TALK-EXCHANGES AS DETERMINANT(S) OF POWER RELATIONS IN TOPIC

DEVELOPMENT: A CRITICAL DISCOURSE ANALYTICAL INTERPRETATION

WITH SPECIAL REFERENCE TO THE USE OF DIALOGUE IN SELECTED

ISIZULU DRAMA BOOKS

by

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Submitted in accordance with the requirements for the

DOCTOR OF PHILOSOPHY IN LANGUAGE, LINGUISTICS AND LITERATURE

in the subject African Languages

at the

UNIVERSITY OF SOUTH AFRICA

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I, Sipho Samuel Myeza, declare that the above thesis 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.

Sipho Samuel Myeza   27 January 2020

DEDICATION

I would like to dedicate this thesis to my family; my wife Hlakaniphile (MaGumede); my children; Fezokuhle, Minenhle and Thubelihle, my late parents; Bongekile (MaKhanyile) and Bhekinkosi Myeza and my late grandparents; Phathisiwe (MaNdlovu), Manzobushana Khanyile and Nomona (MaMthethwa), Mcakweni Myeza (May their souls rest in peace).

ACKNOWLEDGMENTS

ABSTRACT

In every setting of human space there is hierarchy. At home there are parents and children while in social structures there are organisations/institutions and leaders, all of whom carry their positions with them. All these hierarchies are embedded in a web of mutual relations, but to a greater extent, power relations as others abuse their positions while some are subjugated and controlled.

This study critically analyses talk exchanges in power relations within topic development. It draws its analytical viewpoint from twelve selected IsiZulu drama books with an aim of demonstrating power relations as embedded in language and literature in particular. The following are some of the elements of the discussion that highlight talk exchanges and power relations, namely, maxim of conversation, interruptions and interjections, dominance and control, power of language and turn-taking, to name a few. To analyse data, written conversations are clustered based on themes as expounded by (Vaismoradi, et al, 2016:101). Themes were then analysed using the conditions of agreement (similar cases) and differences within the scope of Analytical Comparisons.

As the findings, the study revealed that talk exchanges are elements of power relations in topic development. Further, the findings also contributed to the understanding that power abuse has been institutionalised along the line of institutions, race, gender and age. The findings further highlight that most drama books have themes that share method of agreement and lesser of the condition of difference.

The study further highlights that written texts of human engagement keep records of social cohesion and cohabitation. Furthermore, if such coexistence is discorded by power (dominance and control), resistance interjects.

Keywords: Dominance, talk exchanges, Critical Discourse Analysis, Analytical Comparison, control, resistance, power, turn-taking, topic management, drama, power relations, institutions, texts, conversation/dialogue.

UCWANINGO NGAMAFUPHI

Kukho konke ukuhleleka nokuhlalisana kwabantu kuba khona izigaba zokuhola ezingamazinga ahleleke ngobulunga bakhona. La mazinga siwathola emakhaya esiphila kuwo lapho abazali kuyibo abayizinhloko zemindeni bese kuthi emphakathini nasezikhungweni zombuso khona kube nabaholi abahola lezo zakhiwo. Kula mazinga okuhola abaholi baba namava kanye namagalelo abo okuhola ukuze kube khona ukuphilisana. Kuye kube yiwo-ke lawo magalelo agcina esenike abanye abaholi amandla bese kudaleka ukungalingani kokuphathwa okugcina sekuholele ekucindezelweni kwabanye kanye nokunyathelwa kwamalungelo abo.

Lolu cwaningo luhlolisisa nzulu ukukhula kwengxoxo ebudlelwaneni lapho abanye abantu benamalungelo angalingani. Lolu cwaningo lwenziwa ezincwadini ezikhethiwe zomdlalo zolimi lwesiZulu ngenhloso yokugqamisa ukuthi ulimi kanye nombhalo ikhona okwengamele isimo sobudlelwano lapho abantu benawo amalungelo alinganayo. Izimo ezithize enkulumeni (maxim of conversation) ezinjengokuphazamiseka, ukungena emlonyeni, ubukhondlakhondla nokulawula, amandla olimi kanye nokunikezana ithuba lokukhuluma, ukuphawula okumbalwa nje, yizo kanye ezizogqamisa inkulumo mpendulwano kanye nesimo sobudlelwano lapho abantu bengenawo amalungelo alinganayo. Ukulucubungula kahle ulwazi olutholiwe okuyinkulumo ebhaliwe, ihlelwa kahle ngezindikimba ngengoba kubeka (uVaismoradi, nabanye, 2016:101). Lezi zindikimba zicubungulwe ngohlelo olukhomba ukuvumelana kanye nokuphikisana ezihlelwe ngezimiso ze-Analytical Comparisons.

Lolu cwaningo-ke lukwazile ukugqamisa ukuthi inkulumo mpendulwano/ukunikezelana amathuba okukhuluma kunesandla ekuvezeni isimo sobudlelwano lapho abantu bengenawo amalungelo alinganayo ekukhuleni kwenkulumo. Okunye futhi lukwazile ukugqamisa ukuthi ukubukisa ngamandla lokhu sekuphenduke kwaba wumthetho ezikhungweni, ngokobuhlanga, ubulili kanye nangeminyaka. Lubuye lwaveza futhi nokuthi lezi ncwadi zigqamisa kakhulu izindikimba ezinokuzwana kakhulu kunalezo ezinomqondo ophikisanayo.

Lolu cwaningo luqhubeka luqhakambise ukuthi umbhalo ongokuxhumana kwabantu ugcina ulwazi ngokubumbana kanye nokuhlalisana kwabo. Ngaphezu kwalokho kuyavela kulolu cwaningo

ukuthi uma lokho kuphilisana kwabantu kuphazamiseka ngenxa yokukhondlakhondla kanye nokulawula, kuholela ekubhekaneni ngeziqu zamehlo.

Amagama asemqoka: ukuqhoqhobala, ukukhuluma ngokudedelana, Ukucwaningwa Okunzulu Kwengxoxo, Ucwaningo Oluqhathanisayo, ukulawula, ukuhonga, amandla, ukudedelana, ukulawula inkulumo, umdlalo, ubudlelwano obuqhakambisa ukungalingani, izikhungo, umbhalo, inkulumo mpendulwano.

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TABLE OF CONTENTS

CHAPTER 1

INRODUCTION AND ORIENTATION OF THE STUDY

CHAPTER 2

CHAPTER 3

CHAPTER 4

CHAPTER 7

CHAPTER 1

INTRODUCTION AND ORIENTATION OF THE STUDY

1. 1 Introduction

This study endeavours to demonstrate that talk-exchanges are factors of power relations in topic development. Talk-exchanges or turn-takings are similar to dialogue in action since they help to monitor, promote and control the flow of talks. Power and Dal Martello (1986:29) define turn-taking as "the coordination of the activities of speaking and listening in a conversation so that at any given moment, there is only one speaker." On the other hand, power relations deal with how different groups are able to interact with and control other groups. Talk-exchanges in this study were not studied as spoken but are analysed as written texts from drama books of isiZulu language.

It is common in every conversation that participants take turns. As turn-takings continue and the topic develops, topic growth takes shape due to several influences. Turn-taking may allow a topic to continue or discontinue, depending on the nature of the topic as well as the position of the participants. Sacks, Schegloff and Jefferson (1974:701) view turns as occupying a central position in the organisation of the conversation, thus to them:

> Turns are valued, sought or avoided. The social organisation of turn-taking distributes turns among parties. It must, at least partially, be shaped as an economy. As such, it is expectable that, like other economies, its organisation will affect the relative distribution of what it organises. Until we unravel its organisation, we shall not know what those effects consist of, and where they will turn up.

Turn-takings or talk-exchanges involve language in use as participants interact. It is, however from such interaction of participants, wherein the power of the individual participant becomes evident. 'Power' for the individual often comes down to how effectively he/she can use his/her language abilities to interact with others: knowing *when* to speak (and when not to speak), and *how* to speak,

that is, stemming from the mastery of linguistic skills, which further informs dialogic features. In such cases, we speak of people involved in a dialogue. Veltrusky (1977:1) defines dialogue as, "a verbal utterance delivered by two or more alternating speakers who, as a rule, address their speeches to each other … and unfolds not only in time but also in space. It is, therefore, through dialogue that power is mostly assigned and demonstrated in social roles that the individual fills as well as within social relationships that the individuals form with those with which they talk."

There is also an understanding that there is a connection between language use and the unequal positions of power. Thus, individuals have powers to influence interactions with others, therefore allowing them to be more 'powerful' in the sense of being able to achieve their personal goals. Language, therefore, cannot be compromised since it is, as Fairclough (1980) puts it that, "important enough to merit the attention of every citizen; indeed, no person who is interested in the relationship of power in modern society can afford to ignore language." Power relations, therefore, exist because language enriches them, likewise talk-exchanges into topic management. In a nutshell, ideas (economic, social or political) are communicated through language while on the other hand, as a form of social behaviour, it negotiates relationships.

Although language or conversations through turns translate what is typically intended, such engagement, does not happen in a vacuum. It is always the product of the circumstance or the environment. Cultural dynamics play a significant role in this regard since the way people converse in any social setting is mostly influenced by their surroundings. In isiZulu culture, a male figure is very pivotal and is at the apex of every societal formation or institution. It is for this reason that male dominance is observed in every sphere of the society. It begins at home where the man is the head of the family/homestead, although today it is not always the case as women have rights and own properties. In society, men hold high positions and are given more respect. *Izinduna/*Chiefs and Kings have a great control over their subjects hence their power to rule. This hierarchical structure of male dominance dictates how dialogic situations are managed and maintained in situations where they occur. In practical cases mostly, men are seen to be engaged in a dialogue of problem solving, as Tannen (1995:140) analyses the behaviour of men in dialogues:

Boys generally do not accuse one another of being bossy, because the leader is expected to tell lower status boys what to do. Boys learn to use language to negotiate their status in the group by displaying their abilities and knowledge, and by challenging others and resisting challenges. Giving orders is one way of getting and keeping the high status role. Another is taking centre stage by telling stories or jokes.

On the other side, women in their 'status' however seem to be more action takers, collaborators and supporters/persuasive, as supported by Tannen (1995:140):

They (girls/women) use language to negotiate how close they are. Girls learn to downplay ways in which one is better than the other and to emphasise ways in which they are all the same.

Scholars such as Tannen have noticed that girls learn their tricky behaviour of ostracising their peers who claim to be better off, at a very early stage of their youth (ibid). They even attach and call names at all those with different behaviour. Thus, girls learn to talk in ways that balance their own needs with those of others to save face for one another in the broadest sense of the term.

Women and children are in general perceived as minors and therefore they have to subscribe to the legitimate rule. This, therefore, indicates how authority and order are perceived and upheld without any form of resistance in *isiZulu*. Women's roles in societal settings are ignored despite their supportive structure to their male counterparts. Their important role is to nurture the young, look after their families and respect their husbands. This set up is basically cultural and thus paves the way for a father-mother-child disparity in turn-taking even though in many cases, in most dialogic situations, this has been questioned. Weiss and Schwietring (2015:1-2), however, confirm the importance of language in transmitting power when they say:

Whoever speaks depends on language. And even the most skilful speaker cannot monopolise the *power of language,* for ultimately the "power of language" lies not with the speaker, but with language itself. The power of language belongs to language itself. And so this power belongs to everyone who possesses language. Whoever has a command of language has part in its power! Language is not merely an instrument in the hands of power, but also always a counter-power which cannot be restricted and repressed.

This study, therefore, sought to highlight the relationship between talk-exchanges and power relations as cou nterparts in topic management and development.

1.2 Background to the Study

The debate on power relations is commonly associated with socio-economic, political and cultural situations. However, power relations have also been observed in literature from a number of prominent African writers such as Chinua Achebe and others, in their quest of demonstrating the ills of Western domination in African societies. In South Africa, despite tougher restrictions that were imposed by White colonial masters on publications of African writers, there were those who managed to publish their writings on Black consciousness and patriotism. Those writings are the foundation of this study because without their persistent efforts to write about inequalities, domination and control by Western civilisation over African culture, this study would have lacked drama books that demonstrate different levels of power relations.

With the advent of Westernisation and the African educated elite, who then demanded human rights, our African social systems and classes were questioned. Their writings, therefore, included not only the unhappiness of the domination of Western culture but also what they perceived as 'undemocratic' principles within the African social settings. Therefore, power relations were evident in most of their writings but, ironically, they were predominantly English. It is against this

background, therefore, that this study was undertaken. Specifically, it is to demonstrate the level of talk-exchanges in power relations in isiZulu drama books.

The views of Foucault (1980) on power as a strategy and something that circulates in the form of a chain, revives language as a dominant influence of this construct. While language is the vehicle for communication and has the ability to reflect both the individual characteristics of a person, as well as the beliefs and practices of his or her community, it also features power in social interactions. Thus, it communicates information, which according to Searle (2006:15) are "intentional states" representing the world. That is what gets communicated, by way of communicating intentional states, is typically information about the world. This is what Moore **(**2003:1) says about power as it manifests itself through language:

> One obvious feature of how language operates in social interactions is its relationship with power, both influential and instrumental. Neither rule nor law, neither discipline nor hierarchy sanctions influential power. It inclines us or makes us want to behave in certain ways or adopt opinions or attitudes, without obvious force. It operates in such social phenomena as advertising, culture and the media. Instrumental power is explicit power of the sort imposed by the state, by its laws and conventions or by the organisations for which we work. It operates in business, education and various kinds of management.

The language that we use to direct our intentions when we converse is mostly organised and probably structured into natural turns. Turn-taking is one of the basic facts of conversation: speakers and listeners change their roles in order to begin their speech (Coulthard, 1985: 59). More often than not, language is merely viewed as unconsciously and undoubtedly a tool for communication. It is less imagined as something that might wield power, fuel debate, or even cause conflict and worse something that can affect many facets of human culture such as religious, political, social, and economic settings (Amberg & Vause, 2010:2). It is through language that people come together and share ideas as one humankind in order to survive episodes of the universe.

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As people engage in these dialogic controversies, they always strive for equity. According to Romney (2005:2), dialogue is a focused conversation, engaged in intentionally with the goal of increasing understanding, addressing problems, and questioning thoughts or actions. Power infuses dialogue and dialogue empowers change (Hammond, et al, 2003:125). Words, whether spoken or written have power (Luke, 1997).

Language infuses ideology. Taiwo (2007:220) summarises ideology as follows, "Language, therefore, can never appear by itself – it always appears as the representative of a system of linguistic terms, which themselves reflect the prevailing discursive and ideological systems." This is evident in human history, in areas where colonialism and cultural imperialism have deprived the natives of their rights to freely develop and grow their sociocultural aspirations. Such deprivations in all forms, societal activities (economics, cultural/religion and political), have subjected natives to White/Western domination. White culture and or Christianity is associated with godliness while traditional culture is seen as barbaric and heathen. The White invasion on African culture in particular, did not only cause tension and resistance but also eroded the respect of traditional adults and culture from the more 'civilised and baptised' middle class youth who, because of their city life, have also associated themselves with Western culture.

The issues that have been made so far demonstrate the existence and visibility of power relations in social settings and systems. It is the view of this study, therefore, to justify the notion of power relations through literature writings such as drama books. Since drama is purely dialogic, power relations are analysed through topic development. This is the essence of this study.

1.3 Statement of the Hypothesis

While the evidence of the debate on power relations has been reflected in a number of political, economic and cultural arenas, they have traces of power relations as treasured through dialogue in a dramatic environment. Since dialogue happens within linguistic parameters, this study focuses

on power relations within the context of dialogue and topic management. It, therefore, intends to demonstrate through the analysis and interpretations of dramatic talk-exchanges in selected isiZulu drama books, that in any topic development, talk-exchanges determine power relations

The advent of colonialists, the West and Christianity caused divisions and the destruction of indigenous culture, religion and education. This impacted heavily on the development of the African life. However, in the light of immense pressure, suppression and control of their writings, African scholars and writers have displayed their anger and displeasure at the encroachment of White supremacy on African life. The power relations that exist between Blacks and Whites that culminated in the domination of White minority over Black majority, have caused irreparable damage to the coexistence of racial groups in South Africa. This understanding will then demonstrate that talk-exchanges can establish and maintain social relations of domination, inequality and exploitation in topic development. This is what van Dijk (2001:84) highlights about inequality, dominance and exploitation of social thinking:

> *Dominance* is here understood as a form of social power *abuse,* which is, as a legally or morally illegitimate exercise of control over others in one's own interests, often resulting in social inequality. Social power is defined in terms of the *control* exercised by one group or organisation (or its members) over the *actions* and/or the *minds* of (the members of) another group, thus limiting the freedom of action of the others, or influencing their knowledge, attitudes or ideologies.

This study also demonstrates the extent to which talk-exchanges validate domination of cultural values and norms of certain groups over others, especially in isiZulu. Since culture is regarded as a way of life of a particular social group that is learned and accumulated as an acceptable experience, tolerance on one's cultural beliefs is paramount.

1.4 Research Questions

- What influences or drives talk-exchange? What encompasses talk-exchange in isiZulu dramas?

- Does talk-exchange have features of power relations in isiZulu dramas?

- Where do we determine talk-exchange as a revelation of power relations in isiZulu dramas?

- How does talk-exchange facilitate or capitulate to power relations isiZulu dramas?

1.5 Aim and Objectives

1.5.1 Aim of the Study

The aim of this study is to critically demonstrate that talk-exchanges determine power relations in topic development in some isiZulu dramas.

1.5.2 Objectives

The objective of this study is to use Critical Discourse Analysis and the Social Constructionism as theories in selected drama books to:

- demonstrate that talk-exchanges can establish and maintain social relations of domination, inequality and exploitation in topic development.

- explore how cultural values and norms influence tenets of talk-exchanges in topic development.

- explore power and age as a social norm of discursive politeness in talk-exchanges.

- justify that talk-exchanges may, in societal structures, display power relations in terms of status and sex roles in topic development.

1.6 Justification of the Study

Dialogue or talk-exchange is mostly associated with oral conversation. Even the debates on sociopolitical issues are often staged in talk shows and public arenas. Stage plays too that depict socio-economic and political injustices and domination are also shown on stage where oral conversation dominates. It is less likely that one would associate talk-exchanges with written texts despite the fact that written texts precede oral conversation.

It is quite ironic, however, to admit that little attention has been paid thus far to the essence of talk-exchanges in dramatic settings despite the contributions of South African Black drama book writers on power relations. South African scholars of African Languages and others have studied the works of other South African drama book writers of African Languages and highlighted a large degree of power relations in their writings. Although most of them acknowledge power relations in their writings, there is less mention of the contribution of talk-exchanges in the context of power relations in whatever is discussed. The emphasis, however, is basically on sociopolitical elucidation of the debate and not the elements of the debate – talk-exchanges, hence this study.

