

CHAPTER 6

CONCLUSION

6.1 INTRODUCTION

To conclude this study we would like to assess whether there is literariness in Maredi's selected works for this study. Postulation would also be made on areas of future research on Maredi's works.

On assessing the abovementioned dramas, one realizes that the author's subject matter is influenced by the state of affairs of the period in question. People's behaviour patterns and their way of thinking play an important role in the author's writings.

Mošwang wa Matuba as Maredi's old drama represents the era when traditional customs were observed. The customs of cross-cousin marriage was practised. Maakopi's dialogue with other characters who were faced with a problem of accumulating money to bail out their children from prison after being arrested for killing wild animals endorses the point mentioned above.

Tšhelete ka mo gae e gonanyana, mošemanyana o be a re rometše gore re yo mo nyalela mosadi kua ga rakgadi'agwe...(1982 :34)

(There is a small amount of money at home, our son sent it so that we could marry a wife for him at his aunt's place)

Mo go fetileng kgomo, the drama written later, reveals people's reluctance to adhere to their traditional customs. Reshoketšwe was supposed to have been married by her cousin. This did not happen and as such shows how people gradually shunned their culture.

In *Lapa ke Mosadi* we can see how the lack of observance of customs gradually proliferated. This drama was written during the period of democratic rights. People were urged to understand and know their rights.

Since 25 November 1996 there has been an ongoing campaign for the prevention of violence against women. There were public education campaigns where posters and pamphlets promoting themes on violence against women were distributed. Maredi also used this drama, published in 1997, as a device to foster an awareness of violence against women.

Photo, one of the characters mentioned in *Lapa ke mosadi*, abused his wife physically. After his wife's death the custom of 'seyantlo' could not be carried out because all the women targeted to take her wife's place refused. They refused to live with the man whom they knew was abusive. The attitude of these women is not surprising because the 1996 South African Constitution has, among other things, entrenched the rights to gender equality and freedom from violence especially against vulnerable groups such as women and children. Victims are therefore informed about their rights. Thus Maakopi exercises her rights by refusing to have a replacement for her late husband. This proves that Maredi's works are in line with new changes and developments.

Maredi in all his writing shows that he is the custodian of his African tradition but in *Lapa ke mosadi* he does not follow protocol according to the norms of running a typical African marriage.

Act 3 starts with the scene where Thema is the best-man at his friend's wedding. Events in this Act are also not logical. In Scene 2 Maakopi tells Thema about her plan to visit her sister-in-law at Ga-Masemola. In the same scene, two incidents occur unexpectedly without any prior notification. Thema gives his mother transport money when suddenly in the next line Maakopi asks a child in the street to direct her to Phokanoka's place. There is no logic here because Thema did not send her to Phokanoka's place to

discuss his intention to marry their daughter. The reader least expected this to happen because no mention was made before of Thema's plans to marry Amanda. Maredi's scenes are not well arranged in this act. There is no proper sequence of events. The dialogue between Thema and his mother gives the impression that Maakopi does not take the affair between her son and Amanda seriously. We see no reason why Maakopi goes straight to Amanda's parents to discuss marriage matters between her son and Amanda. Her last statement leaves the reader with the impression that Thema and Amanda's affair is not to be taken seriously and does not need her attention. It is just after she voiced her opinion about the said affair when we learn of her visit to Amanda's parents. Although Thema declares his love for Amanda, marriage was not on the cards yet. The worst of the situation happens when Maakopi tells Amanda's parents that she is been sent by her son. In their last dialogue before going to GaNchabeleng, Thema did not mention anything about his plans to marry Amanda. Instead of going straight to gaMasemola, Maakopi goes to gaNchabeleng and proposes marriage on behalf of his son. This is against the tradition in the first place because customarily a parent does not do this him/herself. There are always close members of the family who will be chosen as a delegation to conduct marriage negotiations on behalf of the parents. Consequently, Maredi is unsuccessful because African mores of courtship are not well depicted.

6.2 UNITY OF ACTION IN MAREDI'S DRAMAS

The chronological arrangement of action dramatized in every scene is important because it reveals that every event grows out of what precedes it. The action should also be purposeful and aim at a decisive conclusion so that there can be coherence in the plot.

