode 1 page 1)
  
  This means people cannot have the same opinion on a particular issue. The narrator informs us that Khumalo is happy together with Mongameli, Hadebe and children. Nonhlanhla and Zimbili are happy that they are expecting a child. The narrator mentions that other people may not be happy if they remember Thembisile’s relationship with Johannes Mdletshe who passed away in a car accident.

- *Ithi ingabankulu ingazekeki* (When the story is big it is not easy to tell).
  
  (*Ngenxa Yesivumelwano*, Episode 1 page 5)
  
  This means that it is difficult to tell a story when it is big. Thembisile revealed to Khumalo that the child to be born is not his. Khumalo is disturbed by this information and he even fails to record the radio sermons. Mongameli completes the recording of the sermons on his behalf. Khumalo explains to Mongameli that he has a problem. Mongameli advises him to consult Zwane.

- *Ukuxabana kukabendle* (The mixing up of girl’s fringed girdle of leaves).
  
  (*Ngenxa Yesivumelwano*, Episode 12 page 4)
  
  This means that things are not going well. Mankonkoni one of the gossipers tells her husband Nxumalo that things are not going well in the home of Khumalo. The child is ill and Mankonkoni wishes that he would die.
(b) Idioms

- *Ukunyakaziswa umhlaba* (To be shaken by the world).
  *(Ngenxa Yesivumelwano, Episode 1 page 1)*
  This means to be troubled. The narrator mentions that the child Khumalo is expecting will revive his love with Thembisile which was once affected by problems.

- *Ukuba wubhaca* (To be a listless person).
  *(Ngenxa Yesivumelwano, Episode 3 page 3)*
  This means to be sickly. Khumalo mentions to Mongameli that Thembisile left. Mongameli remarked that Thembisile had done a good thing to walk a little bit as she is pregnant, otherwise she will be sickly.

- *Ukusibekelwa ifu* (To be covered by cloud).
  *(Ngenxa Yesivumelwano, Episode 12 page 2)*
  This means the problem which a person has experienced. Khumalo thanks Thandanani congregation for their support after the death of his wife Thembisile.

- *Ukukhohlwa ufile* (To forget when you are dead).
  *(Ngenxa Yesivumelwano, Episode 12 page 3)*
  This means not to forget something. Nxumalo thanks his wife Mankonkoni for encouraging him to attend the church. He mentions that he will never forget the sermon which Mongameli conducted during the funeral of Thembisile.

- *Ukuba yimbulu* (To be a tree iguana).
  *(Ngenxa Yesivumelwano, Episode 12 page 4)*
  This means to be a pretender. Mankonkoni mentions that she is not a pretender when she mentions that the child will suffer when he is discharged
from hospital.

• *Ukukhipha ucu* (To give a single string of beads).
  *(Ngenxa Yesivumelwano, Episode 12 page 5)*
  This means to fall in love. Mankonkoni mentions that Khumalo will be courted by various women to fill Thembisile’s vacant position. He will end up falling in love with one of these women.

• *Ukufela phakathi* (To die inside).
  *(Ngenxa Yesivumelwano, Episode 13 page 5)*
  This means to keep quiet. MaBhengu tells her daughter Hlengiwe to do something in order to get Khumalo. Hlengiwe becomes angry and she threatens to be rude to her mother. MaBhengu says she cannot keep quiet because other mothers with girls are doing something to gain Khumalo.

• *Ukuba madolo anzima* (To be knees which are heavy)
  *(Ngenxa Yesivumelwano, Episode 14 page 1)*
  This means to be reluctant. Khumalo tells Sithandwa about the conditions in his home as a minister. Sithandwa informs Khumalo that she is now an adult and she understands the life of Khumalo’s home. Khumalo says he is aware that Sithandwa is now an adult otherwise he would be reluctant to allow her to come and stay with them.

• *Ukwakha umkhanya* (To make a sun-screen).
  *(Ngenxa Yesivumelwano, Episode 15 page 4)*
  This means to look without doing something. Nxumalo is prepared to warn Khumalo that his sister-in-law Sithandwa is young and beautiful, consequently he may be tempted. Khumalo dismisses Nxumalo’s thoughts.

• *Ukuhlanza okudala* (To vomit the old one).
  *(Ngenxa Yesivumelwano, Episode 15 page 4)*
This means to deny completely. Mankonkoni tells Nxumalo that she will completely deny when he mentions her name in the story of Sithandwa and Khumalo.