This study intends to justify talk-exchanges as facilitating elements in power relations. The intention is to look into dialogue at different levels of societal structures that include institutions and people – gender/sex, status and age – and thereby defining power relations as embedded in talk-exchanges of daily conversations. Blose (1974:27-29) in "*Uqomisa Mina Nje Uqomisa Iliba,*" highlights the role of status, gender/sex and age as he relates to the relationship between Ngqengelele, his wife MaMthombeni and their daughter Nontombi. However, there is very little that appears to have been written in the academic sphere.

1.7 Significance of the Study

The purpose of this study is to analyse and interpret some key ideas about talk-exchanges (dialogue) and power relations in topic development. The general feeling, however, would be to highlight

power relations as embedded in a language and specifically view it in social settings and interactions through talk-exchanges. To this effect, an analysis of talk-exchanges as factors of power relations could not be justified if the concrete understanding of topic management is not thoroughly checked and expounded. A topical action is defined by Bublitz (1988), as an action used by participants to "intervene in the development and the course of the (discourse) topic, and thus to contribute to a topical thread being initiated, maintained and completed." Therefore, topic development helps in highlighting discourse roles such as introducing, shifting, sustaining and discontinuing topics. These roles are only initiated as talk-exchanges take shape. The researcher, therefore, wishes to explore talk-exchanges in conjunction with power relations while displaying the power behind the language in selected isiZulu drama books.

The broader understanding of power is normally reflected upon certain structures of power which usually include, influential (e.g. advertising, politics, media, culture), instrumental/institutional (e.g. law, education, business, management) and ideological power. These are key areas of power relations as envisaged in social systems as well as in social classes. This study is set around the understanding of the questions that adhere to the notion of how to demonstrate dialogue as part of power relations in literature, particularly that of isiZulu drama books. The notion of the dialogic mind of this study is, however, informed by issues of social relations of domination, inequality and control. Dialogue, therefore, displays a very powerful influence on power relations and redress. This is what Guilfoyle (2003:332) recommends about dialogue:

> Dialogue invites participants to both influence and be influenced, to shape and be shaped by the interaction and to be mutually involved in meaning construction. It is thus characterised by egalitarian rather than by authoritative stance. Dialogical conversations facilitate the production of new ideas and hence change.

Critical Discourse Analysis and the Social Constructionism are acknowledged and as such are employed as approaches that will address issues of power/dominance of certain groups over other groups in this study.

According to Van Dijk (1995:24), Critical Discourse Analysis (CDA) is a special approach in discourse analysis that focusses on the discursive conditions, components and consequences of power abuse by dominant (elite) groups and institutions. It critically studies how those in power, to serve their interests, as embedded in a language, manipulate power. Hence, Van Dijk (1995:24) asserts that "CDA may focus on the properties of language and discourse ignored elsewhere." In its approach, CDA (as it is normally called), is always in favour of the oppressed and marginalised since it guards against inequality, domination and control. Critical Discourse Analysis does not allow situations where disparities prevail hence it favours mediation.

In defining Social Constructionism, Owen (1995:161) cites Gergen (1985) when he says, "Social Constructionism may be defined as a perspective which believes that a great deal of human life exists as it does due to social and interpersonal influences." This highlights the fact that individuals and communities are engaged in a social construct where they exchange their knowledge or understanding of the world historically, culturally and politically. Gergen (1985:266) highlights that Social Constructionism "attempts to articulate common forms of understanding as they now exist, as they have existed in prior historical periods, and as they might exist should creative attention be so directed."

This study attempts to observe power relations in literature – selected drama books of isiZulu – where it signifies awareness of silenced voices, deliberate deafness and ignorance. This, therefore, calls for the opening up of debates and discussions on issues irrespective of their nature. Churches and schools, as institutions that have emerged as centres of moral conservancies, need to equip themselves in attending to issues of power and control. Educators have to identify areas of moral degeneration, and the voiceless and educate learners on power relations.

Media houses will learn to demonstrate nonpartisan attributes while exhibiting patriotism and nation building by distancing themselves from any form of political manoeuvres and appetite. Also,

universities, like media houses will be urged to play their nation building role as academic institutions instead of indulging themselves in political power relations.

It will also assist societal structures and institutions to open up debates on issues pertinent to power abuse, dominance and control. In this essence, talk-exchanges could also contribute to the discussions on identity as a way of finding oneself and others in topic development, this includes among others; gay and lesbian marriages, women and leadership, minority and majority, Blacks and Whites, Christians and non-Christians, and more. Through talk-exchanges, however, this study will also open the doors for the so-called, "silenced dialogue" in power relations. This concept generally refers to challenges that the society is faced with, but are ignored and overlooked by those in power perhaps as perceptions or on claims that, as Delpit (1988:282) puts it, "they are least aware of or at least willing to acknowledge its existence".

The study will further advance the role of talk-exchanges not only in teaching generally, but also in societal circles where challenges of critical and sensitive nature need to be addressed and unpacked as we approach the Information Age. In this instance, issues of religion (culture), decolonisation and racism, demands social fora with government institutions leading the debate. Over and above this, this study wishes to create more insight into the notion of power relations, in African Languages in general and more specifically in isiZulu where little has been explored on this concept.

This study uses Analytical Comparison to analyse the data as it critically observes talk-exchanges as determinant(s) of power relations in topic development in selected isiZulu drama books

1.8 Research Methodology

Research methodology is defined by Leedy and Ormrod (2001:14) as "the general approach the researcher takes in carrying out the research project." Babbie and Mouton (2006:75) summarise the

research methodology as a process that "focuses on the individual (not linear) steps in the research process and the most "objective" (unbiased) procedures to be explored." It is, therefore, procedures or steps that are followed by the researcher to achieve the expected results of the study. Research Methodology has two prominent research methods that are quantitative and qualitative research methods.

Bless and Higson-Smith (2000:156) define quantitative research as "research conducted using a range of methods, which makes use of measurement to record and investigate aspects of social reality". According to Leedy and Ormrod (2005:94), quantitative research is generally used to "answer questions about relationships among measured variables with the purpose of explaining, predicting and controlling phenomena. It is the way of quantifying data by means of numerical expression, that is, by using numbers. There are three important methods that are employed in a quantitative study, namely, techniques and types of studies, data collection methodologies and data analysis techniques. Each of these methods underpins steps of a successful study. Techniques and types of studies involve survey research (cross-sectional and longitudinal surveys), correlational research (is conducted to establish a relationship between two closely knit entities and how one impacts the other and what are the changes that are eventually observed). As well as causal-comparative research (mainly depends on the factor of comparison) and experimental research (which is done to prove or disapprove natural science statements).

There were no chances that a quantitative research method could be applied in this study because it studies human behaviour and the social world inhabited by human beings. In quantitative research, the researcher uses mathematical models as the methodology of data analysis. It also involves data collection that is typically numeric and the researcher tends to use mathematical models as the methodology of data analysis. This is not applicable in this study as it deals with text information taken from isiZulu drama books. These books were critically analysed against the notion that talk-exchanges could be elements of power relations in topic development. Quantitative methods, therefore, cannot be used because there is no numeric information (data that is represented

through numbers and analysed using statistics) (O'Leary, 2004:99) that needs to be justified in this study.

This study utilised the qualitative research method since it focuses on discovering and understanding the experiences, perspectives and thoughts of the participants. Denzin and Lincoln (2000: 8) highlight that "a qualitative approach emphasises the qualities of entities, processes and meanings that are not experimentally examined or measured in terms of quantity, amount, intensity or frequency." Therefore, for any general or specific view, data and data gathering remains the core of this method. It, therefore, involves different kinds of qualitative data gathering techniques with the expected results in the form of texts and audio or audio-visual formats. Nkwi et al. (2001:1) say "qualitative research involves any research that uses data that do not indicate ordinal values." Qualitative research thus refers to the meanings, concepts, definitions, characteristics, metaphors, symbols and description of things. The quantitative method was used to regulate numbers of books and passages from the drama books that were used.

Qualitative research involves a process of analysing data. It is through this process that recorded data in the form of texts and/or audio or audio-visual formats are given meaning. According to Barbie (2010:394), qualitative analysis is a method for examining social research data without converting them into a numerical format.

The data collection is comprised of the sampling method and data collection while data analysis techniques involve data analysis which usually happens after the raw data has been collected.

On the other hand, Denzin and Lincoln (2000:3) suggest that qualitative research:

> is a situated activity that locates the observer in their world. It consists of a set of interpretive, material practices that make the world visible.

Qualitative research uses text data for its analytical findings. It relies heavily on text information obtained from the behaviour and activities of societies. The data collected from among others, field notes, interviews, conversations, photographs, recordings, and memos are interpreted using qualitative methods.

Leedy and Ormrod (2005:94) say that qualitative research is used to "answer questions about the complex nature of phenomena, often with the purpose of describing and understanding the phenomena from the participants' point of view. The qualitative approach is also referred to as the interpretative, constructivist, or anti-positivist approach."

Qualitative research, like any other project, involves planning for data collection. Babbie and Mouton (2001:74) write that "a research design is a plan or blueprint of how you intend conducting the research." The research design, therefore, has key elements, namely; population, sampling techniques, size of the data, and data collection methods.

The population in the research refers to all people or items with the characteristics one wishes to understand. According to Welman and Kruger (1999:18), "a population encompasses the entire collection of cases (or units) about which we wish to make conclusions. The population in this study were a dialogue of characters from the selected isiZulu drama books in various acts and scenes that depict power relations between the participants. Acts and scenes were taken from the following drama books as arranged in relation to their themes of power relations.

In order to arrive to a sizeable data a researcher uses sampling techniques. A sample is a subset of the whole population that is actually investigated by a researcher and whose characteristics are generalised to the entire population (Bless & Higson-Smith, 2000:84). Sampling plans are therefore divided into two major components, namely; probability and non-probability.

This study utilised non-probability sampling because it is not a large- scale social survey but focuses only on the selected drama books in isiZulu language. The non-probability sampling has

many types, namely, accidental or availability sampling, snowball sampling, deviant case sampling, theoretical sampling, quota sampling, sequential sampling and purposive or judgemental sampling. The type of non-probability sampling that was employed in this study is the purposive or judgemental sampling. This sample qualifies this project as Bless and Higson-Smith (1995:94) point out that, "a sample is chosen on the basis of what the researcher thinks to be an average person … the strategy being to select units that are judged to be typical of the population under investigation."

Purposive or judgemental sampling is based on the judgement of the researcher regarding the characteristics of a representative sample. It involves two strategies or samples that qualify the population under investigation. These two samples are known-group and quota group. Du Plooy (2001:114) gives clarity on this issue when he says:

> Known-group or judgement sample results when the researcher has reason to believe that a certain group/individual, if selected, can provide the information needed. Purposive quota sample results when a researcher selects a certain percentage of a desired group and can ensure that groups and/or population parameters found in the target population are represented in the sample.

The size of the data is adequate for the purpose of surveying the entire population that has been selected. The population consists of passages and dialogues from the 13 selected isiZulu drama books that have been chosen because they meet the criteria as well the area of investigation. The passages were selected purposefully so that they could be managed. Samples were drawn from 13 isiZulu drama books, each with its unique characteristics based on respective talk-exchanges of power relations.

Data were collected from the selected isiZulu drama books. The drama books identified were selected because they meet the criteria that the research question(s) address, namely:

- What influences or drives talk-exchange? What encompasses talk-exchange?
- Does talk-exchange have features of power relations?

- Where do we determine talk-exchange as a revelation of power relations?

- How does talk-exchange facilitate or capitulate (to) power relations?

The following are the selected isiZulu drama books:

Amakhosi and Their Subjects:

Ngiwafunge AmaBomvu: L. Molefe (1991:62)

KwaBulawayo: J.N. Gumbi (1984:18-19)

White Colonialists/Farmers and Black People:

Insumansumane: E. Zondi (1986:61)

Awuwelwa UMngeni: M. Gcumisa (2008:36-37)

Police and the Black People:

Mubi Umakhelwane: J.N. Gumbi (2004)

Amaqili

Parents and Children:

Uqomisa Mina Nje Uqomisa Iliba: M.A.J. Blose (1974:27-29)

Kuyoqhuma Nhlamvana …. ezinye ziyofekela: LMMM Madondo (2005:32-33 &

76-78)

Husbands and Wives:

Uqomisa Mina Nje Uqomisa Iliba: M.A.J. Blose (1974:6-7)

Ngicela Uxolo: N.I. Ngwane (2003:8-9)

Ubhuku Lwamanqe: E. J. Mhlanga (2014:80-81)

The Church and the Community/Family

Kuyoqhuma Nhlamvana …. ezinye ziyofekela: LMMM Madondo (2014: 32-33 &76-78)

Document analysis is a form of qualitative research where the researcher interprets documents to give a meaningful judgement around a chosen topic. This exercise needs an analytic reading and review of lots of written material in order to extract relevant information that appears to validate the research study. Since data were collected from the books, a document analysis was applied. Conversations between characters in selected scenes and acts from drama books that were chosen for this study were critically analysed to demonstrate talk-exchanges as elements of power relations in a discourse.

1.9 Definition of Terms

Culture and isiZulu Culture

The definition of culture varies in a number of ways depending on the interpretation of anthropologists, scholars and social scientists. It can, however, be understood as a way of life. Fielding (1996: 50) defines culture as a system of beliefs, assumptions and values shared by a group of people. The definition usually includes some notion of shared values, beliefs, expectations, customs, jargon/language, technology, inventions, society's arts and rituals. According to Hudson (1980:74), culture is socially acquired knowledge, that is, the knowledge that someone has by virtue of being a member of a particular group. Ekwelem et al. (2011:4) say culture produces similar behaviour and thought among most people in a particular society. Linton (1945) adopts this definition of culture by saying: the culture of a society is the way of life of its members; the collection of ideas and habits which they learn, share and transmit from generation to generation.

IsiZulu culture is not independent on other African cultures. It shares with other Africans, its customs, traditional ways of life, norms and values and the most distinct feature, *Ubuntu*. IsiZulu

culture harnesses the principle of kinship that is centred on the clan and the homesteads and the principle of state authority is centred on the Chief/King and the Great Place (Peires, 1983:5). The role of ancestors, initiation rites, *lobola* or bride price, and polygamy – are interrelated, and fundamental to social, economic and political power relations.

Royal Palace in IsiZulu

This is the residence of the King/Chief who like the Head (*umnumzane*) in a homestead, is the head of the royal residence. According to Msimang (1975:8) there is nothing major, in terms of structural appearance that is different from the homestead of an ordinary man to that of the royal palace. Apart from the fact that the royal palace is built by *amabutho*, what is supposed to be the main hut in an ordinary homestead is *isigodlo* in the royal palace. *Isigodlo* is also a huge homestead on its own separated from the rest of other houses by a fence where the King and his wives live. Inside the palace (*isigodlo*) there is the King's hut (*indlunkulu*) where political decisions are discussed by the higher structure of the Kingdom. Very few people have access to this hut, only the King (*iSilo*), his senior traditional medicine people (*izinyanga*), King's Personal Attendant (*insila yenkosi*), Headmen (*Izinduna*), Officers in Royal Household (*izinceku*) and elders/other respected dignitaries (*nezinye izikhulu zezwe*). Women are not allowed to enter this hut (Msimang, 1975:8).

ISilo (King), INkosi (Chief) and Insila (King's Personal Attendant)

The Zulu have a monarch – the King (*iSilo*) - who commands respect from a large number of people who live under the immediate authority of the Chiefs (*amakhosi*). The Chiefs, therefore, pay respect to the King by attending the House of Traditional Leaders and mobilise support for festivities organised by the King. The chiefdom is divided into subdivisions (*izigodi*) which are looked after by headmen *(izinduna)*. Typically, these were the brothers of the King/Chief (*abantwana*) or great warriors (*amaqhawe*). There is a tremendous respect for the Chief (*iNkosi*) and his kin as the royal household of the chiefdom (Msimang, 1975:30-31).

All land in tribal areas is under the control of a chief who allocates land for residential purposes as well as for cultivation at the household head's request. Historically, the Chief's had full authority over the incorporation of people into their chiefdoms. However, their roles were fully absorbed into the colonial system, in which those roles were reduced to that of a tax collector; their land was taken away from them.

According to Msimang (1975:29-30) a King's personal attendant (*insila yeSilo/Nkosi*) is chosen among the well trustworthy men or a great hero. His nomination was death itself because he was then stripped of all his rights to live as an ordinary human being. Msimang (1975:30) goes on to say that he had to relinquish everything about his existence - his family and everything – and look after and live for his King/Chief. However, he was not that important because when the King/Chief was discussing serious political matters with his Headmen (*Izinduna*), Officers in Royal Household (*izinceku*) and elders/other respected dignitaries (*nezinye izikhulu zezwe*), the King's personal attendant, was taken outside.

Umuzi Nomndeni (the Homestead/Family)

The *isiZulu* family relies on the bond of kinship which is extensive and serves to bring together and knit it into a group. The family is led by a father (*ubaba*) who is respected by everyone including his wife/wives (*umfazi*). Everyone in the family obeys his command because he leads the family on behalf of his forefathers. Everyone is loyal and respects his leadership because his words are for the forefathers. Just as there is respect for the household head and patrilineal kin, there is general respect for men as the principal carriers of identity.

Umkhulu (Grandfather) and *Ugogo* (Grandmother)

These are the elderly people – senior citizens – who are always shown great respect for they are regarded as closer to the ancestors (*amadlozi).* They, especially the grandfathers, have the authority over fathers. They give orders that must be obeyed at all cost. However, in some cases,

grandmothers do play an important role once her husband (*umkhulu)* has passed on. Msimang (1975:26) explains this role when he says that when the grandfather has passed on, family cases and problems are normally reported to the grandmother (*ugogo)* for her to report them to the head of the family, her grandson (*umzukulu*). Besides reporting cases to her, she is also the one to calm him down if he becomes mischievous towards any member of the family. This, therefore, indicates that in *isiZulu*, age plays an important role irrespective of gender and that highlights respect as the cornerstone of *amaZulu*.

Indoda (Man) and *Umuntu wesifazane* (woman)

Like in every racial group or community, *indoda* (man) is held or positioned at a higher status. Because of his masculinity, he is perceived as a strong human being both mentally and physically. The status and responsibility that the society attributes to men is that of a provider, that is, family maintenance and security. Probably, it may be these powers that may have created such inequalities between men and women. *AmaZulu* are no different to other nations of the world in the manner in which they perceive their women. In *isiZulu,* women or girls are perceived as minors and they are at times not recommended to do what the society believes is a man's or a boy's job or responsibility. This sounds very sinister to the civil world because of modernisation, feminism and human rightsit is the very same culture that advocates for the spirit of **Ubuntu** and respect for others.