In every good drama forward movements, patterns of anticipation and expectation should be created so that the reader can anticipate/see the coherence of all its events. The right order of events is important in the unfolding of the story. It is of course this flow

of related events that beat out a rhythm in a play. The action developed in earlier scenes continues until it is concluded by that of its successors. This chronological sequence of events constitute the plot of the play. The pattern of action is most important because this action is begun by the preceding scenes. This pattern must therefore be continued and concluded in order to produce rhythm in drama.

How the dramatist introduces the dramatic action is important because it is his strategy to provide the reader with a point of view from which to observe the action. Levitt (1971: 24) refers to the introduction of the dramatic action as the “point of attack”. He distinguishes between two types which are “early points of attack” and “late points of attack”. According to him in an early point of attack the playwright presents all the events leading up to the climax of the play whereas in the late point of attack only a selected few scenes taking place a few moments before the point of highest emotional intensity are dramatized. Once the dramatic action is initiated, the question which will be answered at the end of the play arises. Rowe (1960: 113) calls it “the major dramatic question”. It is the dramatic question that creates suspense in the mind of the reader. This question demands an answer. It is the unfolding of the sequence of the actions portrayed in the succeeding scenes that will answer the question raised by the initial action.

6.2.1 LAPA KE MOSADI

Maredi employs the early point of attack in the abovementioned drama. In Act 1 Scene 1 he portrays the dialogue between the two friends, Nkahloleng and Photo. The focus in this scene is on Photo because the discussion in it centres around him. His daughter, Nkuke, comes to the house of her father’s friend, Nkahloleng, to tell her father that he is urgently wanted back home. Her father did not heed the call and Nkuke went back home alone. Maboe, Photo’s younger brother, came personally to call his brother as their sister’s husband had passed away.

In the first scene there is nothing that can thus far cause conflict. Nothing suspends the reader. In Scene 2 Photo and Maboe appear briefly where the matter of concern is

Gobetse's death. The impression Maredi creates upon the reader is that Photo is one of the main characters from whom the dramatic action can be observed. In the same scene he includes the event of Gobetse's Memorial Service which took place the following day. So far there is no link between the former and subsequent scenes. The latter scene is not caused by the preceding ones. The first scene and the first part of the second one contribute nothing to the effect of the succeeding ones. It has been already mentioned that "the earlier scenes in a play constitute an incipient order..." in which the succeeding scenes must continue in a "good" way or be received as "bad" or "irrelevant". In Maredi's case, the stage directions would have been used in order to avoid the duplication of dramatizing previous events, but at the same time could have provided essential links and continuities between earlier and later events. Even if the scenes in question were totally deleted from the play they would not have caused any harm to the whole play because that is only where Photo, Maboe and Nkahloleng appear. There is no progressive development of action as there is no logical sequence of events. The second part of Scene 2 introduces us to five new characters who are attending Gobetse's memorial service. Maakopi, the widow, is the one on whom the spotlight falls because words and speeches of sympathy are directed to her. Mmateme, Gobetse's uncle and the custodian of the Bahunoto culture, is worried about the influence of Christian culture on Maakopi. The clash of cultures as portrayed in this scene seem to be the beginning of dramatic action. A few questions arise during this incident. When giving a vote of thanks at this ceremony, Mmateme pronounces thought-provoking statements when he expresses his heartfelt pain after Gobetse's death. He reminds the audience about the nature and character of the Bahunoto community. They are known for their bullying and perceived as people who do not want to be provoked. His argument was based on the conception that if someone was to be responsible for Gobetse's death, then the Bahunoto will show their true colours. In their dialogue Photo also suggested to Maboe that a traditional doctor be consulted in order to reveal the actual cause of Gobetse's death. The impression the reader gets is that the Bahunoto would do their best to expose and take to task whoever may be responsible for Gobetse's death.

Mmateme's speech convinces the reader that they are not to be taken as the playthings for small boys. He also emphasizes that they, the Bahunoto, are dominant. As for their daughter-in-law, Maakopi, she has to be submissive. He openly despises the Christian religion which he says has the tendency of meddling into the affairs of African tradition. At this point the reader again foresees a clash between African and Christian cultures. In Scene 3 what the reader has been anticipating seems to become apparent. After mourning her husband's death for a year, Maakopi decides to appeal to her mother-in-law, Manyaku, to allow her to go to urban areas and look for a job.