- **Ukugana esokeni** (To choose a husband).
  *(Ngenxa Yesivumelwano, Episode 16 page 2)*
  This means that something which you like has happened. Nxumalo warns Khumalo that people may suspect that he is already in love with his sister-in-law Sithandwa, if they see her at his home, before the end of the mourning period. Khumalo dismisses Nxumalo’s opinion.

- **Ukwemuka kwenyanda nezibopho** (Being carried away by water of the tied up bundle with its grass ropes).
  *(Ngenxa Yesivumelwano, Episode 16 page 6)*
  This means the dying of the child with his mother. Sithandwa cries during the day when she fetches the child Johannes Vumani from hospital. Khumalo consoles her by saying that it is better because the child did not die with his mother.

- **Ukudlela ogageni** (To eat from the thorax).
  *(Ngenxa Yesivumelwano, Episode 20 page 2)*
  This means to be defeated by somebody. Khumalo is in conflict with Sithandwa about Nancy. Sithandwa regards herself as a disturbance. After Khumalo has explained about Nancy to Sithandwa, Sithandwa becomes happy that Nancy is not a threat to her.

- **Ukucwebisa amehlwana** (To clear the small eyes).
  *(Ngenxa Yesivumelwano, Episode 20 page 5)*
  This means to have a hope. Sithandwa soliloquizes that Nancy has a hope that she may become the next wife of Khumalo, because she has a car.
• *Ukotha umuntu* (To warm yourself with a person).

*(Ngenxa Yesivumelwano*, Episode 24 page 4)

This means to report a person to somebody. The child becomes ill after Sithandwa has visited Hlengiwe’s home with him. MaBhengu tells her daughter Hlengiwe that the child needs the customs of his real surname, but she is also afraid that Hlengiwe may report her to Khumalo.

• *Ukwethemba itshe* (To trust a stone).

*(Ngenxa Yesivumelwano*, Episode 26 page 1)

This means to trust a person who should not be trusted. Mankonkoni has told Mongameli that Khumalo is usually visited by many young women and the people do not like this. Mongameli told Mankonkoni that he trust that Khumalo would not do such a thing.

• *Ukuphakamisa izinyawo* (To lift up the feet).

*(Ngenxa Yesivumelwano*, Episode 37 page 2)

This means to be quick in doing something. Khumalo tells Sithandwa that she is a good woman. The doctor advises Khumalo to be quick to propose love to her because she may be taken by other people.

### 6.6.3.10 Biblical allusions

The death of Thembisile has caused Khumalo to be temporarily insane. Khumalo in *Ngenxa Yesivumelwano*, Episode 4 page 6 has a hope that Thembisile is not dead and she is going to wake up again:

218. *Khumalo*: Ngikahleni? Qinani ekukholweni, nethembe ukuhi uma sihlangana kuzokwenzeka isimanga. NoLazaro wavuka sekunezinsuku eziningi efite, lona-ke ...

*(Khumalo)*: Why must I wait a bit? Be strong in faith, and hope that when we meet strange things will occur.
Lazarus also woke up after many days of his death, so this one ...

The abovementioned excerpt is an allusion to verses of John (11:43-44):

When he had said this, Jesus called in a loud voice. "Lazarus, come out!" The dead man came out, his hands and feet wrapped with strips of linen, and a cloth around his face. Jesus said to them, "Take off the grave clothes and let him go".

Martha, the sister of the dead man told Jesus that there would be a bad odour if he is removed from the tomb, for he has been there four days. Khumalo refers to these four days when he says Lazarus woke up after many days of death.

Mongameli remarks that the work of God is great. Most of the churches deteriorate when the wife of a church minister dies. Khumalo’s congregation grows and offerings in the church increase, although it is not an old church. What surprises Mongameli is that the work of the church progresses well even when there are some rumours that the church minister cohabits at his home. Mongameli is amazed that Khumalo has survived so many problems. Khumalo in *Ngenxa Yesivumelwano, Episode 40 page 5* replies Mongameli as follows:


(Khumalo: Nothing wrong would happen because I was living a pure life, nothing I was feeling self-conscious about. The Lord I worship is powerful, he gives strength to those who trust in him and soar on wings like eagles and not grow weary).

The aforementioned extract is an allusion of Isaiah (40:31) where it is written:

But those who hope in the Lord will renew their
strength. They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint.

The sufferings which Khumalo experienced are like those which our Lord Jesus Christ experienced. This proves an old English adage that perseverance is the mother of success.