Ubaba (Father), Umyeni (Husband) and Umfazi (Wife) and Umama (Mother)

Father (*ubaba*) – husband (*umyeni*) also known as the head (*inhloko/usokhaya*) controls and runs all the economic and political affairs of the family. Next to him is his eldest son who also has a say in the running of the homestead/village but not beyond his father (Msimang, 1975:24-25). Although the behaviour and the respect of today's isiZulu women differ from those of yester years, some cultural remnants are still prevalent and are still observed by many despite the near demise orchestrated, allegedly by Westernisation and Christianity. The former propagated the idea of women's rights and feminism while the latter talked about equality in the eyes of the Lord as well as the men's creation in God's image. While this may be the case even today, the father (*ubaba*) or

husband (*umyeni*) still enjoys the respect he receives from his wife and children, even though there are wives who are very outspoken and sometimes very rude to their husbands. One of the drama books that were selected for this study highlights this behaviour and Fairclough (1995) sees CDA addressing the issue.

Izingane (Children)

According to Krige (1950:51) children are of little importance, and people of different ages do not mix in Zulu society… thus it is that even within the family circle of the village no young man will sit and drink beer or eat meat with the older people. The behaviour pattern of children overall is one of equality, friendliness and cooperation.

Abafana (Boys)

These are eyes and ears of the Head in the homestead. They know more about the livestock, furniture and other important goods of the family. Even the bad behaviour of other younger children is reported to the elder boys/brothers. Girls neither do wrong things nor misbehave or even sit with their boyfriends and come late without any valid reasons, in the presence of their brothers. The head has a lot of trust and respect for his sons.

Amantombazane (Girls)

It is the duty of the girls or women to know everything about food and cooking, fetching of firewood and water as well the cleaning of the homestead. Their treatment is not equal to that of boys since they are regarded as weak. Msimang (1975:27-28) points out that an elder girl in the homestead, once she has accepted one of her suitors as her lover is tasked with a responsibility of guiding and nurturing her younger sisters (*iqhikiza*) into womanhood. If she is born from the main house (*indlunkulu*), she is referred to as big girl (*inkosazana*) whom, all her brothers from every house in the homestead, would respect her as the one and only first born girl (*uMafungwase*). She is the one

who teaches her younger sisters how to behave and be respectful as a woman. However, once a girl gets married, she relinquishes all her rights and is no longer part of any decision-making nor allowed to interfere in any affairs of the homestead of her birth. Even during her parents' death, she is not allowed to mourn for them.

It is possible, however, that later after we have dealt with other chapters we might add more terms.

1.10 Limitations of the Study

The limited choice of resource materials is one of the major setbacks for this study. What is the most troubling factor is the fact that there are very few African literature, let alone South African literature on this topic. The reliance, therefore, was based on European information which is therefore Western in nature, thus its influence. This study is based on dialogue in drama books in isiZulu. The defect, therefore, is on the scarcity of drama books, irrespective of their relevance to the study.

1.11 Organisation of the Study

Chapter 1 covers the introduction, background to the study, the nature of the research problem, background, the research question, its significance, aims and objectives and definitions and explanations of terms. This chapter elaborates on the background of the research problem and further highlights the focus of the study as it looks into power relations within the context of dialogue and topic management.

Chapter 2 focuses on this study's literature review. It looks at the information and contribution of other scholars about the topic that the researcher will be focusing on, that is, power relations in the discourse.

Chapter 3 focuses on explaining the theoretical framework of the study by introducing and describing the theory that explains why the research topic under study exists. Since this study seeks to demonstrate social inequalities and dominance through talk-exhanges, it then highlights Critical

Discourse Analysis (CDA) and The Social Constructionism are methods and instruments for analysis.

Chapter 4 presents research methodology as a system that is able to carry ou research, that is, reearcher's methods of selecting and arranging data for proving the hypothesis. It further highlights research methods as major components of research methodology, namely, qualitative, quantitative and mixed methods. Furthermore, it focuses on explaining the research methodology, research design and its elements such as the population, sampling techniques, and sample size and data collection.

Chapter 5 discusses data analysis and presentation. It therefore highlights the prescripts of qualitative data since this study is textual. It further looks into data analysis as a process of documented activity that results in data connected with concepts

Chapter 6 aims to discuss the findings from the previous chapter as observed through the method used. It looks into the findings of the data as analysed from the selected isiZulu drama books. It therefore reports on what has been uncovered from the themes that are discovered while analysing data gathered from the selected drama books. It further talks about discussion and interpretation of the findings as based on the major themes drawn from the analysis of the data.

Chapter 7 summarises what has been dealt with in the study. It concludes the study by confirming the notion, that is, the research problem as discussed in the themes. It highlights concrete arguments on the notion of talk-exchanges as determinants of power relations in isiZulu dramas. Furthermore, it presents recommendations to all stake-holders who may be beneficiaries of this study.

1.12. Conclusion

Although talk-exchange or dialogue is slightly viewed as a turn-taking sequence in a dramatic discourse to some but to others, especially those writers from the most disadvantaged groups or communities in certain societies, it is their mouthpiece through which they display their disapproval. Critical Discourse Analysis and the Social Constructionism will assist in highlighting

certain views of disparities and control on issues pertaining to power relations. This is studied against the background of talk-exchanges as seen in topic development.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Chapter 1 introduced the study and identified the study's areas of focus. The background to the problem of the research was highlighted, that is, power relations as viewed in two fronts: Westernisation/African culture and African writers. The statement of the research hypothesis was also mentioned with a view of directing the study as it focuses on power relations within the context of dialogue and topic management. The theoretical framework highlighted methods of analysis and indicated that as the study involves a critical analytical interpretation of text (language in use) in trying to find an impact that talk-exchange might have on power relations in topic development, Critical Discourse Analysis and the Social Constructionism were utilise. This was with a view of translating theoretical claims into instruments and methods of analysis. The justification and the purpose of the study were mentioned and indicated that the sole purpose was to highlight power relations as embedded in a language and specifically view it in social settings and interactions through talk-exchanges. The aim and objectives were also clarified while the qualitative research method was mentioned as this study's methodology. IsiZulu drama books were indicated as the population since these had dialogue of characters that were required in this study. The significance of the study highlighted further the need to address issues of dominance and control. This chapter reviews the related literature of the area under observation, which seeks to check 'talk-exchange as determinant(s) on power relations in topic management.' This statement highlights that talk-exchanges are manifested in relations of power and are, therefore, viewed as important elements that determine power in topic management. Talk-exchanges or dialogue seem to be the highlights of the action and cannot be overlooked when analysing power relations. It is the centre around which the statement – talk-exchanges as determinants of power relations - emanates. This study, therefore, endeavoured to highlight that talk-exchanges are determinants of the relations of power

in topic development. It hopes to highlight the conditions of talk-exchanges and thereby encourage social groups and institutions to engage themselves more on issues that divide the society. It, furthermore, wishes to enlighten the society, the marginalised in particular, to be vigilant to the levels of the society that promote imbalances in the relations of power both in private and public discourse.

This chapter deals with literature review hence it critically re-looks the work that has been done by other scholars in a related area with shared identity to that of the researcher. However, they differ in the area and principles of investigation. Literature review thus documents techniques with respect to the subject or topic. Apart from finding out what is already known about the intended research topic, Bless (2000:20) offers more elaborated views on the literature review, which among others include:

- ❖ Sharpening and deepening the theoretical framework of the research;
- ❖ Familiarising the researcher with the latest developments; and
- ❖ Identifying gaps in knowledge, as well as weaknesses in previous studies.

In this study, available literature on 'talk-exchanges (dialogue or turn-taking) and power relations' was searched and evaluated.

The literature review for this study was carried out to provide information relating to the general background and context of the study. On both levels of the review (general and specific), the intention was to highlight, 'the impact of talk-exchanges as the determinants of power relations in topic development.' The study covers information collected from international scholars. It looks into talk-exchanges as featured in power relations within the South African context.

2.1.1 Talk-exchanges as dialogue

Jenlink and Banathy (2005:3) highlight that dialogue is a culturally and historically specific way of social discourse accomplished through the use of language and verbal transactions. Bielsa and O'Donnell (2011:16) refer to talk-exchange as a basic unit for analysing dialogue with a set of

moves which together develop a single proposition or in some cases, a propositional complex. The taking of moves in a speech or dialogue creates an understanding of turns that eventually leads to conversation and topic development. Conversation encompasses the moves thus contributing to turns. This is how Richards and Schmidt (1983:122) view conversation:

> Conversation is more than just a series of exchange. It consists of exchanges which are initiated and interpreted according to intuitively understood and socially acquired rules and norms of conversational cooperation which can, in turn, be manipulated to create a wide range of meaning beyond the level expressed directly by the utterances in the conversation itself.

Basically, this highlights the importance of talk-exchanges since it signifies roles and positions that are displayed by interlocutors as they converse within turn-taking. It is in these turns where one would observe power relations. Bielsa and O'Donnell (2011:21) thus view turns as "sequences of moves by a speaker during which the other participant(s) do not speak. Power and Martello (1986:29) concur with Bielsa and O'Donnell when they see 'turn-taking' as the coordination of the activities of speaking and listening in a conversation so that at any given moment there is only one speaker. The issue of dialogic interchange seems paramount in talk-exchange. Herman (1998:19) also highlights these patterns of interchange when he says that the "analysis of dramatic dialogue involves a consideration of how the characters negotiate their 'verbal interchange of thought', thus giving rise to the concept of the 'turn': 'when a speaker speaks, he or she takes a turn at speech and as speech alternates, turns alternate as well." Grudin (1999:12) focuses his definition of dialogue on the essential features of reciprocity and strangeness. Through reciprocity and strangeness, dialogue becomes an evolutionary process, in which the parties are changed as they proceed. Dialogue must be a continuous process where a topic is freely developed without any control over it and where new information is also entertained.

While literature frames dialogue as a cause of empathy and perspective taking where interlocutors find themselves obsessed by their roles, some communication scholars suggest dialogue is equivalent to mutual meaning construction. Cissna and Anderson (2002:10) write that '[i]n a dialogic process, speaker and listener interdepend, each constructing self, other, and their talk simultaneously'. Human existence, they argue, 'is not in minds but in meetings' (17), or in what Buber (1958) called the 'between.'

Sacks et al. (1978:46) state that the use of a turn-taking system to preserve the one party talking at a time while speaker change recurs for interactions in which talk is organisationally involved is not at all unique to conversation. It is massively present for ceremonies, debates, meetings, press conferences, seminars, therapy sessions, interviews, trials, and so on. All of these differ from conversation (and from each other) on a range of other turn-taking parameters and in the organisation by which they achieve the set of parameter values they organise the presence of.

Dialogue, according to Jaworski (1996:111) does not necessarily require people to agree with each other, instead it encourages people to participate in a pool of shared meaning that leads to aligned action (Jaworski, 1996:111). Dialogue must be able to relay knowledge for social upliftment, hence, "the dialogue that distinguishes critical knowledge and cultural action for freedom is not some kind of conversation, it is a social praxis" (Glass, 2001:19). On reiterating what dialogue entails, Glass (2001:19) cites Freire (1970, 1994a) when he says "dialogue enables the oppressed to "speak a true word" and overcome their "silencing" not simply at the communicative or linguistic levels, but also regarding their forming culture, history, and their own identities. From this view, dialogue is a process that equalises power holdings among the powerless and the powerful, much in the manner of Habermas' (1990, 1992) ideal speech situation.

Shor and Freire (1987:98-99) define dialogue as 'a moment where humans meet to reflect on their reality as they make and remake it'. Goldberg (1993:204), too, observes that discourse constitutes the context, or structure of interaction: 'It is not just that the limits of our language limit our thoughts; the world we find ourselves in is one we have helped to create, and this places constraints

upon how we think the world anew'. This, in fact, is the central idea of structuration theory. Giddens (1984) emphasises that social practices are enacted through language, and points out the reproductive role of communication. In invoking a structure or rule, he suggests one reproduces the structure. Giddens also stresses, however, that the possibility to change the rule is always likely.

Sacks et al. (1978:11-12) recur the importance of turns as follows, "conversation obviously occupies a central position among the speech exchange system … the social organisation of turn-taking distributes turns among parties." Understanding what Sacks et al. (1978) say above, the term turn-taking can be translated into a practical action of here-and-there – the movement, while dialogue is the actual process - talking that involves talk-exchanges – the setting where turn-taking takes place. This, however, does not dispute the fact that talk-exchanges can be manipulated by those in power to override and most often to pacify the powerless.

Talk-exchanges can be viewed as centripetal to the composition of conversation and topic development. They are highlighted by exclusions and inclusions in the display of relations of power in every sphere of the society. The most notable social exclusion and categorisation due to exchanges includes among others, status, gender, race as well as culture (Western way of thinking). Exchanges and turn-taking are treated as similar since they both highlight moves in speech.

It is clear therefore that scholars view talk-exchanges or dialogue as means of communicating ideas whether in small groups, in organisation or the entire communities. However, such interactions may also yield differences and agreement where vigorous talk-exchanges display physical power while others are more relaxed and power is silently observed. Furthermore, the use of talk-exchanges, turn-taking and dialogue interchangeable is by no means accidental but deliberate since these are part of societal discourse platforms wherein ideas, knowledge and experiences are exchanged. They are the centripetal of the conversation as Hammond et al. (2003:125) compliment by saying, "power infuses dialogue – dialogue empowers change."

According to Jaworski (1996:111), talk-exchanges or dialogue is multifaceted, that is, while it encourages people to participate in a pool of shared meaning that leads to aligned action, it also mitigates the exercise of raw power (Freire, 1990). From this view, talk-exchange is a process that equalises power holdings among the powerless and the powerful. Furthermore, it also serves as a channel for power, a way to create advantages for oneself, to convert, win or win over someone else. According to Romney (2001:2) dialogue, unlike debate or even discussion, is as interested in the relationship(s) between the participants as it is in the topic or theme being explored. Ultimately, real dialogue presupposes an openness to modify deeply held convictions. The spotlight of talk-exchange is studied within the most definite but difficult and subtle concept, power relations. It deals with how different groups are able to interact with and control other groups. Different scholars of different genres have defined power relations differently, relating to their fields of studies. The concept, however, cannot be dissociated with the notion 'power' since the two, as sociopolitical concepts, are juxtaposed or complement each other most often.

In defining dialogue, Aarts (2015:4) quotes Ford (1994:84) when he says dialogue is the speaking and listening that goes between and among people" as well as Bohm (1990:1) when he likens dialogue to "a stream of meaning flowing among, through and between us." However, with the issue of initiation and power in dialogic condition, one is clear if the initiation stems from the position of power or from the lack of power. Normally, it is taken for granted that people who initiate talks are people with power. However, sometimes those with power usually are good listeners who answer only when the time is right to do so. This situation creates unstable ground to come out with a clear-cut answer as who initiates in talk-exchange.

Lestary et al. (2017:56) quote Sacks (1995) who states that an utterance belongs to the speaker who produces it. This is mentioned to highlight the importance of completing an utterance that further complicates issues of turns if an utterance is interrupted. According to Bielsa and O'Donnell (2011:22), interruptions that occur between turns create an element of weakness on the part of turns and they explain this weakness as follows:

"Interruptions commonly occur between social equals … those of higher social status seem to be able to interrupt more frequently those of lower social power … and is used to build personal power."

Lestary et al. (2017:56) maintain that the interruptions given during the conversation might represent the position of the speakers … the participants of the conversations would expose their positions or their membership through the interruption they made during the talks.

According to Tannen (1994), interruption does not only show dominance, but it can be used to establish solidarity as well. While talk-exchanges enhance positions, status and dependence through turns, it also gives the powerless the space to display their position. Despite the state of silence or being silenced, marginalised or othering, the nature of talk-exchanges empowers the skill in turn management, thereby enhancing the appropriate use of knowledge roles. However, in every aspect of dominance, silenced or othering, talk-exchanges play a major role in the interaction between the participants.

2.2. Issues of talk-exchanges and power relations

Eshghi and Healey (2009:1240) classify conversations (what in this study is referred to as talk-exchange) as the basic unit of analysis in studies of human interaction which are conventionally distinguished by reference to the set of ratified participants who take part, often by appeal to their physical proximity/orientation. Such human interaction involves turn-taking where areas or scenes of agreements and differences exist. These interactions produce and reproduce the social structures and actions people know as reality (Berger and Luckman, 1966). To make conversation achieve its objective it should be a joint activity as Garrod and Pickering (2004:8) put it. This is how they support their argument:

We argue that conversation is easy because of an interactive processing mechanism that leads to the alignment of linguistic representations between partners and further conclude that

interlocutors (conversational partners) work together to establish a joint understanding of what they are talking about.

According to Wodak (1989), it is the dawn of 'critical linguistics' that pioneered the study of language behaviour in natural speech situations of social relevance. Prior to its inception, the interest in the study of language was on the linguistic structure of text. Many scholars of critical linguistics (van Dijk, 1988; Fairclough, 1989; Halliday, 1985; Halliday & Hasan, 1989) acknowledge the impact that the texts have on human ideology and how it is related to social discourses. This study therefore attempts to highlight the influence of dialogue in topic development within the relations of power. This study uses dialogue taken from the written texts of selected isiZulu drama books.

When looking at the issues of power, one needs to consider that Faucoult's views (1980:98) on power is concerned less with the oppressive aspect of power. However, more with the resistance of those the power is exerted upon, hence power is not something that can be owned, but rather something that acts and manifests itself in a certain way; it is more a strategy than a possession. Balan (2010:38) says power is understood as the capacity of an agent to impose his will over the will of the powerless, or the ability to force them to do things they do not wish to do thus it is understood as possession, as something owned by those in power.

Punch (2007:151) quotes Lukes (2005) when he says power has different meanings in different contexts, and is linked to both agency and structure'. At the level of individuals, power can be defined as having 'the will to effect changes in another actor's behaviour, context or view of the world' (Westwood, 2002: 14). Scott (2001: 138) argues that 'power is the capacity to influence others.' Pitsoe and Letseka (2012:24-25) have this view about power:

> "Power is a tool for the social construction of reality. According to this view, discourse is seen as an instrument of power and ideological control, but also as a hindrance, a stumbling block."

Punch (2007:151-152) talks about generational power relations (both inter- and intra-generational power relations) and further recognises power as it operates at a more macro level (economic and environmental factors) and places.

The excitement, therefore, arises from the background that, before, such studies have had little attempts of pursuance in isiZulu language thus making it a significant area of focus. The study will then look into talk-exchanges as incorporated into four major themes of power relations as identified by the researcher, namely; social systems and social relations of domination, inequality and exploitation, influence of the beliefs of cultural norms and values, the age factor and identity. Despite being a Sociolinguistic study, this study was, however, be undertaken on the basis of understanding the importance of language as a human system of communication wherein knowledge, beliefs, opinions, wishes, threats, commands, thanks, promises, declarations, feelings, can be exchanged. Furthermore, the fact that informal conversation is where language is learned and where most of the business of social life is conducted, has to be acknowledged. From that foundation, therefore, exists a fundamental part of the infrastructure for conversation which is turn-taking, or the assigning of who is to speak next and when.