Although Manyaku understands Maakopi's reasons to go out and look for a job, her only worry is the Bahunoto's reaction to this plea. She could not finalize this matter with Maakopi as they have to get permission from the Bahunoto. At this point Maakopi is not aware that a time bomb is ticking, waiting to explode. Manyaku breaks the news by telling Maakopi that Mmateme came to her to discuss the arrangement of choosing a replacement for Maakopi's husband. At this stage the suspense of the reader increases as Maakopi flatly opposes this suggestion, basing her reasons on her religion.

As we backtrack to Mmateme's statement that the church meddles into African traditional matters we now see a clash between both cultures imminent. Maakopi says God has taken what he had given to her and as such she is not going to cause conflict between herself and those still enjoying the benefits of being with their partners. Manyaku still reiterates that the Bahunoto are at this time Maakopi's parents.

Thus far we anxiously look ahead to the solution of this bone of contention. A sense of progression is at this point perceived. As Manyaku and Maakopi were talking Mmateme arrives. His presence, most likely, will raise the tension in the reader's mind. Mmateme reacts vehemently to the news about Maakopi's negative attitude towards the proposition concerning her new partner.

The dramatic conflict now develops. The problem in question now seems very difficult to solve. We anticipate that something is about to happen. We expect the events that

follow to be a continuation of what precedes them, especially of the preconceived picture we have about Mmateme. The action progresses because Maakopi finds herself facing opposing forces of the Bahunoto. Tension mounts when Mmateme remains adamant. He is not going to allow the Christian religion to make a fool of him.

The metaphor used where Mmateme compares himself to a lion makes us expect dire occurrences. We know that the Bahunoto are not going to let Maakopi do as she wishes. They are hard nuts to crack. The reader can't wait to know the outcome of this mammoth problem. Maakopi says no one has the right to impose oneself on her. She says she is not going to be forced to swallow something she dislikes. Although Mmateme is not against Maakopi's plan to look for a job, we are at this point eager to know how the issue of her new partner will be resolved.

The event in Scene 4 is actually not the continuation of the problem realized in the preceding scene. Although it proceeds as the second step in Maakopi's realization of her plan to go out and look for a job, it is not related to the major problem as conceived in Scene 3. The conflict portrayed in Scene 3 regarding Maakopi's suggested partner left us with the impression that the results of the action of the play would pivot thereon. The impact that the conflict in Scene 3 had on the reader pressed him/her to expect what Levitt (1971: 55) calls "an obligatory scene" to take place.

In the scenes that succeeded scene 3, we were waiting to see how the Bahunoto's stubbornness is demonstrated. We anticipated waiting to see Mmateme's iron will impose itself on Maakopi and her supinely yielding to him. We were keen to see Maakopi resisting the partner arranged for her. All these are obligatory scenes which are made necessary by the progress of the preceding conflict. Without an obligatory scene the pattern of action which must be continued and completed becomes disrupted. This abrupt disruption and discontinuation leaves the reader dissatisfied. The purpose of an obligatory scene is therefore to fulfill the reader's satisfaction and also to make the law of good continuation effective. Ignoring the law of good continuation in a play implies failure in the production of the pattern of action and rhythm in a play.

In Scene 4, the dialogue between Maakopi and Evangelist Mosehle is repeated when Maakopi explains the same story to her sister-in-law, Tebogo. This is the event the reader is familiar with as portrayed in Scene 3. This repetition does not help in the growth of the story and is therefore not rhythmic. It is in fact irrelevant. Of interest would have been to see whether she would accept the proposal of a new partner or not.

In Act 2 Scene 1, Maakopi arrives in Edendale and finds a job. The dialogues in this scene are very irrelevant. To cite a few: there is firstly the one between Maakopi and the taxi driver. Maredi could have summarized this dialogue through stage directions. Also, when Maakopi asks the passerby to give her direction to Ntlatleng's homestead. Maredi adopts a structural pattern of inclusiveness. In this way it becomes difficult for him to achieve unity. At this stage the reader's concentration on the point of view from which to observe the action is weakening because of the diffuse action of this play.