6.6.3.11 Some other influences on Ngenxa Yesivumelwano

(t) Modern poetry

Dalton Ngema as a chairperson at the funeral of Thembisile highlighted that he got the enthusiasm to serve the church from Thembisile. Khumalo and Thembisile allowed him to include instrumental music in the church choir, consequently the church attendance of the youth increased. Dalton mentions that they were both progressive in church work. Dalton in Ngenxa Yesivumelwano, Episode 9 page 3 read a poem he composed for the deceased Thembisile. The title of the poem is

220. “Akahambile”

Akahambile usekhona
Ngoba ubuso bakhe busaqhakazile
Kuhle kwekhwezi lokusa:
Ngoba izwi lakhe lisengamakha
Linkeneneza ezindlebeni zethu,
Likhomba amazibuko angenangwenya
Angawela amankonyane nezinkunzi.
Ziqhakazil, izimbali azitshalile,
Azisoze zashazwa busika.
Akahambile-ke, usekhona.
Akahambile usekhona.
Njengoba ecambalele kulolu cansi
Ewuvale kahle nomlomo wakhe
Uhlabe ikhefu emva kokuzikhandal
Esiqathela ze sidle ifutho.
Kungehli nyembezi emehlweni enu,
Kungaphumi sililo ezindlebeni zenu.
Akahambile nje, usekhona
Uzovul amehlo ahlekayo
Athis gubhu ayaluze,
Umlom' uchel' ingom' epholileyo,
Engasoe yashazwa busika.
Njengoba ecambalele umzuzwana
Simthunduzela ngawembongi kaZulu:
"Lala Sithandwa, lat' uphumule,"
Akambile, usekhona.

("She is not gone"

She is not gone and is still present
Because her face is still blossoming
Like a morning star:
Because her voice is still a fragrance
It is still resounding in our ears,
Pointing the drifts which are not infested by crocodiles
Which can cross the calves and the bulls.
The flowers she has sowed are blossoming
They cannot be frost-bitten by winter.
She is therefore not gone but still present.
She is not gone and still present.
As she is sleeping on this rush mat
Closing her mouth nicely
She is resting after being exhausted
Cultivating so that we may eat young green mielies
No tears dropping from our eyes,
No lamentation coming out from our ears.
She is not gone and is still present
She will open the laughing eyes
And suddenly start up and be agitated,
The mouth sprinkling a cool song,
That cannot be frost-bitten by winter.
As she is sleeping for a moment of time
We hush her with the words of a Zulu poet:
"Sleep you lover, sleep and rest,"
You are not gone, but still present).

(b) Praises

According to Zulu culture a person does not die but she becomes idlozi etihle (a good spirit) which will help those who have survived. Buthelezi believes the same about the departed soul of Thembisile, that she will unite with her ancestors and become
a good spirit. He praises Buthelezi’s ancestors in *Ngenxa Yesivumelwano*, Episode 9 page 6 as follows:

221. *Mdosula boya kusal’ isikhumba.*

(The one who plucks the hair and the skin remains).

In *Ngenxa Yesivumelwano*, Episode 22 page 6 it is mentioned that Sithandwa has visited Hlengiwe. Hlengiwe has given the child a gift of some clothes. Khumalo asks Sithandwa whether she is not going to burn these clothes as she did with the gift of clothes from Nancy. Sithandwa replies that she will not burn these clothes, because she may find herself being praised as follows:

222. *UMashisa izingubo,*

*IZINGUBO EBEZITHENGWE NGU MISS ANONYMOUS!*

(The one who burns the clothes,
The clothes which were bought by Miss Anonymous!)

(e) **Xhosa language**

In *Ngenxa Yesivumelwano*, Episode 10 page 5 Mongameli delivers the following sermon during the funeral of Thembisile:

223. *Mongameli: ... igazi lemvana selachitheka ukuhlanza bonke ababemdaka, ukuba habe njengabantwana.*

(Mongameli: ... the blood of the lamb has spilled to purify all who were dirty, to be like children).

Mongameli uses the Xhosa word *ababemdaka* instead of *ababengcolile*.

(d) **Folktale**

Sithandwa has established a friendship with Hlengiwe. Sithandwa in *Ngenxa*
Yesivumelwano, Episode 22 page 4 says the following:

224. **Sithandwa**: ... *akudingi uze uyongibeka ekhaya futhi, bese ngikuphelekezela nami, kufane nezalukazi zabathakathi ezaphelekezelana kwaphuma ilanga.*

(Sithandwa: ... there is no need to escort me until I arrive at home, and I also escort you, like the old women witches who escorted each other until the sunrise).

The above mentioned excerpt is based on the folktale about a witchdoctor who gave a particular person who was troubled by witches a *muthi* (medicine) to strengthen his homestead. After using that medicine the witches became insane and escorted each other until sunrise.