2.2.1 Talk-exchanges and difference of power

This study is informed by the understanding that whenever people engage themselves in a discussion, they carry power with them. However, be it to settle scores or fun talk, it all comes to a common conclusion that people tend to place themselves in power differences. Evidently, social interaction in both written and spoken language is proof of power differences. Language, therefore, is used to monitor and enhance power relations in every dialogue. Taiwo's (2007:1) comments on language as crucial in creating reality and not merely reflecting reality, really correlates with the mastery of linguistic skills, that is, knowing when to or not to speak and how to speak (which might lead to silence and powerlessness). Emerson (1962:32) highlights the theory of power dependence relation that is occasionally employed by the participants, meaning that social relations commonly entail ties of mutual dependence between the parties. The power dependence theory is further supported by Lawler (2009:172) who purports that "the relational nature of power dependence

emphasises the point that power relations are two-way, involving mutual dependencies or interdependencies and should be analysed in these terms." Mizil et al. (2012:1-2) also concur with Emerson on their observation on power differences within groups, particularly in online settings. These scholars argue that power differences among participants constitute a vital force in that some are embodied in formal roles, such as that of a judge or on more informal differences in the respect or authority commanded by individuals within groups while others are more situational. The conclusion of their analyses, therefore, refers to power difference based on status and secondly, that which arises through dependence. These are, however, some of the milestones of the study on talk-exchanges within the relations of power.

It is essential to recognise that an exchange is a basic unit for analysing discourse. In this case, language becomes a very crucial element as it establishes and maintains power relationships in dialogue. Bielsa and O'Donnell (2011:24) summarise language and power in social roles in following fashion:

- ❖ Control of floor which is language and power in social roles also involves the power to initiate exchanges, to maintain the floor and to interrupt exchanges one feels less important;
- ❖ Control of information which has to do with; the possession of information that is 'negotiable'.

Scholars such as Bohm (1996 and Hawes (1999) acknowledge that out of dialogue or talk-exchanges something new emerges and as it is praxis for mediating competing and contradicting discourses. Talk-exchanges have also allowed debates on political exclusion and gender division to surface despite attempts to suppress them. The issue of racism and sexism has received a coordinated platform to display power relations at its best. Both of these concepts have participants who display power over those who are as powerless. Blacks are always viewed as inferior to Whites while man is always seen as superior to woman. This is easily observed through text since, "far from being antithetical terms, dialogue and power are inextricably interwoven in human relationships (Hammond et al., 2003:150). The authors, furthermore, cite Krippendorff (1995:107)

when he says, "power does not exist without dialogue just as dialogue necessarily involves power: Power "is not an entity, a thing or a resource. It arises as an experience that is brought forth and clarified in dialogue." Taiwo (2007:218) cites Fiske (1994); Fowler et al. (1979) when they highlight the power of language in talk-exchanges; "our words are never neutral, they carry the power that reflects the interests of those who speak or write."

Another strength of dialogue is the fact that it encompasses resistance at some point, thus making it more related to power. Guilfoyle (2003:335) highlights that power relations can infuse dialogue, without compromising the dialogical status of the interaction: power and resistance work together to produce a dialogical interplay of the forces. Dialogue, however, does require resistance to the exercise of power, or counter-rhetoric.

Talk-exchange, however, has its weakest points. The fact that it has power embedded in it signifies imbalances in its structure, character and execution. Actors or interlocutors with higher power or status commonly have an advantage over people with lower power or status. Therefore, individuals, groups and institutions with higher status are able to manipulate information and control the flow of resources to their advantage. In support of this statement, Bielsa and O'Donnell (2011:2) say "powerful institutions and individuals often interact to support each other, building power structures … which use public discourse to strengthen their own control, and to weaken the power of other groups." Taiwo (2007:218) adds, citing Henry and Tator (2002), "opinion leaders, courts, government, newspaper editors, etc., play a crucial role in shaping issues in the society and setting the boundaries of what is talked about and how it is talked about.

Power dependency relations is another weakest highlight of talk-exchange wherein people without power are downplayed by those with power because their survival solely lies with them. This is how Danescu-Niculescu-Mizil et al. (2012:2) illustrate power dependence in power relations, "if y needs something from x, and hence is dependent on x, this can give x a form of at least temporary power over y".

Fisher and Ury (2016:1) prompt that negotiating does not take place only in a formal setting with two negotiating counterparts facing each other across a table - people negotiate everywhere hence the authors define it a "process that is developed when negotiation counterparts (at least two), who have interests, some of which are common and others divergent, desire to reach an agreement". Van de Vliert (1998:323) refers to negotiation as "the behaviour of parties concerned when turned towards one another, while they attempt agreement on the distribution or exchange of benefits or costs". If talk-exchanges entail power, it means specific societal systems like punishment and rewards, conflicts and wars are negotiated to the advantage of those with power while disregarding the powerless and the weak. Furthermore, this can be noticed on the knowledge roles and power where according to Bielsa and O'Donnell (2011:20):

> Knowledge allows one to control situations in that those who know more can bend the truth, and the ignorant may not know enough to recognise the deception. On the other hand, those with knowledge can recognise (some of) the deception of those who do not know enough to lie convincingly.

2.2.2 Power and power relations

As this study weighs the relationship between talk-exchanges and power relations in topic development, it is then influenced by the way in which Foucault views power and power relations. According to Foucault (1980) as cited by Philp (1983:33) power is "the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organisation." He then highlights four compartments according to which Foucault (1980) has categorised power relations, namely:

- ➢ First, relations of power are not something that operates outside of other relations (such as /economic, sexual, or knowledge relations) but are immanent within these.
- ➢ Second, power comes from below, not above: Global domination is, then, the endpoint of an analysis of power, not its starting point.

➢ Third, concerning agency and intention. Power relations are both intentional and non-subjective . . . there is no power that is exercised without a series of aims and objectives. These claims relate to the power/knowledge relation.

➢ The final claim to Foucault's conception of power concerns resistance: Resistance is integral to power. The existence of power relationships depends on a multiplicity of points of resistance that are present everywhere in the power network.

In explaining social power, Davidio et al. (1988:580) cites Ellyson and Davidio (1985) when they say that social power concerns the ability to influence others or to control the outcomes of others. Power, according to Weber (1922), it is the ability to control others, events, or resources; to make happen what one wants to happen in spite of obstacles, resistance, or opposition. Power is a thing that is held, coveted, seized, taken away, lost, or stolen, and it is used in what fundamentally adversarial relationships are involving conflict between those with power and those without. On the other hand, Marx (1885-1896) sees power as not happening in isolation but in relation to social classes and social systems rather than individuals. He argues that:

> Power rests in a social class's position in the relations of production. Power does not lie in the relationship between individuals, but in domination and subordination of social classes based on the relations of production.

Parsons (1963) argues that power is not a matter of social coercion and domination but instead flows from a social system's potential to coordinate human activity and resources in order to accomplish goals. Dahl (1957:203) mentions three ways as all embraced in relation. He says power is a relation among people and calls objects in the relationship of power, actors. He then categorises the relationships of these actors into three relations, namely:

- The actions of the actors who are said to exert power to the responses of the respondent

- Connection of the actors / collective power
- Positive and negative relations

Emerson (1962:32-33) concurs with Dahl's notion of power that it is a social relation. He then summarises Dahl's three areas of power relations under one umbrella of *mutual dependence* between parties. They both agree that power does not rest with the individual, but it is a shared model, a connected activity. This shared activity embraces, resistance, cost reduction, and balances and imbalances. Torelli and Shavitt (2011:959) define power as "the ability to influence others or control others' outcomes, power affects one's propensity to take action and one's perceptions of other people … having power over others triggers cognitive processes that facilitate the fulfilment of one's salient goals and, in turn, maintain one's powerful status."

Perhaps, putting the two concepts into perspective would be to highlight that function of power as rooted in relations since many social relations are power relations. Power, therefore, demonstrates relations of domination between different kinds of social identities while power relations look into the ways in which different groups are able to interact with and control other groups. Power relations, therefore, deal with how different groups are able to interact with and control other groups. However, the very same power that seeks to reduce freedom can only develop within dialogic conditions of shared determination since according to Hammond et al. (2003:126) under the conditions of force, for example, what appears to be powerful is merely domination and oppression.

This study is informed by inequalities, order of precedence and discriminatory practices as envisaged in social communication or activities as well as the disparities that had so long dominated social cohesion. Dovidio et al. (1988:580) say that power is positively related to, but not synonymous with, status and dominance. Van Dijk (2001:84), in support of what Dovidio et al. (1985), says power highlights some traits of inequality, dominance and exploitation of social thinking. He reiterates that, "*dominance* is here understood as a form of social power *abuse,* which

is, as a legally or morally illegitimate exercise of control over others in one's own interests, often resulting in social inequality." The traits of dominance are mostly observed when certain groups or organisations are able to manipulate systems in their favour to subdue others, that is, when there is control of mind which may result in, "limiting the freedom of action of the others, or influencing their knowledge, attitudes or ideologies," (Van Dijk, 2001:84).

Again, when citing Ellyson and Dovidio (1985), Dovidio et al. (1988) confirm that "dominance, like power, relates to the ability to influence or control others, but it also involves "groupness". Specifically, dominance concerns power relationships within a relatively enduring social organisation.

The study looks into talk-exchanges within the context of power relations. Hammond, Anderson and Cissna (2003:145-146) then merge the two with a view of highlighting the power within the field of dialogue. They then refer to this interaction as a convergent and emergent dialogue:

> Convergent dialogue serves to maintain and defend a paradigm, a body of literature, a set of values, profitability, hierarchy and other factors. It focuses on the merging of differences. Emergent dialogue opens the possibilities that differences should be maintained or even enhanced … It challenges the processes and power bases of the status quo … Ideas and conflict clash and combine until something new appears.

It becomes evident, therefore, that the relationships that people share in discursive discourses cannot escape the notion of power relations, where issues like status, gender stratification, etc., take the centre stage. Power relations are, therefore, merely the division of power between the layers of the society. Thus, in the midst of power relations, domination, inequality and control are manifested through the communication of ideas, that is, language in use. Foucault (1988:11) highlights this

when he says, "in human relationships, wherever they are … power is always present: I mean the relationships in which one wishes to direct the behaviour of others."

From what has been asserted by most scholars of power, it is evident that they view power as a shared phenomenon. It does not happen in isolation but in relation to social classes and systems hence the social power. It is a confusing concept to many, as most people tend to associate its meaning with a shared understanding and literary usage. The misconception lies on the fact that power has been/is loosely linked to individuals. However, like most scholarly themes and concepts, it has metamorphosed over a period of time.

2.3 The Nature of talk-exchanges and power relations

Power manifests itself through bureaucratisation as Pitsoe and Letsaka (2012:26) highlight the issue of bureaucracy that it is "an instrument of power, a social system to effect it (power), and a tool of political hegemony." Bottery (1992:35) as cited by Pitsoe and Letseka (2012) asserts that the functions of bureaucracy are twofold: to impose upon the society the kind of order that perpetuates its domination; and to conceal this domination by means of unending flow of form-filling, task division and constant supervision.

Bielsa and O'Donnell (2011:21) treat talk-exchanges and turn-taking as different entities within the dialogue. They argue that "turns are not coextensive with exchanges, as a turn may begin with a response to one exchange and the initiation of another. Talk-exchanges involve normal moves that include all levels of speaker moves, which are the initiating moves and the responding move on the part of the recipient when initiating a move. These moves make up a dialogue. It is through dialogue where the interchanging of roles takes shape hence the turns.

Coombs and Goodwin (2013:59) cite Bakhtin's (1981) ideological becoming of the individual as "the process of selectively assimilating the words of others" into one's own understandings of the world. This citation, according to Coombs and Goodwin (2013:59), translates into revealing that,

"it is through dialogue that we come to better understand our relationships with each other and thus ourselves since as we develop the words of others, we inform our theories and beliefs thus shape our understandings."

Another prominent feature of talk-exchanges is understanding and response. Coombs and Goodwin (2013:60) highlight that exchanges allowed actors to understand one another and create a bond that would offer support later on in the year, as challenges of student teaching intensified.

Since dialogue and conversation are somewhat related, Kollock et al. (1985:34) share this summary:

> Conversation is organised to ensure that one speaker talks at a time and that change of speakers occurs. A speaker's turn should not be thought of merely as the segments of the time he or she speaks. Rather it is concrete as well as symbolic platform on which an actor may accomplish his or her interactional goals and may also block the other person from effectively delivering a message. Speaking turns can have attached to them responsibilities, obligations, or privileges.

Grice (1975) as cited by Enyi (2015:173), highlights categories that each embeds maxims of conversation that contribute to proper talk-exchanges. These categories are maximum of quality (informativeness), maxim of quality (truthfulness), maxim of relation (relevance) and maxim of manner (be perspicuous). Talk-exchanges should be purposeful and meaningful. It must encourage the engagement of realities of things as they happen in real-life situations.

The harmonious flow of conversation would otherwise indicate a smooth development of the topic. When there are continuous interjections and interruptions, talk-exchanges reveal discord and imbalances in the shared spaces hence domination of one party over the other. Kollock et al. (1985:35) confirm that interruption is a form of domination:

Research on interruptions has generally shown that men interrupt women much more often than women interrupt men. The differences among cross-sex dyads were reflections of the power and dominance enjoyed by men in society …The same sort of marked asymmetry in rates of interruptions among adult-child dyads, thereby giving further credence to the idea that the differences were tied to status … as well as the notion that interruptions are a form of dominance.

Dominance has always been associated with power and control. Therefore, if talk-exchanges is interrupted, the status quo of the shared interests is also at stake, enabling the powerful to take advantage over the powerless. When talk-exchanges are interrupted, power relations are affected. Pyakuryal (2008:14-15) summarises power and dominance as follows:

Power has been viewed as the chance of a man or of a number of men to realise their own will in a collective action even against the resistance of others who are participating in the action. Power gives social honour.

Surprisingly, the equality that is achieved through the resistance to power relations is the product of voices that have the power to resist power domination and negotiate change. Negotiations at all levels are a product of talk-exchanges done through language in order to bring social maintenance and change. This, however, indicates that power is a social property, something shared. This is why Brass and Burkhardt (1993); Emerson (1962); French and Raven (1959); Ng (1980) as cited by Lawler and Proell (2009:170-171) project it as a property of a relationship between two or more individuals, that is, to have power is to have power over someone else. The assertion, therefore, is reflected on the basis of dependence and relational cohesion as advocacy of power relations.

2.3.1 Power relations and gender

Mendelberg and Karpowitz (2016:2) highlight that the unequal distribution of power is thus intimately entangled with gender and cite (Burns & Kinder, 2012; Maccoby, 1998) who view this social construction as Mendelberg and Karpowitz (2016) coined the term, as home-made, since to them, "gender categories are learned extremely early in life and form a core part of an individual's identity." Wood and Eagly (2010:630) assert that gender "refers to the meanings that individuals and societies ascribe to males and females." Mendelberg and Karpowitz (2016:2) cite Sapiro (2003:605) who says gender, "is a sorting mechanism used by law, policy, institutional processes, and social custom to differentiate among people and place them in different positions, which, in turn, may create different political interests, preferences, responses, and styles."

Koester (2015) says, "Gender shapes power, from the 'private' relationships of the household to the highest levels of political decision-making." Men are always known to be power holders and often gatekeepers. They dominate every space causing women to be inferior. This male domination begins at home where a male figure is regarded as the leader and a provider of a family. This setup and attitude permeates to the outside where it becomes a social norm that a man leads. It starts at home where a young boy and a girl are not treated the same – where a boy is given fair chances of exploring the outside while girls are limited to the household chores. Koester (2015 continues to argue that "gender relations are power relations such that often what it means to be a 'woman' is to be powerless (quiet, obedient, accommodating). A 'real man', by contrast, is powerful (outspoken, in control, able to impose his will), particularly in relation to women." As has been highlighted, it is the society that shapes the attitude and the behaviour of a man. It is the society that creates masculinity and feminist attitude to boys and girls. Boys are told not to cry because real men do not cry while women are always regarded as soft and vulnerable human beings that need to be protected by men.

According to OCHA Gender Toolkit (2012:1):

> Gender refers to the social attributes and opportunities associated with being male and female, the relationships between women and men and girls and boys, and the relations between women and between men.

A man is a social construct. He is what he is because he responds to what society demands and expects of him. As young boy, he is taught survival and protective skills while girls are mostly excluded in socio-economic and political spaces. This unacceptable creation of men's superiority disempowers women socially since it is the society itself that 'institutionalises' systems that devalue women's status to that of men.

Gender, in social settings, refers to the social roles that men and women play and the power relations between them, which usually have a profound effect on the use and management of natural resources. Gender inequality has always been characterised by the roles, needs and knowledge of both men and women and has impacted negativity and has misconceptions in sociopolitical activities. Therefore, gender is shaped by culture, social relations and natural environment. The OCHA Gender Toolkit (2012:5), however, looks at gender equality as referring to the:

> Equal rights, responsibilities and opportunities of women, men, girls and boys. Gender equality is achieved when the different behaviours, aspirations and needs of women and men are equally valued and favoured and do not give rise to different consequences that reinforce inequalities.

When most scholars on gender study the behaviour of men and women, they look at their social engagement which covers the relationship between them, their access to and control of resources, their roles and the constraints they face relative to each other. However, no matter how deep and

wide theories and critiques on gender issues can be, gender inequality and stratification are still universal features of human settings. Collins (1998:231) asserts that:

> when one sex controls the means of coercion, that sex can use this power to dominate sexual encounters and to generate a system of gender inequality; the less powerful sex must then adopt strategies to mitigate this power advantage.

It is common knowledge that when one sex enjoys economic power and material resources, that sex has the power to manipulate sexual relations. Further, since economic power influences sexual relations, the less powerful sex is always dominated and forced within the means designed by those with economic and material power.

On the other hand, Blumberg (1998:233-234) sees women's economic power as nested in different levels of the social structure, starting at home and goes out to the community at large. The deprivation of women in economic and other essential material needs enables gender stratification which in its nature promotes gender bias where men are superior to women; women have limited access to resources and economic opportunities. The state of inequality and domination by men denies women their honour and prestige and limits their hopes on issues pertaining their rights such as their fertility, patterns, their marriages, their rights to seek divorce, their premarital sex, their access to extramarital sex, their household activities, their levels and types of education, and their freedom to move about and pursue diverse interests and opportunities (Blumberg, 1998:233-234).