In Scene 2 of Act 2, we come across another irrelevant dialogue where Maredi still employs his repetitive style. Ntlatleng negotiates with Mr van der Merwe to hire Maakopi as his household attendant. Three separate events occurring in three different days take place in the same scene. Most of the discussions in this scene are about Maakopi's work. In this scene Maakopi's concern about Thema's education seems to offer the new point of view from which the new action can be observed. She wishes to work very hard in order to send Thema to school. In Scene 3, Maakopi relocates to Witbank where she finds a new job and plans are made to send Thema to school. In Scene 4, Thema is in Standard 4, (now Grade 6) and also proceeds to Standard 6. We are told that he passes Standard six with distinction. This background makes the reader anticipate Thema's success in education. The reader's expectation is thus reversed when Thema does not further his studies. In the same scene he is hired as a secretary at the mine in Witbank. This scene has about nine events which do not refer to what we thought to be the central idea of this play, that is Maakopi's new partner. This play therefore lacks a concentrated point of view because of the injudicious inclusion of numerous events which are actually not related and thus create a problem for Maredi to achieve unity in it. It looks like Maredi wanted to demonstrate the idea that "a woman is the harbor of a

household” but the incidents he chose did not help him reach his destination. The narration in his dialogues is not retrospective. The dramatic question initiated at the beginning of the play is still hanging in the balance. It looks like this question is going to remain unanswered and therefore loosen the structural patterns in this play.

At the end of Act 1, Maakopi is satisfied that her other sister-in-law supports her on the stance she took concerning her defiance to accept the new partner. Maakopi’s comment heightens the reader’s impression that conflict between her and Mmateme is imminent. This is an exciting ending and the reader looks forward to new developments resulting from the previous conflict and expects the action to be continued and closed satisfactorily. Even though Act 1 has ended, we know that the action emanating from the hanging problem is not over. At this stage the playwright should avoid bringing in new incidents which do not link with what happened before.

Because of Maredi’s indiscriminate choice of events, the scene at the beginning of Act 2 is not an obligatory one. The reader’s expectation is reversed and thus Maredi’s failure to honour this law is evident.

In Act 2, the spotlight shifts to Thema. Nothing is ever heard or said about Mmateme and Maakopi’s new partner. Thema, as the character presently given prominence, does not have any stumbling blocks in his way. There is no conflict here that will engage the reader’s interest to the end of the story. There is no opposition to resist his desire to marry Amanda. This kind of opposition would have involved some emotional involvement on the part of the reader. There is therefore no stimulation because of lack of interlinking of scenes in this play. The scenes are not arranged towards an “obligatory scene”. Thema does not come across any challenges in his whole life and there is therefore no dramatic action that centres around him. The subsequent scenes also come to no climax as most of the time the characters involve themselves in talks that do not contribute to the growth of the play.