(e) Beliefs

In *Ngenxa Yesivumelwano*, Episode 26 page 2 Mongameli says the following:


(Mongameli: Really, I am bothered by my ear. I am trying to ignore it but it is itching. (LAUGHING). When it itches I think about you. I even suspect that it is you who speaks about me and I decide to come).

There is a belief that when the ear is itching someone is talking about you. This coincides with the fact that Khumalo and Sithandwa talked about Mongameli the previous day. This time Mongameli tells Khumalo that he comes to warn him about his female visitors. Mongameli is worried that this may jeopardize Khumalo’s work as a church minister, especially because his wife has passed away.
There is still an influence of culture that a man is superior than a woman. Some people still believe that there is some delicate work which cannot be performed by a woman like the one of being a neurosurgeon in this radio trilogy. There is a vein or artery to be operated on the child Johannes Vumani. The doctor in *Ngenxa Yesivumelwano*, Episode 30 page 1 discusses with Khumalo the expert who will be performing this duty:

226. **Khumalo**: Uthena uyayethemba le ndoda ebhekene nalokhu.

(Khumalo: Did you say you trust the man who is faced with this duty).

**Dokotela**: Cha, uchwepheshe wesifazane.

(Doctor: No, she is a woman expert).

**Khumalo**: *(NGOKWETHUKA)* Ngudokotela wesifazane kanti?

(Khumalo: (STARTLED) Is she a woman doctor?).

**Dokotela**: Ukuhi ngowesifazane akusho lutho Mntungwa. Unobuchwepheshe obedlula obamadoda kulolu hlobo lokwelapha.

(Doctor: That she is a woman doctor does not mean anything Mntungwa. She has a skill that surpasses the one of men in this type of healing).

Khumalo is surprised that even the male doctor who he knows to be a good doctor Johannes Ngubane cannot perform this job. Khumalo’s children Nonhlanhla and Zimbili ask their father about the child Vumani. Khumalo in *Ngenxa Yesivumelwano*, Episode 31 page 1 tells them that Vumani will be better, but he initially doubted the woman doctor who operated on the vein of Vumani:
What worries Nonhlanhla and Zimbili is that the nurse asked them whether Nancy is the mother of the child because there is a resemblance. Khumalo explains to his daughters that Vumani resembles Nancy because their mother Thembisile had a relationship with Nancy’s brother Johannes.

6.7 Conclusion

From the foregoing discussion, the following deductions may be made. We have observed the different types and various elements of style in this radio trilogy. A closer study of some of Ntuli’s stylistic features shows clearly that he is a man of diversity. He used every available means in order to communicate his views effectively. His unique use of repetitions in the radio trilogy reveals his skill in the manipulation of language. In his use of repetition and other figures of rhetoric, Ntuli has enhanced the quality of his style. Of greater significance is that such repetitions are placed at strategic points in the course of his radio drama to underline the human issues he is discussing in that particular drama.

Radio drama is an imaginative art and also a theatre of the mind. There is no doubt that Ntuli is aware of this and has therefore created scenes which appeal to the listener’s imagination. Through the use of apt sense impressions and figurative language he succeeds in imprinting his views and ideas on the listener’s mind.

A good playwright is broad-minded, knowledgeable and a good thinker. His frequent references to biblical texts show his broad-mindedness and unique themes
and worldviews on almost all aspects of life. Ntuli’s knowledge of the Zulu language is shown by his skillful use of proverbs and idiomatic expressions. Both proverbs and idiomatic expressions help him to create an appropriate atmosphere in which his dramatics personae interact. His extensive knowledge of the language is also reflected in his expert use of sentence patterns. Through them he is able to express universal truths about human existence.

The invocation of God by dramatics personae like Khumalo, Thembisile, Mongameli and Zwane in times of trouble shows clearly that Ntuli is a man who knows the power of prayer. There is no doubt that Ntuli has an observant eye. This is reflected in his ability to record a peculiar speech idiosyncrasy of Mankonkoni which is an empty phrase which refers to Thabethe, “Ubungayibona isinxolombisa into yakwabo, izibuko iziqhwakelise ekhaleni, amehlo iwaphonse ngaleya phezu kwazo ... (You can see him looking, spectacles sitting high up on his nose, and throwing his eyes over them ...)” Sometimes his characters interlard when they speak to show that they are civilized and also educated. Ntuli has also used the iterative narrative effectively in his radio trilogy. His diction is full of the words which are relevant to what his dramatics personae are discussing in those particular episodes.