Mendelberg and Karpowitz (2016:2) assert that "differences between men and women are important because they correlate with inequality … power, authority, and influence are fundamental resources which men are far more likely than women to access and use them." No great gender differences of power strategies were found in marital decision-making between married men and women (Kipnis, 1976). According to Cowan et al. (1981:1341) an observation on power relations and gender have yielded the following conclusion:

Power relations are also viewed as the division of power between the genders ... men are reported to have more power in their relationships than that reported by women.

Powerful people, usually men, are prone to authoritative strategies in their relationships precisely because they are more used to dictating terms in their socio-economic engagements and activities. They are unwillingly invited in decision-making and less accommodative in both formal and informal relationships.

Falbo and Peplau (1980) highlight that differences are inherent in gender but are based on power inequality in intimate relationships. Men, according to these scholars, use more direct and bilateral strategies because they are strategies associated with power and status and not because they are men. However, women do not expect compliance; they use unilateral strategies that do not anticipate or require cooperation. A more direct and bilateral strategy should be used when a target is in lower or equal power or status than the actor.

Cowan et al. (1984:1391) believe men are reported to be using bilateral and direct strategies. Bilateral strategies require the cooperation and responsiveness of the target person (e.g. bargaining). Women, on the other hand, use more indirect and unilateral strategies to get their way. Even though there is noticeable change in the way in which women have advanced their public de-silencing, one cannot shy away from the fact that they are still marginalised; both in public (workplaces, churches, public meeting, etc.) and private (home). This marginalisation of women has even contributed to what O'Barr and Atkins (1998:378) call "women language" which generally reflects the powerless position of many women in the American society. However, despite admissions that this implication has no gender bias, it has a reference to people with low social power and which is relatively associated with women's speech.

The marginalisation of women has seen the rise of feminism as women advocate for equality and the voice. The voicelessness of women is also noticed even in movies where most roles are dominated by men, therefore, many claim that male chauvinistic attitude privileges men over women in the film industry. In most families, women are subjected to family chores and none or less participation in the commercial world where they can exercise equal status to that of their male counterparts.

2.4 Power relations in African perspectives

Although there is a scarcity of materials that are relevant to this study as it looks into talk-exchanges as a determinant(s) to power relations in African Languages, *isiZulu* in particular, it has been decided to continue divulging how power is embedded in language as well as the organisation of conversation (turn-taking). However, there were few dissertations that were studied with the view of searching for the impact of talk-exchanges on power relations. The elements of power relations were present despite the fact that the focus was more on the structure and styles of the literature writing. However, the evidence of power relations appeared more frequently, especially where there were contestations of resources, interests and resistance particularly during the clash of cultures between Whites (Western culture and religion) and Blacks (African culture).
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In the South African context, silencing is as old as colonial rule. In order to discourage 'pagan culture' and convert as many Africans as possible into White/Western culture and religion – Christianity, a system of co-option, was introduced by colonial masters. Under this system, all Christian converts were not allowed to challenge any information given to them as knowledge but to adopt silence on matters and questions that were related to politics. They were made to believe that critical thinking and awareness was a sin. Sirayi (2000:151) cites Mlama (1991:12&13):

> Colonialism also used the Christian religion to drive the masses into the culture of silence accepting colonialism and its accompanying capitalist exploitation as God-given.

The way in which Christianity was used to make Black people view the arrival of Whites in African countries was so skillfully crafted around the perception that colonialists and missionaries were in Africa to save it, that is, they were sent by God to awaken and enlighten Africa. Christianity discouraged any participation in politics as resisting domination and inequality was demonised as sinful and anti-Christ. Converts and Christians were not allowed to fight for justice and independence. The indoctrination that missionaries propagated through Christianity contributed to naivety and ignorance among Africans who then accepted slavery, serfdom, poverty, diseases (illnesses) and White supremacy as God's will, hence righteous. Calls for resistance against apartheid and land invasion by Whites, unity and reviewing of African spirituality received little support from the Black elite who were mostly Christians and immune from inferior (Black) practices.

In Sirayi's observation, the system of co-option and silence had far-fetched consequences in African life. It cultivated the seed of foot-dragging and non-participation in any form of political awareness and resistance to the majority of elite and South African Christian communities. It destroyed the value of social gathering of people to discuss issues of societal concerns and allowed the growth of individualistic society. This is what Sirayi (2000:151) says about the influence of the culture of co-option on the South African Blacks, "The whole culture of co-option implied that even after independence those who have been co-opted would still bow the colonial culture,"

In the midst of re-grouping and the emerging of Black movements that were resisting colonial laws, a new system of apartheid culture was instituted by the Nationalist Party in 1948. It replaced colonial rule with a more and direct stricter stance. Sirayi (2000:151-152) has this to say about the racial segregation that the Nationalist Government adopted:

> It meant the strengthening and perfecting of a system of racial discrimination rooted in the mores of the Afrikaner theory of *baasskap*, and in the British pass laws and the Masters and Servants

Act. It also meant the determination of the Afrikaners to destroy the African cultures … It also ensured that Africans were indoctrinated to undermine their culture and bow to Anglo-Boer culture … It hoped to protect the cultural superiority which perceived Africans as inferior. They adopted a system of selectiveness of information which was designed for Africans.

The emergence of apartheid culture saw the birth of Bantu education that was explicitly designed to create an African that could never compete with any White person in any sphere of life, mainly, in economic platforms.

2.4.1 Missionaries and Christianity

Although Sirayi's study was aimed at highlighting the existence of African traditional drama in South African pre-colonial era, it becomes evident that Sirayi (1993), in his study, cannot avoid the notion of power relations as it forms the cornerstone of his debate. He highlights power relations between the Africans (Xhosa people in this regard) and the imperialists (colonial administration and missionaries). Sirayi (1993:24) indicates that White people's first encounter with Black people in Africa, and South Africa in particular, was full of ignorance, misunderstanding and misinterpretation. Thus, Sirayi's study highlights that Black people were seen as pagans, heathens and did not possess the cardinal characteristics of human beings in the European sense.

According to Sirayi (1993:25), Western religion through missionaries and administrators did more harm than good to African culture. They ignored or removed African practices that they equated with heathenism. On this issue, Sirayi cites Kelly (1931:110) when he remarks on the refusal to understand Xhosa culture:

They were concerned with the fact that Christianizing of the natives seemed to mean the removal of much of their natural arts, which were used as an expression of lowest instincts rather than any ideal and they felt that something should be suggested to take their place.

He further indicates power relations among Africans, that is, African academics, who radically oppose their own culture, and what they term the illiterates. Sirayi calls these African scholars as "the traditional intellectuals." According to Gramsci (1986:418) as quoted by Sirayi (1993:28) there are those intellectuals who associate themselves with the hegemony that the dominant group exercises over society … promote the functioning of social hegemony and political government.

Madiga's (2000) dissertation demonstrates some elements of power relations between Whites and the Africans of the North Sotho speaking group. This researcher demonstrates how Christianity and Western culture have infiltrated and thereby undermined and destroyed African culture. Madiga (2000) highlights acculturation and agents of change (migrant labour, missionaries and urbanisation) as two significant traits that caused African natives to be subjected to total submission to White and Western supremacy. His deepest sorrow is echoed in the following utterances:

The move into the towns had a shattering effect on the social life of the African. He drifted away from his traditional tribal ties too, becoming an urbanised individual who tried to emulate the Western way of life in all respects, often becoming detribalised, and in the process, losing touch with many of his tribal customs which used to have a stabilising influence on his life (Madiga, 2000:14-15).

It is interesting to note that according to Madiga (2000:11-12) both missionaries and colonisers pursued the same quest for what he called, 'cultural imperialism,' that is, the total ban of traditional production and performances of sculpture, dances and songs. His term, 'cultural imperialism,'

signifies domination and control and in justifying his theory, he then quotes Lindfors (1994:19) when he says:

> Wherever the English went, in their quest for empire in Africa, they inevitably carried their own culture with them. When they settled as farmers, missionaries, traders and government officials in a newly annexed territory, they seemed to believe that they had an obligation to pass this culture on the local natives, who were thought to have no real civilisation of their own.

Madiga's dissertation, therefore, highlights power relations between Blacks (Northern Sotho people) and Whites/Western culture (Christianity) and also between traditional Black adults and their children (urbanised youth) or Christian converts.

It is interesting to note that Madiga and Sirayi highlight the plight of Blacks when they were forced through Christianity by White colonialists to adopt European culture. When Blacks were forced to abandon their culture, they were then deprived of their identity while their land was taken away forcibly. The plight of Black people under colonial rule was going to have far-reaching consequences as Black South Africans today are demanding the return of their forefathers' land which was taken forcibly by White farmers, missionaries and the colonial government.

2.4.2 Black resistance to White supremacy

It has already been mentioned that power does not happen in isolation but is in relation to someone or something else. This, therefore, suggests that power is negotiated and happens on a free will and not the application of force. Once there is force there is no power relations but extortion which could meet up with a deadly resistance. Sadan (2004:60) on explaining the relationship between resistance and power, cites Wickham (1986) who says:

Resistance to power is part of the power relations, and hence it is at the same time rich in chances and without a chance. On the other hand, any resistance to existing power relations confirms this power network and re-affirms its boundaries. On the other hand, the very appearance of a new factor in the power relations – resistance – brings about a redefinition of and a change in the power relations.

Thwala's (1989) dissertation also elaborates more on the plot, the setting, character portrayal and the language of drama. While this happens and the emphasis is more on comparison of the structure and drama analysis of the two drama books; *Uqomisa Mina Nje Uqomisa Iliba* and *Izulu Eladuma Esandlwana*, some elements of power relations such as dominance, control, power abuse emerge unavoidably. This is because these two dramas depict the resistance against cultural laws as observed by *amaZulu* under the era of King Cetshwayo. Thwala highlights King Cetshwayo as the hope for many *amaZulu* people who had begun to view Whites' invasion as a threat to their sociocultural activities. Here, Thwala demonstrates the legitimation of power as most people condemn the action of the protagonists in their bid to disobey King Cetshwayo's instruction. This is what Thwala (1989:65-66) says about the rule of King Cetshwayo in *Uqomisa Nje Uqomisa Iliba* (UQO):

King Cetshwayo an antagonistic force character in UQO appears as a monarch who spends much of his time with his warriors, sharing their hardships and never demands anything from them which he would not do himself. He appears to be the hope for the future in the portrayal of his fine character, greatness and considerable ability. His remarkable qualities compel his people to condemn the actions of the protagonistic force: the secret love of Maqanda and Nontombi which leads to elopement and the total rejection of uDloko (Black Finch feathers) and iNdlondlo (Viper warriors) by the iNgcugce regiment.

Although this is a romantic story, it is located during the changing times. New laws enacted by Whites made people disobey King Cetshwayo's rule and see Whites' land across Thukela as their place of refuge. The two lovebirds, Maqanda and Nontombi, are poised by this ideology of free will. Their plan of elopement is met with death as the King and his councils wanted to regain the respect and power they once enjoyed.

The power relation that is evident in Thwala's assertion of the play is between King Cetshwayo and his subjects as the oppressed and the Whites as oppressors. On the other hand, Maqanda, Nontombi and Ingcugce regiment feel abused and betrayed by their King's laws that made them prisoners of love in their own yard. Thwala (1989:72) sees power relations as vested in instability that has been crafted by the White laws and imposed over King Cetshwayo. He categorised such shakiness into two distinctive folds, that is, instability which is reflected in the main plot which involves Nontombi and Maqanda and the instability of the Zulu country which is caused by the people who are power-hungry. Again, Thwala (1989), "*In Izulu Eladuma ESandlwana,*" highlights power relations between King Cetshwayo and the Whites where the latter are seen to be interfering in the affairs of amaZulu thus undermining the way in which King Cetshwayo ruled his Kingdom. Here, King Cetshwayo is depicted as a peace-loving and democratic ruler who, according to Thwala (1989:67-68):

> is an unusually social King who involves the heads in governing his country and accords respect to other nations who are his neighbours.

King Cetshwayo is described as a democratic King who uses consultative strategies in his Kingdom. His subjects and other rulers from his neighbouring territories are respected. It then becomes a surprise to him when the unexpected and impossible demands from the Natal Government are sent to him without any prior consultation or involvement in such decision-making. This, therefore, caused a dramatic change in his attitude and bahaviour. Because of the attitude of the Natal Government, King Cetshwayo felt frustrated since he did not expect that from

what he considered his reliable neighbours. He admitted that Mehlokazulu had misbehaved and that he should be fined, but was totally outraged at the way he was dragooned. He interpreted the demands as both challenging and a plan to demean him.

Thwala (1989:73) highlights power relations between King Cetshwayo and the Boers and the laws imposed by the Natal Government. This is what Thwala says:

> King Cetshwayo indirectly complains about the behaviour of the Transvaalers and the imposing of laws by the Natal Government.

The King was complaining about the fact that he felt deprived of his rights by being subordinated to the Natal Government. He felt he had been stripped off his powers without being consulted and perhaps further, he was undermined by the Natal Government despite his position.

Although minimal in coverage, there is, however, a spatial demonstration of power struggle for domination and control over the land (socio-economic) and cultural activities between the Boers, English and King Cetshwayo that Thwala highlights sparingly. It must be mentioned, however, that his focus was not on power relations per se but on comparing the plot, the setting, character portrayal and language of drama of these two drama books, which he did very well. The resistance of amaZulu under King Cetshwayo results in the 1879 battle of Isandlwana.

Mokhwesana's (2004) dissertation also highlights dominance, control and power abuse by the Whites over the Northern Sotho people since they regard the Whiteman's laws over the hunting of wild animals and smoking of dagga as an infringement of their God-given right. According to Mokhwesana (2004:19), the Northern Sotho people do not agree with the Whites' laws because "Westerners perceive game-killing without a licence as a criminal offence whereas Africans believe that God created wild animals as a source of food".

There appears to be more of a contradiction than justice in the claim of what Westerners perceive as just and that which is viewed as power abuse when they (Whites) are given licences to hunt and shoot animals just for fun. Mokhwesana (2004:21-22) highlights that:

> Today, hunting is a sport for Westerners, whereas killing an animal for sport is not an African idea. Africans hunt for food.

Primarily, Mokhwesana highlights the general concern of most indigenous people who view European invasion on indigenous natural habitat as disturbing to the ecosystem. Their interest in the African habitat is always under the pretext of nature conservation while they destroy even the endangered species. The European style of hunting and nature management is refuted by many indigenous people.

Mokhwesana (2004) has touched on power relations as she investigates the clash of cultures between the Westerns and Africans – particularly the Northern Sotho speaking people as well as the importance of preserving African customs and rituals. Further, she highlights the resistance of North Sotho people against White dominance and suppression of what they believe to be God-given rights. This is one of her (2004:44) arguments on Westernisation and Christianity:

> Among some of their focus areas, the missionaries targeted what they deemed to be pagan customs, especially where they were in conflict with Christian principles. It sounds unfair when one cultural group condemns and discredits another's culture.

Therefore, discussing the pillar of human identity and dignity - culture (customs, rituals and religion) – as a contributory factor of attitudes and stereotypes between the Western and African cultures, she indirectly responds to elements of power relations. There are many court cases that

Mokhwesana refers to which are indications of resistance by the North Sotho people in defiance of the Western Laws and lifestyle and the reclaiming of their African culture and lifestyle.

2.4.3 The impact of Western education on African society

According to Sirayi (1993:29) Western education, in no small extent, divided the African society. Hence today we have African traditional intellectuals who dispute the value of their own culture, which was the purpose of the colonisers. Katengo and Mwale (1986:460) as quoted by Sirayi (1993:29) highlight this with Western education as outlined by a colonial Frenchman in West Africa:

> The essential object of primary education is to draw the greatest possible number of indigenous people closer to us and familiarise them with our language, our institutions and our methods.

It is, however, interesting to note that before the formalisation of colonialism in the 17th century, Europe and Africa shared the spoils of cultural diversity. Sirayi (2000:144) says, "Their (Europe and Africa) cultures were treated as equals and also with respect and dignity. After some time, however, European observers denigrated and attacked African cultures, pre-colonial African theatre in particular." To further disenfranchise Africans and their pagan culture, European colonisers under the leadership of missionaries managed to influence and convert many young Africans to Christianity. These Christian converts worked in mission stations, and their primary responsibility was to undermine their kings, African pride and cultural identity. Sirayi (2000:146) laments:

> The converts were also forced to wear a Western style of clothing and build square houses rather than round ones. They were forced to abandon the African cultural which became illegal according to the colonial government.

Since converts had adopted a new religion, their education was therefore channelled into pro-Western ideology which propagated the notion of elitism and capitalism among African converts. Africanism was thus negated and was out-educated as well as out-cultured into Christianity and whiteness.

2.4.4 The rise of the Black elite

Sirayi (2000:167) cites Steadman (1985:60) on the role of the Black elite:

> Mission school education succeeded in creating Western cultural models as goals among the Black middle class.

Missionaries, in their quest for destroying the social structure of the African society, spent their monies to Europeanise African Blacks. This was their plan to witness the destruction of African families as more Black artists and graduates began to see themselves as elites and White.

It is also worth observing Black elites as the clones of White liberals and British education since they were opposed to all activities that were done in the form of pre-colonial cultural revival. Sirayi (2000: 166) notes that:

> The contemporary African drama of the 1920s and 1930s was at the crossroads … On the other hand, Africans were promoting contemporary African drama designed for the whole community … On the other hand, the Europeans and the small African elite formed cultural centres such as the Social Centre, the Bantu Dramatic Society and the like which produced plays that sidelined the illiterate ordinary African people.

It should be noted that Black elites were as a result of mission schools and mostly the children of the converts who had been co-opted by missionaries and the colonial government agents whose interests were to eradicate pre-colonial African culture. The issue of co-option never ended within mission schools but was further co-opted into European culture. It went beyond school days into social circles where these African graduates and intellectuals easily collaborated with White liberals into destroying everything that wanted to revive African roots and heritage. The co-option further destroyed the pillars of respect for humankind, especially, the elders, which had been the epitome of African collectivism and communalism prior to colonialism. The waning of these pillars allowed the sense of isolation wherein only intellectual elites had their own activities communicated through the medium of English.

2.4.5 Culture undermined

The advent of colonialism with Christianity as its brainchild saw African culture, pride and identity reduced to nothing. It swept away the long history of cultural values, education, language, attire and cultural, theatrical means of worship and celebrations. New education that came with missionaries divided African societies into converts and "heathens." These converts were then forbidden to take part in any cultural activity as it was illegal under colonial rule. This is Serayi's (2000:147) observation about the illegality of participating in cultural activities:

> The missionaries excommunicated those converts and advised the government to take legal action against those who allowed their houses to be used for the so-called illegal gatherings. The traders and missionaries were also in a good position to inform the government because they knew the geography of the land better than the government officials.