6.2.2 MO GO FETILENG KGOMO

Scene 1 of Act I focuses on the letter, written by Babuni, to be delivered to her elder brother's family, Namane. This letter serves as the "stimulus" (1971: 53) that forms part of the unit and which also stimulates the reader's mind to anticipate subsequent units which will all be interrelated to form a complete whole. In the letter Babuni mentions her plan to attend the wedding of their younger brother's daughter at Gareagopola. Maredi still perpetuates his tendency of including scenes which do not contribute to the growth of the play. Scene 2 starts with the arrival of Babuni at Namane's place. The discussion between the siblings in this scene is about general things in life such as hot weather. Maredi gives Babuni enough chance to greet every character. In Scene 3 Babuni greets Namane's wife and also talks about generalities. In this scene they talk about Sefako, Namane's sole son, who is confined to his room because the only pair of trousers he had was swallowed by a cow. The discussion about Sefako's pair of trousers dominates in this scene although the title of the play is briefly touched on when Babuni emphasizes the role of the cow and that of an aunt (brother's sister) among the Bapedi people. Scene 4 starts with the continuation of Babuni and Melegelegele's discussion about the pair of trousers and Namane's children to come and greet their aunt. The children take turns in greeting their aunt. This information about characters greeting one another could have been abbreviated in the stage directions. Scene 5 also deals with the old story about buying a new pair of trousers for Sefako and Namane's criticism of Christian religion. It is only in the middle of this scene that Babuni discusses with Namane and his wife, Malegelegele, the trip to Gareagopola. The trip was mentioned in the letter discussed in scene 1. The scenes 2 to 4 are irrelevant and their exclusion would not have done any harm to the play as they are not important and have no influence on the following scenes. Scene 1 of Act 2 concerns Namane's criticism of Christian religion and scene 2 of this Act points out the major dramatic question. Will Babuni's younger brother, Moshabane, give her the cow he owes her? This is the beginning of the dramatic action. Babuni suffers internal conflict because her brother, Moshabane, is failing to fulfil the obligation of giving his sister's son a cow when he marries. This is part of African culture and an inescapable obligation. It is only at this stage that the reader is geared to the story. The reader now wants to know the outcome of this problem. The attitude of Reratilwe, Moshabane's wife, in scene 3 promises the reader a difficult

situation to follow. The presence of Babuni and Namane makes Reratilwe uneasy. Reratilwe's remark prepares the reader for the probability of conflict.

In scene 4 the anticipated strife conflict between Namane and Moshabane ensues because of the clash between African and Christian cultures.

Namane is not prepared to surrender. He swears he is going to fight to the bitter end. Maredi is now succeeding to relate the scenes to each other and also to obey the law of good continuation. Events now grow from what precedes them. There is now a linear progression of events. Scene 5 starts with a short caucus called by Namane to brief Moshabane's close relatives about the important matters concerning the wedding. All Namane wanted to know was whether Moshabane followed all the steps necessary to conduct a typical African wedding. Another clash ensues between Reratilwe and Namane because they respectively represent Christian and traditional cultures. What makes Namane extremely furious is that Reratilwe is a woman. According to African tradition a woman should not interfere with decisions taken by men and she should always keep her mouth shut when men talk. Reratilwe's attitude lengthens the action of the play for she is the stumbling block to solutions of problems encountered at the wedding. She does not agree to the rituals which are to be performed at this traditional African wedding. Maredi therefore uses her to sustain the reader's interest and to delay the quick resolution of the problem concerning the cow due to Babuni. She also violates Babuni's rights to carry out rituals by virtue of powers vested in her as the bride's aunt. In the same scene, Babuni explains vividly how it came to be that Moshabane should owe her a cow. To all the problems brought forward, Reratilwe does not want to succumb easily and readily. To sustain the reader's suspense further, Maredi starts Scene 1 of Act 3 with the wedding celebration in the church. This event is not irrelevant because we have long been informed about it and it is also the purpose of the visit of Babuni and Namane to Gareagopola. It is also at the church that the Reverend clarifies misconceptions about traditional and Christian cultures. The sermon of the priest opened Namane's eyes because he was now able to see the convergence of the two cultures. The next scene relays the reception at the bride's home. The problem of the

cow is still pending. In Scene 3 all hell breaks loose when the newly weds are about to leave for the groom's place. Namane demands that the aunt's cow be given by Moshabane.

Things turn sour in scene 4 when Moshabane has not settled his debt. He wants to be given a chance to discuss this matter with Reratilwe after the bride has left for the place of her in-laws.

We now anticipate trouble from Namane. Although he tries to control his temper, he lures Moshabane to a corner where he cannot escape by confronting him with the fact that will make him accept his guilt. In Scene 5 Moshabane still cannot surrender Babuni's cow. He cannot take the decision alone because his wife Reratilwe bullies him. He now finds himself in a dilemma, with him on one side and her on the other. In this way Maredi stretches the action of this play. Namane prepares himself for a fully fledged fight when the belongings of the bride are loaded on the transport that will carry them to the groom's place. This comes to a halt as Namane demands for the cow owed to Babuni. He had a small axe and whip to take to task whoever defied him. He threatens to whip Reratilwe as she screams for help and tries to run for cover. Reratilwe's recalcitrance undoubtedly sparks off his reaction. This is what the reader has been anticipating. This time Maredi has succeeded in including the "obligatory scene". Namane's words that he will thwart the wedding if Moshabane fails to comply with the norms of his tradition are fulfilled.