It has been observed that most theories have been applied in this chapter. Semiotic theory which entails sign systems, the code addresser and addressee was effectively used. Jakobson’s model was used to illustrate this theory. Narratology was also used in this chapter. This theory analyzes the discourse of the dramatics personae according to frequency which embraces singulative and literature narration. Iterative narration is further subdivided into synthesis and dilatation. The theory of intertextuality was also effectively used in this chapter where the influence of another text such as the Bible is identified. The reader response and reception theory were also applied in this chapter where the researcher analyzed Ntuli’s style according to the way he sees it. Ntuli has also used very good language in this work, especially figures of speech, idioms and proverbs. The above are additional elements which add quality to Ntuli’s prowess as an all round dramatist in the Zulu language.
The skill and dexterity of Ntuli in using repetition techniques, selection of appropriate words and dramatization of the thoughts of characters makes Ntuli stand head and shoulders above other dramatist especially in respect of the theories that inform trilogy. What makes Ntuli surpass other Zulu playwrights is his venture to sub-genre such as radio trilogy. He has also handled the massive structure of a trilogy and has concentrated on the nitty gritty such as cumulative effect, a rhetorical effect of summation and perfection which are embodiments of a trilogy. Ntuli has observed the interconnectedness of all three volumes of the radio trilogy according to plot structure, characterization, theme dialogue and style. This rare ingenuity affords him the status of being a master playwright in Zulu radio drama.
CHAPTER 7

CONCLUSION

7.1 Introduction

The task that lay behind us was a mammoth and a taxing one: The treatment in detail of 123 episodes with more than one thousand three hundred pages was an arduous task which needed perseverance. In this chapter recapitulations are going to be made by taking stock of the findings and observations with regard to foregoing discussions. This chapter will be divided into two sub-sections: summary and observations. This will highlight and give a succinct paraphrasing of the different chapters together with observations arrived at in the discussion of this study. Finally it will look at future research of radio trilogies.

7.2 Summary and observations

The primary purpose of this study was to examine D.B.Z. Ntuli's radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano*, taking into account the following drama aspects: plot, characterization, theme, dialogue and style of a radio trilogy as informed by the theories pertaining to this genre. A broad general investigation of the complexion of the radio trilogy was looked at.

In the beginning of this study the artistry in D.B.Z. Ntuli's radio trilogy has been outlined. Various views by different scholars were forwarded to substantiate some points. One has looked at the theories of drama trilogy by four main trilogists namely Hitchcock, Bakhtin, Asimov and Norris. Trilogy is the sequel of three separate volumes of drama. These three volumes of a trilogy must be unified largely by plot and characters. The trilogists also agree that the dramatis personae should be the same in all three volumes of a trilogy. It has been observed that in this radio trilogy Ntuli stuck to the same names of characters except for a few cases where the
changing of names occurred, for example Dalton Luvuno in the second volume changes to Dalton Ngema in the third volume of the work. Also the names of the first and second women in volume two changes to MaNkonkoni and MaNcube in the last volume.

The plot structure was also discussed. Amongst other things, plot was defined as the central aspect of all drama, for drama is primarily concerned with what happens. Most scholars also mention that a plot has a beginning which leads through a middle to an end. It was observed that in the beginning there was the exposition which was the dramatic stage that introduced all things necessary for the development of plot. In the middle or body the formal categories and aspects of plot structure such as conflict, complication, crisis as well as climax were outlined. In the ending a resolution or denouement of the radio trilogy was discussed. Ntuli's use of scenes, episodes, conflict, suspense, surprise, dramatic irony, believability and plot structure is purposeful and contributes to the aesthetic merits of the radio trilogy as a whole. Ntuli makes efforts to reproduce life as it is in its totality.

In the radio trilogy it was observed that the first volume is the core or essence. Sometimes it is regarded as a microcosm of the drama. It is the cornerstone because it gives a foundation or groundwork of the play. Subsequent to this the second volume has a cumulative effect in the sense that it accumulates from the first volume. The third and the last volume of a radio trilogy is the summing up. It has a rhetorical effect of summation, perfection and unity. The three volumes have a co-existence nature. The one volume cannot exist without the other hence the three volumes form a unity or whole. The three volumes form a totality or perfection of artistic work. The last volume therefore is a macrocosm of the first one which is a microcosm.