Most of the ills of colonialism and mission stations, which resulted in the termination of many important ceremonies such as circumcision among other African communities, AmaZulu and

AmaPondo, can also be traced back to the influence of missionaries. The destruction of African cultural norms and values is a general outcry for African heritage and is clearly depicted in a number of African drama literature written by renowned African writers:

Bokwe's (1993) drama story is quite ironic to note that most African writers that have been studied thus far, even if they do not treat power relation as a discourse in their writings, tends to permeate itself as an unavoidable source. In uNcumisa noNqabayakhe (1972) Mtywaku highlights power relations in three fold:

According to Bokwe (1993), Social status/class demonstrates the undermining of illiterates by those that are better educated: the Bambela family (literate) looks down upon Ntlalontle illiterate family. Bokwe (1993:88) highlights power relations as a result of social status in this way:

> Mtywaku shows the preposterousness of some families which do not allow their children to choose their life partners. Parents who act in the same manner as Mtywaku's Bambela and Nosenti in uNcumisa noNqabayakhe deprive their children of the right they deserve, that of planning their own lives. With dialogue, Mtywaku depicts a situation in which enlightened parents do not like to be associated or related to illiterates.

Bokwe (1993) further highlights how pre-arranged (Forced) marriage as a tradition displayed power relations. This is part of the tradition to arrange marriages for girls and boys which, according to Western culture, is regarded as forced marriages. They believe that this was done so that their parents could get rich through the *lobola* (dowry). This tradition is misused in this play because Bambela does not want his daughter to get married to a family of lesser status than his. He even refers to Ntlalontle family as an illiterate (*amaqaba*) family. This is what Bokwe (1993:99) says about forced marriage in the play:

> Bambela and his wife Nosenti want their daughter Ncumisa to marry a local minister's son instead of Nqabayakhe who is born of a Ntlalontle illiterate family.

Following Bokwe (1993:45-46) a woman's diplomacy and cunningness to achieve her goals: Nosenti skillfully and diplomatically persuades Bambela as a man and a father to take action against Ncumisa (their daughter) who has fallen in love with Nqabayakhe, a Ntlalontle boy – illiterate (*amaqaba*) family. In this instance, Bokwe, (1993:45-46) highlights Nosenti's powers with this gesture:

> Bambela's plan to disorganise his daughter's love with Nqabayakhe should not be something done publicly. Nosenti, on the other hand, acts tactfully and uses her husband in all respects to achieve her goals. She seems to be giving orders to the family. She is not even courteous enough to invite suggestions from her husband as to what should be done. She lays down the procedure to be followed, and Bambela dances to her tune.

Bopape (1991:22) highlights the extent to which power and power relations can be manifested through tragic conflict; the confrontation in which human consciousness protests against the absurdity of existence. He then quotes Orr (1981:xv) who divided tragic conflict into three categories; divine conflict, individual conflict or personal conflict and social or cultural conflict. Perhaps it is through these divisions that one is able to perceive Bopape's tragedies in the light of power relations. According to Bopape (1991:23), the conflict (external) is intensified by the determination of the heroes on the one hand not to submit and yield to the divine force, and, on the other hand, that of the divine force to crush the human force completely.

Bopape (1991:23) maintains that the internal conflict is in the hearts of the heroes themselves, between the supreme necessity of submitting their own will to the will of their ancestors and thus sacrificing all powers, privileges and the pleasures that they have already enjoyed on the one hand, and their actual nature on the other hand.

2.5 Conclusion

One should clearly acknowledge the fact that power is one of the forms of power relations that can be easily transmitted and interpreted through language. The interconnectedness of power and power relations as disciplines of social cohesion is observed in areas where different groups of people live; one group is likely to exert control over the other group. Furthermore, it is noticed that power relations also deal with more delicate forms of control where women are not allowed to do men's jobs, and girls are not permitted to pursue their educational needs to the highest levels.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1. Introduction

In Chapter 2, the focus was more on the literature review. This was aimed at authenticating the scope of this study wherein supporting information and materials on the topic were displayed. Scholarly contributions that enhance the understanding of power relations in relation to talk-exchanges that prove them as determinants in topic development, were explored.

This chapter then looks into the theoretical framework of talk-exchanges as embedded in power relations and further patterned within a discourse setting. The scope of the theoretical framework, therefore, is to introduce and describe the theory that explains why the research problem under study exists, that is, to demonstrate if talk-exchanges are elements of power relations in topic development. This then elevates a language to a higher position as van Dijk (1988b:133) indicates that "sociolinguistics has shown that language is also and essentially a social phenomenon, and that discourse is a crucial form of social interaction." Furthermore, a theoretical framework is used to limit the scope of the relevant data by focusing on specific variables and defining the specific viewpoint (framework) that the researcher will take in analysing and interpreting the data to be gathered. It also facilitates the understanding of concepts and variables according to given definitions and builds new knowledge by validating or challenging theoretical assumptions.

The study wishes to highlight the Critical Discourse Analysis (CDA) as its dominant research tool. This is what van Dijk (2015:466) calls a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. In other words, it deals with social injustices and inequalities as these are enacted in language; hence, "language is also a medium of domination and social force … serves to legitimise relations of organised power." (Habermas, 1967:259 as cited by Wodak, 2002:11). Van Leeuwen (2009:279) highlights that Critical Discourse analysts investigate

how important social issues that are constructed in discourse by powerful agencies. This clearly indicate that powerful agencies may language to further their interests. Therefore, it is important for a Critical Discourse analyst to critically question any utterance which might be intentionally or accidentally used for the purpose of serving those in power.

Since this study highlights social inequalities and dominance through talk-exchanges – language in use - it furthermore adopts Social Constructionism as another research theory that wishes to demonstrate inequities in power relations as observed in isiZulu drama books that have been randomly selected for this study.

In the same token, however, CDA understands that power on its own cannot articulate control, dominance or persuasion, but people use language to demonstrate all avenues of power in hierarchical social structures. CDA, therefore, is interested in how language is used in ideological dimensions and fulfilment. Mullany and Stockwell (2010:23) thus state that "CDA researchers often have a clearly stated, overt political purpose for conducting their research, such as revealing racist discourses within particular texts."

This is a textual oriented study thus a Dialectical-Relational Approach (DRA) – which means that elements are (dialectical related) different but not separate. This is, therefore, used to demonstrate if talk-exchanges or turn-taking can be viewed as the element of power relations in topic development. Texts acquire their meanings by the dialectical relationship between texts and the social subjects: writers and the readers, who always operate with various degrees of choice and access to texts and means of interpretation. Power relations are produced, exercised, and reproduced through discourse.

According to Fairclough (2001:123) CDA is the analysis of the dialectical relationships between discourse (including language but also other forms of semiosis, e.g. body language or visual images) and other elements of social practices. The notion of power relations, therefore - the means by which, how different groups are able to interact with and control other groups - being the centre,

it then advances to inequality and dominance as a microstructure while it permeates to power at a macro level. This is how van Dijk (1996:85) concurs with the assertion:

> Power is a property of relations between social groups, institutions or organisations. Hence, only *social power*, and not individual power, is considered here. Social power is defined in terms of the *control* exercised by one group or organisation (or its 'members) over the *actions* and/or the *minds* of (the members of) another group, thus limiting the freedom of action of the others, or influencing their knowledge, attitudes or ideologies.

This study also incorporates Social Constructionism as its second theoretical approach. It does so because it wishes to highlight individuals as social beings who are able to interact constructively in the process of creating, managing and supervising social capital. Owen (1995:161) concurs with the notion of individuals taking charge in social development when he says that "Social Constructionism regards individuals as integral with cultural, political and historical evolution, in specific times and places, and so resituates psychological processes cross-culturally, in social and temporal contexts." Since the focus is on social interactions, therefore, language, as a fundamental aspect for the process of knowledge production, forms part of this study. Norton (2006:18) highlights that a Social Constructionist holds that all so-called realities of social life are constructed, 'imaginary', contested, and situated in specific historical circumstances.

The adoption of Social Constructionism as another approach to this study assists in the observation of the impact that talk-exchanges have on power relations and thereby resulting in the notion that claims that language and power are intertwined. Ahearn (2001:110) asserts that language is a social action and linguistic anthropologists consider language, whether spoken or written, to be inextricably embedded in networks of sociocultural relations. According to Galbin (2014:91), the constructionist approach emphasises the ability to create realities through language, in its varied forms of presentation, stimulating a process of continuous creation.

Since power relations is a societal engagement, its roots are observed throughout the spectrum of human society. Fairclough (1989:34) makes an interesting observation on power relations that "they are always relations of *struggle,* using the term in a technical sense to refer to the process whereby social groupings with different interests engage with one another. Social struggle occurs between groupings of various sorts - women and men, Black and White, young and old, dominating and dominated groupings in social institutions, and so on." The issues of dominance and inequality are seen across race, gender and status, to name the least. The roots of such abnormalities can be traced to societal structural systems of patriarch and culture, religion and other social institutions such as governments and education. This study, therefore, observes the way in which text-exchanges contribute to demonstrating power relations; the way in which different groups are able to interact with and control other groups. This process, therefore, will be observed on selected drama books of isiZulu language.

3.2 Critical discourse analysis and talk-exchages in power relations

3.2.1 CDA as a redress paradigm

The most common features of power relations are exclusion and marginalisation. These concepts harbour domination in their midst and some form of inaccessibility to knowledge in most credible social institutions. The societal disparities that are observed in race, status, gender and religion have both macro and micro conditioning. That is, such conditions are generally witnessed in different levels of the society and households in particular. Racial tension between Blacks and Whites, the majority over minority or vice versa, religious discriminations as well as socio-economic imbalances of the haves and the have-nots, have bearings to the social confines which fortunately the Critical Discourse Analysis (CDA) is interested in. Van Dijk (2001:353) concurs by saying that "CDA, therefore, focuses primarily on, social problems and political issues, rather than on current paradigms and fashions."

Badat (2011:121) highlights that "in South Africa, social inequalities were embedded and reflected in all spheres of social life, as a product of the systemic exclusion of Blacks and women under

colonialism and apartheid." Racial tension between Blacks and Whites dates back to the period of slave trade and colonial expansion. It is from these two atrocious engagements that humankind lost the sense of respect, dignity and morality. Non-Whites (non-Europeans) and the colonised suffered immensely as White domination spread with brutality and disregard of human value. Their language and culture were forcibly replaced by colonisers through Christianisation and education. This is how Pels (1997:172) summarises the role of the missionaries and colonial education in transforming the indigenous into converts (Christianity):

> Thus, the combination of religious teaching, massive involvement in colonial education, and relative autonomy from the practice of colonial control gave missionaries a special position at the juncture of colonial technologies of domination and self-control. Individually, missionaries often resisted collaboration with colonial authorities, but they supported them through education and conversion. "Conversion to modernity" was the prime locus where technologies of the self and of colonial domination converged."

The issue of converts and the rise of the urban working class had far-destructive consequences in the social structures of the indigenous communities in colonies. This escalated the demise of the African Languages and cultures, which eventually accelerated the growth of Black elites in South Africa and the rise of foreign language and culture. The rise of missionaries and Christian converts saw the destruction of African culture - the well-being of the community for which the chiefs and elders were responsible – both to the living and the 'living dead'. It became apparent therefore that culture was to be the bone of contention between colonialism and traditional hegemony. It is this struggle for terrain that this study employs Critical Discourse Analysis as a tool that demonstrates power relations within the system of talk-exchange in topic development. This study is patterned within discourse; therefore, language use will be the focal point. Wodak (2012:23) says, "Discourse is the place where language and ideology meet, and discourse analysis is the analysis of ideological dimensions of language use, and of the materialisation in language of ideology."

As a matter of corrective measures and redress, Critical Discourse Analysis "aims to make transparent the discursive aspects of societal disparities and inequalities. CDA in the majority of cases takes the part of the underprivileged and tries to show up the linguistic means used by the privileged to stabilise or even to intensify iniquities in society," (Meyer, 2001:30). CDA is in no way in support of those in power. Fairclough (2001:124) concurs by stating that, "CDA has emancipatory objectives, and is focused upon the problems confronting what we can loosely refer to as the `losers' within particular forms of social life - the poor, the socially excluded, those subject to oppressive gender or race relations, and so forth."

As a matter of social equity and redress, one of the views of Critical Discourse Analysis, it may very well be expected that resistance could be the best option. McFarland (2004:1251) views resistant acts as a type of nonconformist behaviour that questions the legitimacy of the current social order… resistant acts challenge the definition of the situation and, in more dramatic instances, attempt to supplant it through appeals to a different normative or cognitive framework of interaction. Wade (1997:25) concurs with McFarland that, "any attempt to imagine or establish a life based on respect and equality, on behalf of one's self or others, including any effort to redress the harm caused by violence or other forms of oppression, represents a de facto form of resistance."

In South Africa, for instance, there was the Soweto uprising in 1976 where students resisted the repressive use of Afrikaans language in schools in all subjects. Also, in Palestine (West Bank and Gaza Strip) the Palestinian youth resisted Israelis through unarmed resistance to which Dudouet (2011:253) makes these ironic remarks:

> Although arguably a highly controversial symbol of unarmed resistance, the use of stones by Palestinian youth embodied this principle of turning the opponent's superior force to one's own advantage. Strategically, the Israeli army was not trained for such a type of non-lethal guerrilla warfare. Symbolically, the battle of stones against tanks and automatic weapons represents an unfair fight: the massive Israeli

retaliation upset the status quo by damaging morale in the army's troops and increasing public sympathy for the Palestinians.

The formation of civil rights, feminists' movement (women's league) and students' movement are formations that wish to bring about equity and redress in their respective situations and constituencies. Educating and empowering of membership in these structures is the key to the expected success. The scope of resistance, therefore in these instances is usually characterised by notions of nonviolence, passive and silence resistance. However, this does not mean that all nonviolent resistant campaigns are guaranteed to have compromising results. Dudouet (2011:258) cites Clark (2005) when he says, "in many instances, people power has been decisive in securing a transfer of power, but has then fallen short of achieving a social transformation to a more participatory society." There has been a number of peaceful demonstrations that have ended up being misguided into volatile and violent conditions. The slippery happens on both ends the oppressor or the oppressed, depending on the way in which the matter could have been handled. Whatever the circumstances may be, the marginalised seek equity and redress. Again, looking at what Wade (1997:25) sees about resistance while citing its definition from the *Concise Oxford Dictionary* (1990:1024), one realises that resistance is situational. He says:

> I propose here that any mental or behavioural act through which a person attempts to expose, withstand, repel, stop, prevent, abstain from, strive against, impede, refuse to comply with, or oppose any form of violence or oppression (including any type of disrespect), or the conditions that make such acts possible, may be understood as a form of resistance.

Resistance can be observed in families, (e.g. wife and husband), at school (learner and a teacher), prisons (warder and prisoner) workplaces (worker/employee and supervisor/boss/employer) and the so on, and most probably, they are all merely for equity and redress action. McFarland (2004:1247 & 48) clarifies:

Resistance is a change-oriented process that follows certain stereotyped sequences of behaviours. These sequences are promulgated by intentional actors who cue cultural forms (rituals) in order to guide interaction. This process can be understood as a social drama … the dramatic episodes where actors make strategic attempts to change definitions of the situation.

The study, therefore, wishes to highlight the communication of resistance in isiZulu drama books as characters interact interchangeably through turns hence talk-exchange.

3.2.2 CDA and rhetoric

Talk-exchanges are part of the discourse processes that inform and highlight the way people perceive their positions in public or in discourse. Language, as a communication vehicle, is pivotal in discourse patterns. Critical Discourse Analysis, therefore, becomes an analytical tool that seeks to highlight rhetoric as an approach that demonstrates inequality and domination. Rhetoric, despite its wholesome undertone, has to do with the effective use of a language. However, it carries a sense of persuasion with it. It is the art of persuading someone through your speech and writing. It is a discourse (form of communication) that aims to improve the capability of writers or speakers to inform, persuade, or motivate a particular audience in certain situations. Since persuasion can be active or passive, specific or general, in power relations, therefore, it can also be exploited into indoctrination through propaganda. In Mackey's viewpoint (2006:1) the use of rhetorical theory in Critical Discourse Analysis highlights the use of persuasive discourse and the theorisation of how the world is signified by language. According to Wodak (2006:53), CDA aims to investigate critically social inequality as it is expressed, constituted, and legitimised by language use". Pitsoe and Letseka (2013:24) confirm the CDA's motion of regulating societal imbalances and domination when they say that, "Language, thought, and desire are regulated, policed, and managed through discourse." Regulation, policing and management of language implies domination and control as exercised and monitored by the oppressor or the dominant group over the oppressed.

Keith and Lundberg (2008:8) view rhetoric in the prospect of identity and power:

Your identity is the set of labels, patterns of behaviour, and ways of representing yourself that make up your public persona. Political and social status are linked to the identity categories with which you affiliate – not just in terms of your institutional representation (whether there are people who think, sound, and look like you in the office) but also in terms of how you move through the social world and are treated by others. Rhetoric helps us understand how certain identities are persuasive and why identity practices and labels seem to facilitate political power (Keith & Lundberg, 2008:8, Macmillan Higher Education).

Since persuasion is the dominant tool for rhetoric, O'Keefe (2002) uses the term *persuasion* to describe a process by which a person exerts control or influence over another by means of communication hence the term persuasive communication. This refers to a process by which someone succeeds in or *aims at* altering another person's attitudes or behaviours. Persuasive communication can be seen as a form of power (when successful, i.e., when resulting in persuasion), or as a form of dominance (when persuasion is only intended but not, or not yet intended). Camargo-Borges (2013:4) says persuasion, however, has a softer approach where the aim is in trying to find convincing ways to make people take one's side.

Mullany and Stockwell (2010:23) mention that researchers who follow a CDA approach have the overall aim of revealing hidden ideological power structures that are contained within the discourse. Critical discourse analysts aim to do this by conducting close textual analyses of spoken and written data that are then analysed as part of the constraints of the broader sociocultural context where the texts are produced.

The study then demonstrates how speeches and writings propagated the philosophy of serfdom, allegiance and inequality in societal settings and institutions. The contamination of truth and the suppression of reasoning through propaganda is observed in isiZulu drama books as characters take turns in topic development hence talk-exchanges.