The major dramatic question is answered when Reverend Malapeng comes in and intervenes to resolve the problem. Namane explains to Reverend Malapeng that all he wants is for Moshabane to settle his debts. His sentiments are based on the Biblical quotation that encourages us to do unto others as we would like them to do to us. He says,

*... Ge ba ba lapa la nnake ba ka be ba ntira seo ba ka go
thabela ge ke ba dira sona, gona go ka be go se molato,
eupša bona ba rata ge ba direlwa ka mo go swanetšeng,*

mme ba sa rate go direla ba bangwe bjalo (1968: 79)

(... If this people of my younger brother would have done unto me what they would want me do unto them, then there would not have been any problem, instead they like righteousness be done unto them, while they would not do likewise to others)

Reverend Malapeng supports Namane's sentiments and encourages Moshabane's family to do the right thing and give Babuni the cow owed to her. He endorses Namane's generosity of spirit when he says,

Ntšhang tšeo di lebanego bao ba le diretšego, le tlišeng khutšo lapeng le: le ruteng bana setho" (1968: 80).

(Give that which is due to those that have done good to you, and bring peace to this family: so that you teach children culture)

Namane and Reverend Malapeng speak the same language. Rev. Malapeng as the custodian of Christian religion, agrees that African traditional laws should be respected because they work hand in hand with Christianity. At this point the problem is resolved when Moshabane gives Babuni her cow together with the fines for breaking traditional laws. This incident then concludes in a good way the pattern of action we became aware of from the beginning of the play. The clash between African and Christian beliefs is also resolved when Namane finally realizes that there is actually nothing wrong with Christianity. He remarks,

Ke gona ke bonago gore ge ba hlwe ba re sejakane ga sa loka, se senya batho, ba a se aketša. Sejakane se lokile, ke batho ba se senyago (1968: 80 - 81).

(I now realize that when people kept on saying that Christianity is not good, it has a bad influence on people, they speak bad of it. Christianity is good, it is people who misuse it.)

At this juncture we do not anticipate any conflict for the matter is now laid to rest. To end the play Rev. Malapeng says a prayer and thereafter Babuni concludes with a praise poem to emphasize the convergence of the two cultures. The conclusion of this drama derives from an interrelated sequence of events that took place previously.

There is therefore a mutual relationship between the constituent parts of the action of the whole play. The events are determined by the subject matter, being the role played by the cattle in African tradition. The action that initiated the beginning of the play in an integrated manner progressed to an integrated dramatic culmination that fused its constituent parts.

6.2.3 MOŠWANG WA MATUBA

In Act 1 scene 1, Maredi's point of view from which the reader can observe the action of this play is Kodi's (Matlakale's son) plan to go out on a hunting expedition with his peer group. Scene 2 focuses on the smoking of dagga. So far there seems to be no relationship with the first two scenes as the second one is not a continuation of the first. It is only in scene 3 that the action initiated in scene 1 is continued. Matlakale's mention of the law against killing of wild animals prepares the reader for the problem that could arise now that he/she knows that Kodi and others are out to hunt. At this moment Kodi has not arrived. The major dramatic question is thus, "will Kodi and friends succeed in the killing of animals?" The action of the play is then set in motion and the interest of the reader is captured because he/she wants to know how it will end. However, Maredi still employs his tendency to include discussions that do not help in the growth of the play.

Towards the end of scene 3 Maredi backtracks to the incident of dagga smoking in scene 2. In scene 3 he also mentions the law against smoking dagga. This is another cause of conflict between people and the government because they are prohibited from doing what they like most i.e hunting and smoking dagga.