Different ways of telling a story are also employed, that is, by means of telling and showing the plot structure. Other technique such as the flashback is also successfully used in the plot structure. With regard to narration Ntuli has succeeded in incorporating in his radio trilogy different types of narrators. This elevates the
standard of his trilogy. He uses introductory narrations which are found in the introduction of the drama. Ntuli sometimes uses the narrator to supply listeners with the background and the context which can help them to follow the performance. He also uses the narrator to establish continuity between two consecutive episodes. Sometimes Ntuli uses the narrator for a flashback of the events which happened in the previous episode.

The quality which the narration adds to Ntuli's radio trilogy is that it sets the mood, establishes character relationships, gives information about participants, describes the scene and summarizes previous actions. The narrator's introduction is decidedly important. It serves to set the stage for the listener, and to introduce the other characters. Narration can shorten the period of the falling action, because it is often more economical than dialogue is. It also allows the writer to leave the dialogue effectively and abruptly at a point of very high interest. It has been illustrated that there are times when resorting to a narrator is a more effective option than attempting to dramatize the particular incident with dialogue and sound effects. This option should be kept open.

Characterization in radio trilogy has been given attention. There is an approach to the analysis of a dramatic character namely the psychological approach which is used in analyzing realistic dramas. The psychological approach comprises the character's own speech and actions and what other characters say about this character and how they behave towards him. Also under the psychological approach, foreknowledge and visual information about a character were analyzed. It should be noted that characterization of trilogy also involves character and actor relationship as well as methods which consists of direct and indirect presentation. An exposition of various types of characters such as round and flat characters was attempted. Characters namely the hero the villain and the foil were also discussed in detail. In the analysis of dramatis personae it was established that Khumalo was a hero, Thembisile a villain and other dramatis personae such as Mongameli, Hadebe, Celiwe, Hlengiwe, MaBhengu, Gegedia, Nancy, Johannes, Ngubane, Zimbili, Nonhlanhla and Dalton
were foils. Ntuli was successful as events in his radio trilogy are well organized around the principal characters, especially the focal character, Khumalo. They have specific roles to play in the radio trilogy.

Self-delineation of main dramatis personae such as Khumalo and Thembisile was noticed. This gives the listeners the opportunity to observe these characters revealing themselves through their own actions, dialogue and general behaviour. The two main dramatis personae were further delineated by other fellow dramatis personae. This has given the listeners the opportunity to distinguish these characters and to observe them closely. The dramatis personae of Ntuli’s radio trilogy were analyzed. It was observed that Ntuli in his radio trilogy used the same dramatis personae throughout the three volumes, consequently the flow of the storyline was not disturbed.

Ntuli is unparalleled in character delineation in Zulu radio trilogy. His trilogy was so meticulously written that it left one with nothing but awe for him. His chief technique was being indirect. Dramatis personae “open” themselves up to the listener without constant intrusion from the playwright. Character portrayal is drawn to lofty heights by the intelligent use of the names of some dramatis personae, their environment, religious beliefs, cultural indoctrination and the subtle juxtaposition of a character’s characteristics with some symbolic elements, some which were drawn in Isivumelwano. The impact of character portrayal in radio drama was effectively explained by giving initially a broad explanation of “actors” and the manner in which they could be used to explain “characters”. Actors were defined and it was explained that they were not characters but participants which were specifically used for the abstract story level.

A picture of the thematic scenario in the radio trilogy of D.B.Z. Ntuli was given. The study of theme showed that the playwright had, to a large extent, written a moral play in an implicit manner. The playwright used the characters to dramatize a particular moral aspect. The words and actions of characters have, to a large extent,
contributed to the establishment and development of the theme in the radio play.

Pfister’s (1988) open and closed features have proved useful to describe theme. Features which are relevant to the closed perspective, are often of a moral nature. Openness on the other hand often has to do with ideological and cultural issues. The most common perspective is that of a relatively closed perspective. According to this perspective the playwright conveys a moral message pertaining to fidelity in marriage. The open feature perspective is characterized by a measure of openness. The reader or listener is granted some freedom in the interpretation of the text. A relatively open perspective theme has to do with religious and modern values.

It has been observed that there is a similarity between trilogy and Trinity. The similarity is between the structure or form and not in the content. The structure of the trilogy is similar to that of the Trinity because the oneness or real unity of the radio trilogy although it has a triune or three-in-one nature of structure is considered. The three volumes of the trilogy have three thematic roles. The first volume of the trilogy has three distinct thematic roles. The first volume is to portray a covenant with God of Khumalo as well as his matrimonial agreement with Thembisile. The second volume is the portrayal of the renewed covenant with God as well as the renewed matrimonial agreement of Thembisile and Khumalo. This is the pinnacle of Khumalo’s covenant with God as well as his matrimonial agreement. The third volume is the result of their matrimonial agreement that Khumalo should not get married when Thembisile dies. The three volumes of the trilogy are intertwined to form one complete whole.