3.2.3 CDA in mitigating power relations

Korobov (2007:973) sees mitigation in conversational interaction, as referring to the rhetorical softening or attenuating (but not negation) of a potentially negative hearing, thus allowing the speaker to "save face". Therefore, it is a crucial component of keeping friendships well oiled, particularly around face-threatening topics such as romantic difficulties. In the light of relational approach to mitigation, he then cites Caffi (1999) where he maintains that acts of mitigation not only help the speaker save face, but also smooth the interaction by reducing the threat that speakers will misalign, contradict one another, or become adversarial. It must also be noted here that there is also a legal (court) context of the term mitigation. In the legal context, as Meyer (2015:19) defines it, he says:

> In the criminal law context, mitigating evidence is anything that weighs in favour of a lesser punishment. The defence presents it to the sentencing court. The court weighs the mitigating evidence against the prosecution's evidence, which shows the ways in which the defendant's crime was an especially bad one. This is the balance of sentencing.

Perhaps, further, it might be wiser to define the term equality with the aim of wanting to clarify the intention of mitigating and the role of CDA. Equality, openly, means the quality of being the same in quantity or measure or value or status. Hoffman (2012:422) says this about equality:

> It can be defined either with respect to equal voting power in casting ballots, equal procedural fairness in voicing opinions, or equal influence in determining substantive outcomes whereby decisions reflect the interests of everyone participating in the particular community … equality in decision-making has extrinsic value by evoking a sense of ownership in decisions, enhancing political systems' overall effectiveness, and resulting in better policies … often referring to

the value of technocracy, minority protections and the mitigation of underlying differences in social power.

Talk-exchanges, during the explosion of the conversation and the development of the topic on the floor, allow the interactants to expose their intentions. During this interchange, participants usually demonstrate their perceptions and positions. In most cases, attitudes of participants are featured by elements of power relations. Furthermore, in every essence, the characterising features of power relations in this regard, are commonly inequality and dominance. These features dominate every societal structural system, institutions and religion thus such abnormalities need to be mitigated to decrease the vulnerability of the dominated group. Likewise, it is within conversation (language in use) that inequalities and domination are clearly demonstrated hence agreeing with Habermas (1977:259) when he says that "language is also a medium of domination and social force," Whereas Wodak (2003:6) cites Kress (1989) when he says that, "language is a social phenomenon." CDA, therefore, as a representative of change in power relations, advances the ways of using language in interaction.

Critical Discourse Analysis mitigates issues of the marginalised through emancipatory objectives as envisaged in social structural exclusion. The Secretariat of the Pacific Community (2013:1) highlights gender as one element of disparities in social settings:

> One of the vital factors in society's structural system is the gender relations between men and women to understand the power relations between women and men through the different gender roles they play in their families and community. In general, this factor often places a woman in a vulnerable situation compared to men.

Almost all native or colonial societies have been organised in a patriarchal system. This structure has a long-lasting influence on gender relations since women and men will not be treated equally both within the family and in the community. Women, therefore, are excluded from taking part in

political and economic affairs of their communities. Social and cultural norms allow men to have more decision-making power within the household and community than women.

Colonial administrators and rulers, as well as missionaries, have their own contribution to unequal societies and dominance. Westernisation and Christianity have destroyed the fundamental principle of communal life based on traditional culture and religion and replaced it with Eurocentric influence and lifestyle of elitism and proletariat. Eurocentric lifestyle pushed many colonial natives into slavery and poverty as most of their rights were subjugated into hegemony of colonial masters.

Inequality in state institutions cannot be ignored and is commonly spotted with a racial undertone. Schools and hospitals have observed the prohibition of information and the unfair treatment of a particular group(s) while the other group is given access and treated fairly. Van Leeuwen (2009:277) highlights that Critical Discourse Analysis (CDA) is based on the idea that text and talk play a key role in maintaining and legitimising inequality, injustice and oppression in society.

 Hoffman (2012:421) proposes the following pragmatic strategies for mitigating inequalities:
(1) Building capacity for leadership;
(2) Equalising partnerships;
(3) Facilitating evidence-informed decision-making;
(4) Enhancing accountability and independent evaluation; and
(5) Encouraging further discussion on institutional reforms.

This study wishes to highlight the threats of social exclusion and marginalisation on nation-building and social cohesion. Domination and imposition have resulted in the destruction of shared values and morality, thus paving the way for self-portrayal and individualistic kind of leadership with a non-emancipatory or non-transformation agenda.

3.2.4 CDA on cognition

Van Dijk (2003:85) sees cognitive approaches as "an exploration of the relations between meaning and knowledge, thus blurring the classical distinction between language and thought. Consequently, in modern metaphor theory, it is assumed that virtually all meanings are organised by underlying metaphorical concepts and processes, whose 'embodied' nature also shape the ways we know the world."

When the speech is read or said or the conversation takes place between participants, it typically occupies a particular space or environment. The common environment or context of a speech is usually within social, political, institutional and cultural conditions. Within the scope of these conditions, wherein speeches and conversations usually highlight persuasive rhetoric, cognition thus takes the lead since it infuses knowledge, beliefs, and intentions of the speech or the participants. Weiss and Wodak (2003:12) highlight that Critical Discourse Analysis takes a particular interest in the relationship between discourse and knowledge as well as language and power. Shamai (2003:546) highlights the value of language and knowledge in the discourse, in his citations from Gergen and Gergen (1983); White and Epston (1990). They point out that, "the experience and its meaning can be evaluated largely through the language people use to describe and explain them," and further indicate that "language is a tool for defining and describing experiences, as well as for communication." Cognition, therefore, is the language's best application. This activity hampers social cognition. This is how van Dijk (2003:89) views cognition as a powerful tool in social settings:

> Social cognition I shall define as the system of mental structures and operations that are acquired, used or changed in social contexts by social actors and shared by the members of social groups, organisations and cultures. This system consists of several subsystems, such as knowledge, attitudes, ideologies, norms, and values, and the ways these are affected and brought to bear in discourse and other social practices. Although what counts as knowledge for a specific epistemic community

may be based on attitudes, ideologies and norms and values and the ways these are affected and brought to bear in discourse and other social practices.

In the context of group struggles where power relations emanate in the form of the ecology of psychological warfare, dominant groupings are highly manipulative and controlling. In keeping with the status quo, the controlling group is always in quarrel with the emancipation of the dominated hence the restrictions on access to information, which in the broader sense is knowledge. Van Dijk (2003:93) defines knowledge as "a property of participants of communicative events, and hence part of the context, and as is the case for all context properties, knowledge thus controls part of the properties of text and talk as part of the process of contextualisation."

Knowledge as a resource can be contentious since it is not only mental but also social. As a social tool that is acquired, shared and used by people in interaction, as well as by groups, institutions, and organisations, knowledge can also be a tool for political and social manipulation. Bourdieu (1988) highlights that "like all other scarce social resources, knowledge may be a powerful resource, that is, the 'symbolic capital' of specific groups." Despite any forms of suppression and social subjugation, social cognition is an element in most marginalised communities that can never be obliterated and overshadowed by any means. As communities resist oppression, they adapt within the modes of oppression by developing their survival skills. This results in new knowledge thus becoming what van Dijk (2003:86) calls 'epistemic communities' and goes further to say that, "knowledge is expressed, conveyed, accepted and shared in discourse and other forms of social interaction … and may be spread and acquired through talk and text of social institutions such as governments, media, schools, universities, and laboratories."

This is Berger and Luckmann's (1966:15) viewpoint on knowledge:

> It is our contention, then, that the sociology of knowledge must concern itself with whatever passes for 'knowledge' in a society, regardless of the ultimate validity or invalidity (by whatever criteria) of such 'knowledge.' And in so far as all human

'knowledge' is developed, transmitted, and maintained in social situations, the sociology of knowledge must seek to understand the processes by which this is done in such a way that a taken for granted 'reality' congeals for the man in the street. In other words, we contend that *the sociology of knowledge is concerned with the analysis of the social construction of reality.*"

This, therefore, suggests that it is not only necessary to look just comparatively at differences between what is taken as knowledge in different societies but also at how things come to be viewed as knowledge.

This study, therefore, wishes to indicate the impact that oppression and social exclusion have on the marginalised communities with regard to control and manipulation of information, which further impacted on social cognition. Van Dijk (2003:86) asserts that knowledge has an important cultural dimension.

3.2.5 Legitimation of dominance and control

Costa-Lopes (2013:230) defines legitimacy as the perception that a given actor (or action) is consistent with socially accepted principles, standards, and expectations ... it allows individuals and groups to exert influence over others to gain voluntary deference in the absence of coercion. He then cites Zelditch (2001:33), who declares that "something is legitimate if it is in accord with the norms, values, beliefs, practices, and procedures [that are] accepted by a group." On the social psychological viewpoint, he cites Tyler (1997:323) and (2006:375) respectively, who highlight that legitimacy reflects "the belief among members of a society that there are adequate reasons" for a request or behaviour —that it is "appropriate, proper, and just."

Costa-Lopes (2013:230) says legitimation refers to the social and psychological processes by which attitudes, behaviours, and social arrangements are justified as conforming to normative standards—including, but not limited to—standards of justice. Zanker (2015:24), in other words, says anything

is legitimate if it is in accord with the norms, values, beliefs, practices, and procedures accepted by a group (Kelman, 2001:55; Zelditch, 2001:33).

Legitimation is reflected clearly if one considers legitimacy as viewed by Zeldich (2001:33) when he says, "legitimacy means being in accordance with norms, values, beliefs, practices, and procedures accepted by a group". Legitimacy is, therefore, from the point of view of Habermas, a multidimensional referring to different forms of the legitimacy of political, economic and sociocultural system interactions. The hierarchical arrangement of social settings allows an uneven distribution and access to resources to create inequity. These groupings that are purposely engineered by the elite to serve their interest of control and power manipulation advances to legitimation of inequality and dominance. The society lives and adapts with deference to these hierarchies and subconsciously democratise such imbalances into acceptable social norms.

Kaplanova (2017:18) asserts that:

> Legitimacy is the condition and the essence of the political system associated mainly with the issue of power. This power is sovereign because it enjoys the great support of the public. The concept of legitimacy, as I mentioned, is, therefore, a phenomenon of a modern state. In fact, it legalises the political authority across all types of regimes, whether authoritarian or democratic.

The Critical Discourse Analysis standpoint demonises dominance, control and inequality and therefore, is very critical of legitimacy since they view it as a form of subordination and dependence; the notions they view as subhuman. According to Toorn et al. (2010:127) legitimacy is:

> When people evaluate the procedures by which leaders exercise their authority as fair and when they find the outcomes they have obtained to be favourable, and tend to view those leaders as having greater legitimacy and are more willing to comply

with their directives. Drawing on the system justification theory, we suggest that people are motivated to view authority figures as deserving of their position and, hence, as legitimate.

Toorn et al. (2010:128) further cites French and Raven (1959:159) when they justify legitimate power as an element of legitimacy. They observed, "legitimate power is the power which stems from internalised values…which dictate that [an authority] has a legitimate right to influence [a person] and that [the person] has an obligation to accept this influence".

CDA sees legitimation as a challenge to human dignity and resistance against dominance and control. According to Wodak (2002:11) CDA focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of *power* and *dominance* in society. The challenge to power relations is better achieved through social discourses where language is paramount. This then endorses Habermas's (1967:259) claim that "language is also a medium of domination and social force … serves to legitimise relations of organised power ...., language is also ideological." If language is ideological it means that it can have a constraining and enabling function, which according to Norton (2006:19) such constraining and enabling function have some effect on power relations as they are able to enable and constrain, facilitate and limit what can be said, by whom, where and when.

Van Dijk's assertion (2001:355) is that the "power of dominant groups may be integrated into laws, rules, norms, habits, and even a quite general consensus, and thus take the form of what Gramsci called "hegemony" (Bates, 1975:352). Class domination, sexism, and racism are characteristic examples of such hegemony. Note also that power is not always exercised in obviously abusive acts of dominant group members, but may be enacted in the myriad of taken for granted actions of everyday life, as is typically the case in the many forms of everyday sexism or racism (Essed, 1991). Similarly, not all members of a dominant group are always more potent than all members of dominated groups. Power is only defined here for groups as a whole.

We, therefore, define our world by what we see as individuals and as groups through interaction. The perception and attitudes that individuals and groups have, have permeated into social norms and beliefs. Norton's (2006:20) views on critical dialogue and power relations are that "the constructions of the world emerge not through the abstracted and detached inner processing of a self-contained individual; they result from our interactions with the world and our encounter with surrounding social structures and relationships."

The legitimacy of power will be observed in selected drama books of isiZulu as characters interact.

3.3 The social constructionist theory/social constructionism

It is fair at this point to differentiate between Constructivism (individual) and Constructionism (social/collective) to avoid confusion. Andrews (2012:1) cites Young and Colin (2004) in their attempt to differentiate these two confusing terms. Constructivism proposes that each individual mentally constructs the world of experience through cognitive processes while Social Constructionism has a social rather than an individual focus.

Owen (1995:162) highlights that there are two contending schools of thought in human nature, namely, groupism and individualism. This study, therefore, adopts groupism since it does not look at the individual as an isolated being but as a being that is influenced and moulded by his/her surroundings. Owen (1995:162) asserts that groupism holds the view that says that human behaviour can only be understood within its overall social context. He goes on to say that any individual is regarded as being influenced by the people around them, much more than by their own traits. This is the essence of Social Constructionism.

Within the structure of Social Constructionism, there are traits of discourse patterns wherein shared information (knowledge) is mainly processed through language. It is during the process of interaction that relationships, clusters, and engagements are negotiated into classes, groups, societies, and communities that necessitate social dynamics, thus the study. Gergen (1985:265)

views Social Constructionism as a perspective which believes that a great deal of human life exists as it does due to social and interpersonal influences. Shamai (2003:546) cites Social constructionist thinking. Gergen (1994) contends that people's understanding of the world relies on linguistic and communicative conventions created through interactions and relationships.

Human beings are interdependent on others; hence they are shaped by those whom they come into contact and interact with daily. Hosking and Morley's (2004:318) viewpoint on 'Social Constructionism' is cited from Hosking and Morley (1991); Morley and Hosking (2003) when they highlight that 'Social Constructionism' (as we see it) refers to a loose concatenation of theoretical frameworks that emphasises both the constructive powers of human minds and their origins in conversations, conventions, and cultural traditions. Galbin (2014:82) defines Social Constructionism or the social construction of reality as a theory of knowledge of sociology and communication that examines the development jointly constructed for understanding the world.

3.3.1 The theoretical view of social constructionism on talk-exchanges

Iversen (2005:6) suggests that literary theorists, such as Barthes (1967) and Derrida (1976), pointed to the ways in which rules of language provide the grounds for what can be intelligibly put forward as knowledge. It must be pointed out that almost all social constructionists highlight the interactional nature of social discourses as the apex of social construct while embedding language as the key element of that construction. Wilson and Stapleton's (2007:393) viewpoint on language as the key element in Social Constructionism is that "modern social theory highlights the role of language in social change/production … Sociolinguists situate linguistic practice within social domain." Galbin (2014:82) concurs with Wilson and Stapleton (2007) that Social Constructionism sees the language, the communication and the speech as having the central role of the interactive process through which we understand the world and ourselves.

Issues of social interactions are when an individual interaction with other individuals has been in the spotlight to many social constructionists for many years. The viewpoint on talk-exchanges

emanates more on a number of social struggles and can align itself with what Goffman (1959:244-5) calls "the talks more about the presentation of self." The matter on 'the presentation of self is further highlighted when he describes that "all social interactions in terms of dramatic performance and as such highlights that identity (or the self as he terms it) is an ongoing interactive construction rather than something 'given.'"

The highlights on the 'presentation of self' permeate into the realisation of the relationship between interactions between individuals, which is Foucault's (1980) main focus together with broader relations of power. According to Foucault (1980:99), the relationship between interactions between individuals and broader relations of power, placing a higher degree on agency than structure, enable him to view power as ascending. Because of this assertion on power he then succumbs to the notion that "there are power relations in every personal interaction we take part in but 'these (micro-levels) mechanism of power have been "invested, colonised, utilised, involute, transformed, displaced, extended by more general forms, and these are what we tend to see as forms of social power." It is this form of social power that is always produced by language and thereby realised in every social interaction hence talk-exchange.

Similarly, Bourdieu (1986) concurs with Foucault (1980) on the issue of the relationship of interactions between individuals and broader relations of power, placing a greater degree of agency than structure and then looks at the notion of 'capital' (resources) as all-embracing. To him the issue of capital is not only confined to the material meaning of economics but a symbolic aspect of life which, among others refers to:

- Social capital - networking and relationships – value to a person as regard to social standing. Robertson (2013:372) states that social capital is conceptualised as: "the sum of the resources, actual or virtual, that accrue to an individual or group by virtue of possessing a durable network of more or less institutionalised relationships of mutual acquaintance and recognition" (Bourdieu & Waquant, 1996:119).

- Cultural capital: According to Robertson (2013:372), cultural capital is accumulating valuable forms of knowledge. It also embraces language, its range, and use, the acquisition of different forms of knowledge, as well as other skills and expertise. For Bourdieu, language is not merely a method of communication but, critically, also a mechanism of power.
- Physical capital – the way one moves, the physical task one could carry out, the way one handles oneself.
- Linguistic capital – the way one speaks.

Bakhtin's (1984a) views on Social Constructionism with regard to talk-exchanges is that key ideas can be applied equally well to spoken language. He highlights three concepts one of which is polyphony (many voices) where only as a result of engagement and dialogue that is presupposed, that truth could be found. Such engagements and dialogues are the brainchild of talk-exchanges without which no topic development could be reached.

It is language embedded with the knowledge that amplifies the quality of talk-exchanges to the degree of knowing how and when to speak. Knowledge allows the interactants to freely engage themselves profoundly and intelligently. The issue of power created by the knowledge generated in human experience and the language used to define and narrate the experience, and its meaning falls within this narrative of profound knowledge of language for intellectual communication and is another aspect of Social Constructionist thinking like Gergen's (1991, 1994) assertion. Also, van Dijk, (2003:86) shares his opinion on knowledge and its impact on talk-exchanges when he says that:

> Epistemic communities are not merely social groups or institutions, but also communities of practice thought and discourse. More than any other property of humans, knowledge has been used to define the very basis of cultures: one belongs to the same culture, and one can only act competently as a member of such a culture when one shares its knowledge and other social cognition.

Language is an agent through which communication takes place. This study is language-oriented, and it, therefore, succumbs to talk-exchanges to highlight power relations in topic management or development. The interaction of characters as the plot is studied in isiZulu drama books that have been selected to serve this purpose.

3.3.2 Social constructionism and social dialogue

According to Witkin (1990:38), constructionism, in the field of social work, is described as a metatheory that attempts to 'elucidate the socio-historical context and ongoing social dynamic of descriptions, explanations, and accountings of reality'. Language is the basic component for Social Constructionism since the socio-historical context, and the social capital is transmitted through language. It is through language that knowledge is shared by individuals and groups in society through interaction. Iversen (2005:5-6) cites Kuhn (1962) on the importance of sharing of knowledge:

> He (Kuhn) proposes that knowledge within any discipline depends on a shared commitment to a paradigm …twofold. First, a commitment to a paradigm must *precede* the generation of knowledge … Secondly, Kuhn's arguments trace the production of knowledge to communities—people in relationships—as opposed to 'individual minds'. Individual knowledge, according to this account, is not an individual achievement but originates in community participation.