Scene 4 is a continuation of the action precipitated in the previous scenes. Now that the

reader is aware of the law and the attitude of the people, an “obligatory scene” is anticipated. The reader would like to see the looming conflict between people and the government take place. Tension mounts when police raid the homes of those that went on hunting. At Matlakale’s house the police caught the smell of dagga and Kodi is arrested and the meat was also taken along. Conflict also intensified when police discovered that tax for owning dogs was not paid. To keep the action going Maredi used Sergeant Kgobalale’s tricks as a detective who pretends to be the smoker of dagga. In this way Kgobalale tricks information from Matlakale about where dagga could be found. Although Lehlelelele, Matlakale’s wife, tried to warn her husband about the danger he is putting himself in by befriending a police officer, he ignored his peril. This becomes interesting because the reader is able to visualize the probable predicament Matlakale will ultimately find himself in.

Scene 5 could have been omitted as the play would have continued smoothly without it. It entails the discussion about the police raid as was carried out in Scene 4.

In Act 2 Scene 1 the reader’s expectation is reversed when the stage directions indicate that those arrested for killing wild animals were to stand trial. What follows instead is the discussion between sergeant Kgobalale and a senior police officer. What is expected, that is, Matlakale’s arrest for smoking dagga, is reversed when Kgobalale tells his senior that he is not going to arrest him as he only wants information from him about where dagga is found. The question that arises is whether Kgobalale is performing his duties diligently or not because smoking dagga is a criminal offence. Why was Matlakale not arrested because there is no plausible reason why he should stop breaking the law?

Scene 2’s stage directions have the same implication as those in the preceding scene although this time those arrested appear in court. This scene is expected because once a person is arrested the next thing facing him is to appear in court. In this way Maredi succeeds in maintaining a linear progression of action in this drama. The pattern of action is such that what takes place in scene 2 is determined by what came before.

In Scene 3, those arrested are discussing their crimes before sentence can be passed. Some of them are still not yet aware of the enactment of the law against the killing of animals. This scene is linked to the others because it is at this time that Mašilo, also arrested, briefs the others about the law and the reasons for it being passed.

The function of this scene is to convey the message of nature conservation to the people and this law is still applicable even today. Although Mašilo appears in this scene only, his appearance is vital because he informs illiterate people like Leseilane and the community about the importance of conservation. This scene already prepares the reader for the outcome of the trials. With the information about the conservation of nature at hand, the reader does not expect the criminals to be released without fines or punishment.

In Scene 4, the prosecutor reiterates Mašilo's information by referring the criminals to Act 24 of 1910. The judge also explains at length the nature of this law and passes his judgement in which the arrested men are fined R30,00 each or three months in jail. Although the dramatic question is addressed the play is not concluded satisfactorily.

In Act 3 Scene 1, the criminals are on their way back home and their discussion is about nothing new. They take us back to what happened in the preceding scene. Their discussion is not interesting to the reader as it concerns what he/she already knows. Maredi's indiscriminate inclusion of unnecessary repetitions causes an element of monotony in his plays. In Scene 2 of Act 3, he irrelevantly focuses on characters greeting one another and introducing Masellane to the others.

The main action of the play is of primary interest and not some small talk that could have been excluded. This unnecessary dialogue discourages further reading. Such scenes are thus stagnant and do not contribute to the forward action of the play.

Scene 3 is the continuation of the preceding one. The place has not changed and the characters are still the same. This is therefore unnecessary to have "Scene 3" labelled

here.

Maredi has not complied with the requirements of play construction because the constitution of characters in Scene 3 has not changed and, moreover, this scene does not make the reader perceive any further significant action and meaning in this play. The greater part of this scene focuses on the narration by Masellane, the dagga dealer, how he made money from dealing with dagga and how he escaped from being arrested by the police. What he tells other characters does not help in the growth of the play because it only concerns his past. The action is at this point still static. Masellane appears for the first time in Scene 1 of Act 3. He is briefly mentioned by Leseilane on their way home after the court session. Masellane is Mašilo's father. Although Leseilane's mention of Masellane in Scene 1 of Act 3 is Maredi's reason for employing foreshadowing, it is not apparent to the reader as to how the scenes in question relate to each other, that is, they do not form a linear sequence of events. In Scene 1 of Act 2 we were left with sergeant Kgobalale's promise that he would do everything in his power to investigate about dagga. The dramatic action is once more precipitated when sergeant Kgobalale starts with the dagga investigations. The emotion of the reader is now stimulated. In this way Maredi succeeds in capturing the interest of the reader. This scene is well constructed and all the dialogues in it are concentrated on the information vital for Kgobalale's investigations. There is no doubt that this scene is part of the whole and it works towards an "obligatory scene". In the next scene, Matlakale takes Kgobalale to Masellane's home. Kgobalale gave Matlakale the impression that he is fired from work and wants to fend for his family by dealing with dagga. It is interesting to note again that Masellane's mother does not trust Kgobalale. Matlakale's wife also warns her husband about the trouble he could find himself in by befriending a police officer. This repetition is rhythmic in that the women's suspicion will be obvious later. The warnings of Masellane's mother increase the tension of the play, especially in that Masellane also does not foresee any trouble. Kgobalale has the fate of the two men in his hands. A pattern of progression is patent when in the next scene, scene 3, a deal is clinched when Masellane agrees to supply Kgobalale with dagga. Kgobalale has now all the information he requires about dagga.