The merits which one must highlight in Ntuli’s treatment of theme in his radio trilogy are numerous. First of all one appreciates the fact that the radio drama displays a marked degree of harmony between theme, plot, characters and dialogue. One also acknowledges his ability to deploy a variety of styles in the radio trilogy: *Isivumelwano, Isivumelwano Esisha* and *Ngenxa Yesivumelwano* to advance the
theme at hand. One commends him, moreover, for his greater reliance on imagery and dramatization of experience to propound the theme. Lastly, one appreciates and values his sense of humour as this makes the radio trilogy so much more enjoyable to read or listen to.

One must also highlight Ntuli’s logical development of the theme in a radio trilogy. His play is generally characterized by the presence of the beginning, followed by the middle, which in turn is followed by an ending. On the whole one feels that Ntuli’s theme and the varied modes and styles in which he presents it, make his theme and its treatment a valuable contribution to Zulu radio serial drama. Although, generally speaking, the theme which he selects is by no means peculiar to him, his approach in dealing with it evinces a remarkable degree of maturity. Ntuli’s radio trilogy is also marked by a serious tone, which makes it informative as well as entertaining. His radio trilogy debates the rather peculiar problems of love and marriage.

Functions of dialogue in drama have been analyzed in detail. The study has revealed that there are various major functions fulfilled by dramatic utterances, for example referential, phatic, appellative, emotive, metalingual and poetic functions. It is interesting to note that the primary purpose of dialogue is to give information; moving the story forward; revealing the emotional state of dramatis personae; creating atmosphere; showing attitudes and conflicts; building up character suspense; sustaining listeners interest and curiosity; word order patterns; climax and bathos; effective pauses; occupations and age-groups; sentence lengths; the interrupted speech; overloaded speeches and handling several characters at once. Dialogue was used as a characteristic of the dramatic action. The nature of dialogue is poetic, full of silences and pauses, full of wit and originality and that dramatic speech is particular to a certain character. The study has revealed that the characteristics of good dialogue are informal words; contractions; simple sentences; incomplete sentences; short speeches; dialogue appropriate to the character and mood: content; word choice; sentence structure; and rhythm of the speech; dialogue should advance the story; the suspense and lastly the conflict.
Dialogue in all its forms contributes to the development and growth of characters. Characters have been observed to reveal themselves by what they say. By listening to what characters say, one should be able to detect what sort of characters they are, and by listening to what characters say about other characters, we are able to know the type of characters we are presented with. It has been observed that dialogue is an interlinking factor between characters in a particular dramatic situation. This study has revealed that the use of dialogue as an indirect method of character portrayal filled the characters with life. The study has revealed that dialogue can function to narrate the story. It has been observed that characters through their conversation did tell the story. Dialogue has functioned to tell the story from the beginning to the end. The involvement of characters in telling the story, filled the story with reality and we could imagine everything as though happening in real life.

By the use of dialogue we have observed that scenes become more dramatic. One has been able to establish the conflict by listening to what characters say. Conflict as an aspect of dialogue is manipulated by the dramatist to create opposing forces in and around characters in a drama. Conflict was felt to be more real when expressed by the characters themselves. Tension and suspense has also been created by dialogue which filled scenes with reality and thus one has been interested to listen to the drama up to the end. By listening to what characters say we have been able to establish the message embedded in the theme. The involvement of characters in lifelike situations has made the message embedded in the theme more meaningful and real. One has been observed how dialogue conveys the theme. In this study we have mentioned how dialogue has been observed to perform the various functions and, we here feel it necessary to conclude that dialogue has been observed to function as a literary device to narrate a story, to reveal characters, to enhance the plot and lastly to convey the theme in a Zulu drama. Ntuli as the playwright of this radio trilogy has convincingly used dialogue to create this drama.

One has observed the different types and various elements of style in Ntuli's radio trilogy. A closer study of some Ntuli's stylistic features shows clearly that he is a
man of diversity. He uses every available means in order to communicate his views effectively. His unique use of repetitions in his radio trilogy reveals his skill in manipulating language. In his use of repetition and other figures of rhetoric, Ntuli has enhanced the quality of his style. Of greater significance is that such repetitions are placed at strategic points in the course of his drama to underscore the human issues he is discussing in that particular drama.

Radio drama is an imaginative art and also a theatre of mind. There is no doubt that Ntuli was aware of this and has therefore created scenes which appeal to the listener's imagination. Through the use of apt sense impressions and figurative language he succeeds in imprinting his views and ideas on the listener's mind.

A good playwright is broad-minded, knowledgeable and a good thinker. His frequent reference to biblical text shows his broad-mindedness and unique themes and worldviews on aspects of life. Relevant biblical expressions, with deep, hidden meanings, are subtly and ingeniously used and left for the listener to unveil. Ntuli's knowledge of the Zulu language manifests itself in his use of proverbs and idiomatic expressions. Both proverbs and idiomatic expressions help him to create an appropriate atmosphere in which dramatis personae interact. His extensive knowledge of the language is also reflected in his skillful use of sentence patterns. Through them he is able to express universal truths about human existence.

The invocation of God by dramatis personae like Khumalo, Thembisile, Mongameli and Zwane in times of trouble shows clearly that Ntuli is a man who knows the power of prayer. There is no doubt that Ntuli has a sensitive eye. This is reflected in his ability to record a peculiar speech idiosyncrasy of MaNkonkonwini which seems to be an empty phrase when she refers to the late Thabathe, "Ubungayibona isinxolombisa into yakwabo, izihuko iziqhwakelise ekhaleni, amehlo iwaphonse ngaleya ngaphezu kwazo ... (You can see him looking, the spectacles sitting high up on his nose, and throwing his eyes over them ...)

Sometimes his dramatis personae interlard when they speak to indicate that they are civilized and also educated.
educated and modern like Dalton, Sithandwa and Nancy are marked by the mixing of Zulu with English in their speech, whereas the uneducated such as Mankonkoni mostly use Zulu. Ntuli has also used iterative narrative which comprises synthesis and dilatation effectively in his radio trilogy. His diction is full of the words which are relevant to what his dramatis personae are discussing in those particular episodes.

All this is facilitated by Ntuli’s simple and flowing style which is not hampered by an overabundance of difficult words. His competent use of the Zulu language is apparent in his accurate vocabulary. This places “narrative quality” to the fore instead of “narrative quantity”. Ntuli does not use explicit language, rather, it is indirect and suggestive, which contributes to the understanding of his subtle views. This is done through the use of simile, metaphor, repetition, irony, humour, symbolism, ideophones and idiomatic expressions.

The findings show that there is an interrelatedness between the three volumes of the radio trilogy. There is an interconnectedness between the three volumes. This can be explained in the following manner. In episode 37 volume 1 there is a scene where Khumalo reads a letter from Mongameli. This scene is similar to that of episode 1 volume two. Episode 41 of volume two is similar to episode 2 of volume three. This shows Ntuli’s artistry in connecting these three volumes to make them one whole radio trilogy. Ntuli’s radio trilogy is good because it complies with all the requirements stipulated for each dramatic element.

Ntuli’s radio trilogy reveals a skillful script-writer whose art captures the realities of our time in an engaging and articulate manner without sacrificing the quality of most of radio drama’s requirements.

7.3 Future research

As far as this research could establish “Isivumelwano”, “Isivumelwano Esisha” and “Ngenxa Yesivumelwano” are the only examples of a radio trilogy to be broadcast
on Radio Zulu and no study of this trilogy has ever been undertaken. The objective of this particular study is to encourage further in-depth studies on the radio trilogy of D.B.Z. Ntuli.

There is still a lot more that can be studied regarding plot structure, characterization, dialogue and style in Ntuli’s radio trilogy. One could for instance look at how Ntuli’s drama trilogy compares with those that exist in other languages. Perspectives in the dramas that exist in African languages still need to be explained. Another possibility for further investigation is the study and influence of Christianity and the Bible in the radio trilogy of this playwright. Some other influences such as Hlonipha, folksongs, clan praises, folktale, izigiyo, history, modern literature, modern poetry, praises, other languages, beliefs and culture may be investigated.

This study only serves as a challenge for other scholars to look at various other avenues in Zulu drama and theatre. It is our earnest belief that this study has mapped out various unexplored fields of study in which future students can conduct research projects. It is amazing how one discovers new ideas and thoughts each time one reads Ntuli’s radio trilogy. These are aspects which must be researched, and placed on record, for the world to see, to read and to assess the invaluable contribution Ntuli has made not only to Southern African literatures, but also to world literature in general.

As a last word, the radio trilogy discussed, has indicated the excellent talent of Ntuli. The historical background in the development of Zulu radio serial dramas, has indicated a latent potential inherent in prospective Zulu radio dramatists. There is therefore a necessity and urgency to encourage would-be radio playwrights, to research and evaluate more of the wealth gathered and retained by the SABC.
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