In Act 5 scene 1, Kgobalale visits Leolo mountain alone to study the place properly. The next step was to report back to his senior at work on the progress he has made. He has also made vital discoveries about Masellane. The sequential order of events is surely leading us somewhere. However it is not only the chronological sequence of events that give rise to the cause and effect pattern, but time also enters into the pattern to give the opportunity for effects to follow causes. One incident happens because of another. Curiosity is thus aroused and the reader is uncertain about Masellane's success as far as his habit of dagga trafficking is concerned.

The whole action has conspired thus far to lead the reader to the expected scene, that is an "obligatory scene", which is the arrest of Masellane. In scene 2 of Act 5, Masellane is arrested and the place where dagga grows is burnt by the police officers. In Scene 3, Masellane appears in court and his wife is advised to seek legal representation. In this way the play progresses and the expectancy aroused in the preceding scenes should be satisfied by the action that follows. The law of good continuation psychologically prepares the reader to either see Masellane jailed or freed especially that there is a lawyer to represent him in court. At this stage the reader also expects the play to draw to its end. The playwright's choice of new action becomes limited.

Maredi is at this point only concentrating on Masellane. In Scene 4 he appears for the second time before the court of law and the reader is curious to know the outcome of this case. Tension mounts during cross-questioning. Sergeant Moloto's statement mentions that he found five bags of dagga in Masellane's house. The blunder he made was to bring a handful thereof as evidence to the court. The dialogue between Mokgonane and Moloto in court convinces the reader that Masellane is going to walk out a free man because of insufficient evidence and contradictory statements by officer Moloto who arrested him. The "obligatory scene" we have been waiting for has now been produced. Masellane is acquitted and swears in the last scene that he will never deal with dagga ever again. The last scene, scene 5, concludes this drama and the reader is left satisfied and the message that dealing with dagga is not good for one's health as well as it being a criminal offence is fully conveyed.

In Act 4, we saw how the action about dagga investigations began. The first scene of this Act excites expectations, for the succeeding scenes wherein Kgobalale is introduced to Masellane until his (Masellane's arrest). The preceding scene links to the succeeding ones just as our sense of good continuation expects it to be. Act 5 concludes the overall pattern of action initiated in Act 4. In this way the unit of action is concluded in a "unified" way.

On the whole, Maredi's dramas are based on his cultural background. All his plays are inspired by similar events. The clash between Matlakale and his wife in *Mošwang wa Matuba*, for instance, is reminiscent of the one between Namane and his wife in *Mo go fetileng kgomo*. The expression "*Mohlala wa kgomo ga o ome*" is alluded to in all the plays to emphasize Maredi's regard for the role played by cattle in the African society. We also notice that events such as Westernization put some of the old, traditional values under pressure in all his plays. Conflicts between characters come about because of the antagonism between African and Western traditions. Characters like Matlakale, Namane and Mmateme portray Africans in their ceaseless struggle against external forces which interfere with their traditional ways of living. From his writings one is inclined to believe that he is conversant with the culture of the people to which he belongs and whose life he shares. Maredi therefore wants traditional values to be secured and to rebuild the cultural image of his people. Future research on Maredi's works could be on the following perspectives: gender issues; for example, the interaction between males and females in the society; the role of women in the communities that he writes about, women's role and so on.