On the same notion of sharing knowledge, Shamai (2003:547) suggests that "because relationships constitute an integral part of constructing narratives, special attention was paid to creating a context of training based on relationships that would enable the search for power or knowledge." Furthermore, on the relationships, Gergen (1994) is of the view that the meaning of a situation is constructed through relationships and at the same time modifies those relationships.

In some aspect of social dialogue comes in the issue of identity, which enables people to locate themselves into some kind of categories. These categories are constructed and negotiated by people through interaction. Young (2008:112) identifies four distinctive categories, namely, master, personal, interactional and relational, each of which bear a specific feature of identity in social dialogue. Citing Karen Tracy (2002:12), Young (2008:109) notes that master identities are "those aspects of personhood that are relatively stable and unchanging". He further highlights that personal identities are "kinds of identities that are attributed to people on the basis of their attitudes and behaviour towards some iss." Young (ibid:111) cites Karen Tracy's (2002:19) definition of interactional identities when she says, "interactional identities are specific roles that people take on in interaction with specific other people". Further, she defines interactional activity as, "the kind of relationship that a person enacts with a particular conversational partner in a specific situation and is negotiated from moment to moment and is highly variable." The fact that these identities are negotiated means that identity is not an individual activity but an interaction that involves talk-exchanges.

De Fina (2010) re-looks into identity as Social constructionist theory that is constructed and negotiated like any other social processes and its representation can be multifaceted and plural across different societal discourses, practices, and positions. She highlights identity as talk-in-interaction; how identities are connected to social categories that get defined based on their association with activities. The author further maintains that such identities are occasioned, meaning that they emerge and are negotiated within those particular contexts rather than belonging to the individual or the group (ibid, 208-9). She unfolds the notion of positioning wherein identities are related to the kinds of social situations and discursive practices in which people are involved (ibid, 212). These narratives, therefore, allow interaction to be seen as the site for identity construction.

Ernest (1998:166) acknowledges the importance of social dialogue in Social Constructionism theory when he validates how shared knowledge helps even in teaching and the understanding of mathematical concepts.

The argument for accepting that conversation has a special role to play in epistemology is that language and discourse play an essential role in the genesis, acquisition, communication, formulation, and justification of mathematical knowledge. The conversation is the dialogical deployment of language, and its social exchange dimension—in the form of acceptance, elaboration, reaction, criticism, and correction—is essential for feedback. This dimension underpins the justification of mathematical knowledge and the ratification of personal knowledge. Without conversation and its feedback mechanisms, the individual appropriation of collective knowledge cannot be conducted or validated.

While the above statement refers to the epistemological perspective of education, Shamai (2003:546) touches on power/relations as manifested in social dialogue:

Power is everywhere and comes from everywhere, regulating and shaping relationships and knowledge. It is possible to assume that knowledge about a situation is created by relationships with others in a specific context. Within the structure and process of this relationship, there is a power that affects the knowledge and everything that constructs this knowledge. For example, experience, interpretations of experience, meanings, relationships, and language. Therefore, the knowledge changes and modifies the relationships in which power is being constructed.

The importance of shared knowledge and responsibility as a society is the pillar of a Social Constructionist viewpoint. Galbin (2014:83-84) concurs, "Finally, Social Constructionism represents a movement towards redefining psychological constructs such as the "mind," "self," and "emotion" as socially constructed processes that are not intrinsic to the individual but produced by social discourse." Social discourse allows the determination for the meaning and power, that is, frames of knowledge, ideas, and attitude towards a common understanding. Shamai (2003:546)

asserts that in Social Constructionist thinking there is no right or wrong way to respond to political violence but on how a stressful situation is perceived would depend on the interactions between individuals and society, taking cultural aspects into account.

Knowledge and values that are transmitted as people interact are the focus of this study. This will be observed as characters conversing in some epilogues of selected isiZulu drama books.

3.3.3 Social constructionist view on indigenous language in the relations of power

Imperialism has demorilised and destabilised cultural identity and hegemony of many communities of the world. The world has, over a period of time, witnessed linguistic acculturation and dominance of colonial powers. The dispossession of their social capital did not only erode social identity but further destroyed the ecology of communities and the capacity of language maintenance. The importance of language identity and maintenance is best understood in the context of allegiance to group membership. This is what Saville-Troike (2003:198) observes about the importance of language identity:

> Positive feelings about one's own language are often engendered by the role it plays as a marker of desired group identity, and negative feelings by having such identity rejected. One dimension of language-related attitudes which is central to the ethnographic description of a speech community is the extent to which linguistic identity is a criterion for group membership.

Saville-Troike (2003:198) once remarked that "when the dominated area has a strong cultural tradition and feelings of cultural superiority, the indigenous language may prevail." This observation is said against the background of knowing the primary motive of colonial rule, which aimed at 'purifying' the colonies from their traditional way of life into sophisticated Christian-Western culture. Because of colonialism, other colonial indigenous cultures succumbed to their colonial masters while some managed to survive and resisted. Iversen (2005:6) laments, "as the

reality and values of the truth-making group subtly erode the existing traditions, voices are silenced, and we creep towards conditions of domination." The links between language, power and exclusion are equally well described. Fairclough (2001:194), in fact, has introduced the notion of 'critical language study', which is intended to show the impact of language-based inequalities on 'those who are dominated and oppressed.'

It must be noted, to a larger extent, that language is power. Language embeds knowledge and culture of specific groups of people and communities. It is for this reason that elites in African societies are wary of promoting indigenous languages for national and educational use and purposes since colonial languages protect their hegemony and interests. Chumbow (1998:44) has this to say:

> Language is power, and I think that is why the political class is not allowing it to go because they know that when the people know what the truth is – that they could have access to knowledge and information in the language that they understand they would demand a higher political/administrative status for their mother tongue. In terms of democracy, people will then vote based on issues and not in terms of personalities and tribalism, and so on.

This study endeavoured to demonstrate Social Constructionist viewpoint on the role of language, knowledge as a socially shared phenomenon and points out how forms of knowledge entwine with existing practices, for example, power relations. This is observed in the selected isiZulu drama books.

3.3.4 Language and gender in social construction theory

Unlike in some other parts of the world where languages, historically, have demonstrated gender divide along with masculinity and femininity, African Languages and isiZulu, in particular, have never displayed significant linguistic distinctions based on gender except on customary issues like in the case of *hlonipha* (respect) language. Here, married women respect the male elders of the

clan/surname where she is married by avoiding using the name of that elder in her speech. She would use a *hlonipha* name/word instead, e.g. amanzi (water) > amacubane, in the case where an elder is *uManzi.* This is just a form of respect which is one of the social displays and a pillar in the basic principle of *Ubuntu* as practised in all African communities. While Finlyson (2002:282) notes that *hlonipha* has been viewed as a mark of dominance by the male members of the family, he acknowledges that this practice is about nurturing respect for the in laws to female members (newlyweds). He, however, concurs with Dowling's (1988:6) assertions that *hlonipha* is endorsed and applied by women as it becomes the responsibility of the mother-in-law to nurture this custom to her new daughter, that is, her daughter-in-law.

On the contrary, many Sociolinguists including De Fina (2010) reject the assumption on the ways of speaking based on fixed characteristics, such as on gender issues, citing more specifically on the assumption of how women talk, but rather views identities as a social activity that is negotiated through interaction. This is what De Fina (2010:214) says on rejecting the issue of gender as a fixed characteristic of identity:

> Starting from the late 1990s Sociolinguists have increasingly questioned such assumptions, pointing to the need to be aware of diversity and variability in groups and speech communities rather than always assuming homogeneity. This new focus has helped turn attention towards the ethnographically oriented study of linguistic behaviour within specific social practices and contexts.

However, in the 1970's language was seen as showing linguistic differences between women and men. From the institutional point of view, whether governmental or societal, language plays a major role in defining human characters in terms of gender. In educational institutions there has been a high degree of stereotypical images of gender imbalance where males are depicted as superiors to their female counterparts. Buthelezi (2003:27) cites that the Department of Education - OBE curriculum - (2002) states that when learning a langauge where the NCS (National Curriculum Statement) document requires that learners should explore the values carried by texts with an aim

of identifying and discussing constitutional values and challenging stereotypes – gender stereotypes in particular. Such gender imbalance is also observed in societal settings where a language is sometimes used indifferently to women while it praises men on the other side. Such linguistic gender differences carried with them a patriarchal tendency. Gender differences were as a result of patriarchal socialisation which produced two groups as different and unequal. This period of dominance approach to language and gender was Lakoff's (1975) version where the emphasis was on gender inequality: male domination and female subordination were considered to be produced as well reflected in gender-differentiated linguistic behaviour. Buthelezi, (2003:29) cites Nilsen (1977:173) when he says where the generic words like 'man,' 'mankind' and 'person' are used in books, the illustrations do not follow through the generic meanings, as they only show males. The exclusion of women in schoolbooks therefore develops a perception that men are better than women, hence the gender stereotype.

Buthelezi (2004:389) highlights that the main functions of a language is to regulate and control the behaviour of others. In this way it becomes the duty of the society to implement and monitor rules that govern them. Buthelezi (2004:389) further cites Freire in Loots (2001) to highlight the contradiction, where Freire agues that because of governance, which has been in the hands of men, there had been gender and power differences wherever men determine culture. This is here, where language is then used to craft principles and rules, under the banner of culture, to suite the needs of men. Ndimande-Hlongwa and Rushubirwa (2014) argue that certain linguistic connotations have a tendency of associating themselves with patriarchy thereby displaying sexist attitudes and gender stereotypes. They (2014:396) quote the word marriage (*umshado*) that only a man in Kiswahili culture marries and a woman is seen as as an object bought by a man from her family while in isiZulu (2014:401) words like *isoka* (a man with multiple sexual partners) and *isifebe* (a slut) stands juxtaposed to each other but the former is embraced by the society, promoting men to practice polygamy while the latter discourages women to enter into a number of sexual relatioships.

Furthermore, the 1990's is defined as a cultural difference approach in which social arrangements separated genders in the early stages of development whereby boys and girls learned different ways

of speaking. Buthelezi (2004:390) cites Magubane (1998) when he says, generally, in Zulu culture marriage is regarded as important where girls are socialised to believe that it is a privilege for a young woman to be chosen as a wife by a man. This, in essence, defines that a woman is a being that is made for man and it is cultural label that promulgates such attitude and inequality. Buthelezi (2004:391) concurs:

> Zulu culture tends to confine women to the stereotypical roles of wife and mother. The image of a happy, good and dignified wife created by society is a woman who serves her husband and in-laws and is totally submissive to and dependent on her husband.

The outcry that a man-made thing should not decide the fate of other fellow human beings is echoed by Gumede and Mathonsi (2019:14) when they point out that women are oppressed by man-made practices that are 'supposedly' intrinsic to their culture. The assertion therefore, is that culture should be wholesomely embracing rather dividing. Gumede and Mathonsi (2019:13) therefore see culture as more punishing than protecting the interests of women when they highlight that strict measures are exercised against a woman who deviates from the rules and cultural obligations of the society. They go further on to say some view the behaviour of these women as an act of resistance to male domination, as a fight against the system of partriarchy that allows men to oppress women.

Today, language research projects normally use postmodern approach that is quite similar to Social Constructionism, which according to Camargo-Borges and Rasera (2013:2) is:

> A theory with a philosophical framework that focuses on the processes of understanding and addressing social change in the postmodern society … a theoretical movement that brings an alternative philosophical assumption regarding reality construction and knowledge production … and is concerned with the ways

in which knowledge is historically situated and embedded in cultural values and practices.

Language is gender free but rather situational depending on the circumstances and settings that a particular gendered language is observed. However, the difference could be seen when one refers to behavioural aspects in turn-taking where dominance of men prevails. This idea is seen in those drama books of isiZulu that were selected to highlight this argument.

3.3.5 Elitism and power relations

Trudell (2010:339) has this elaborated view about elitism:

> At its most basic, the term 'elite' refers to a small, dominant group within a larger society. The elite may be distinguished from the 'masses' by a greater degree of power, voice, access, status and means. Their dominance is generally related to some combination of educational, economic, political, familial, social and linguistic factors which have resulted in their elite status.

It is always puzzling that the learned people or the elite class are supposed to pioneer in equity and redress but the worse is opposite. The elites are usually a small group of a highly educated and professionalised ruling societies that control and rule modern society with their architectural skill of formulating, interpreting and manipulating the laws of the socio-economic and political status to their advantage. This group of people is unlikely to perish due to its reproductive system of elite recruitment, what Higley and Pakulski, (2012:6) refer to as the 'supply side' of elite qualities. These authors further states that:

> It is plausible to hold that highly qualified, carefully groomed recruits to elite positions contribute, *ceteris paribus,* to elite effectiveness and excellence. Recruiting persons who have grown up in cosmopolitan and cultured families, performed at high academic levels when attending the most demanding schools and

universities, served as diligent apprentices to top-level actors in major organisations and acquired the sagacity that often comes from long and multifaceted careers – persons who are, in short, 'the best and the brightest' – amounts to a consciously *elitist* process of recruitment.

Wright (2000:73) defines the power elites as composed of men whose positions enable them to transcend the ordinary environment of ordinary men and women; they are in a position to make decisions that have major consequences. Khan (2012:361) views elites as those with vastly disproportionate control over or access to a resource. He further asserts that its study is the study of power and inequality, from above, which involves looking at the distribution of social resources, which can include economic, social, cultural, political, or knowledge capital. It also means exploring the role of institutions such as schools, families, and clubs in how such resources are organised and distributed.

Elites position themselves in major sectors of the society and occupy every position in all government structures. These include the military, the economy, the media and political landscape of the society. Keller (1963) highlights that elites are differentiated and stratified … differentiation accords principally with economic, political, administrative, military, and other 'strategic' or functional sectors of society. Again, on the issue of differentiation and separation Okeke (2017:63) confirms this practice when he says, "Based on the social distinction with regard to other groups of lower strata, most of these selected groups are constantly searching differentiation as well as separation from the rest of society." This enables them to control and manipulate the rule of law and other state organs thus accessing more influence in recruiting and positioning their members to their own benefit while disregarding societal misfortunes. They are the force behind inequity and inequality since they possess power and control over major organs of the state. Okeke (2017:64) concurs the notion of elites' incapacity to redress when he cites Albert's (2005:79) assertion that the notion of political elite is associated with inequality. Okeke (2017) continues to falter the elite's presence in the society when he says:

> The political elites simply organise themselves in a manner that makes them superior to the rest of their society. Elitism in governance therefore pays no heed to the real needs of the governed. It promotes the interests of the elite to the apparent disregard of the welfare of the subaltern constituents of the political space.

Elitism can also be based generally on imperialistic point of view and racially assimilated in particular. In Africa for instance, African elitism is a brainchild of colonialism. African elites are as a result of acculturation and conversion into Christianity and Islam and are a copycat of Euro-Islamic counterfeit. Trudell (2010:338) concurs:

> The African experience with 'development' began with the European colonisation of the continent, and from the start it involved a thorough devaluing of African knowledge and cultural ways of knowing. This deficit view of development is still highly visible in such institutions as the formal education system. The curriculum of formal schooling across Africa is characterised by the foregrounding of northern knowledge, delivered in European languages, with little or no attention given to local knowledge, culture or language.

The South African case with regard to elitism is no different to that of its African counterparts. It is or was a product of colonial rule and later apartheid. Blacks were integrated into the Western way of thinking by providing them with Western education and conversion into Christianity. These groups would later form the industrialised elite force in the labour market in the emerging cities or great leaders of civil movements as most of them became westernized and educated. Sadly, their absorption into westernization meant the destruction of indigenous education and culture. Their influence and adoption of Western thinking paved the way for the legitimation of White rule and the divide and rule principle which eventually promulgated the Bantustants or Homeland states.

However, the post 1994 political scene of South Africa is characterised by a new group of elites which is made out of Whites, predominantly former elites who had benefited from apartheid,

Homeland beneficiaries and ANC elites including some of the Alliance partners. This is what Southall (2012:4) echoes about the situation:

> The relevance of these various considerations to contemporary South Africa is that, for many observers, the country's move from apartheid to democracy was an 'elite transition', brought about by a compromise deal between the established White elites (capitalist and NP) with an incoming ANC liberation elite (e.g. Bond 2000). For Terreblanche, among others, the outcome was a 'democratic capitalism' from whose benefits the large majority of Black South Africans were excluded: apartheid has gone, but the new democratic forms obscure merely a circulation of elites.

It is ironic to mention how the influence of Black elites to ordinary/poor Black communities has dented and eroded Black consciousness and identity. Aidoo (1998:33) highlights how colonial masters' culture and teachings were engraved towards the creation of Black elites during the colonial era which has, nowadays, immensely benefited pro-Western influence in Africa even at post-colonial rule. This is what he says:

> We have heard that during the colonial rule in so many places in Africa, vicious methods were employed to alienate people from their mother tongues. The major methods which were used were ridicule and sometimes outright humiliation … unfortunately for us, the so-called post-independence era or environment has not been any more encouraging. The legal systems are in English, French or Portuguese, everything including education. In order to be heard in a society like ours you may have to cough in English – hence parents would sell their last piece of cloth to buy English.

The emergence of Black elites has also shaped the attitude of many ordinary Black people into believing that scientific and commercial terms and concepts cannot be taught in African Languages.

Anyidoho (1998:26-27) cites the debate and disagreement that they had with educators and parents in one conference they held at the Cape Coast in 1997. He says:

> … the Executive felt that for the teaching of English to advance in our schools there was a need to pay attention to the local languages. Again, teachers and supervisors were there, and the tide was similar to what we found in the other workshops and seminars. The teachers are not convinced that the policy is in the interest of schoolchildren. Parents and guardians are not interested in sending their children to schools where local languages are taught.

Another dimension on the influence of the Black elites in post-independence is their reluctance towards the development of indigenous languages because language is power. Knowing foreign languages serves as an exclusive form of hierarchical competence thus marginalising and demonising growth in African Languages. Marshall and Rossman (1991:94), however, reminds us that "elites are considered to be influential, the prominent, and the well-informed people in an organisation or community". They, therefore, have all the powers to manipulate and influence every societal system to their advantage.

Bamgbose (2000:2) concurs that 'language is power' and states that 'a major part of non-implementation of policy can be traced to the attitude of those who stand to benefit from the maintenance of the status quo'. It is not, however, a myth to suggest that most of these elite classes are advancing foreign language for their own protection and benefit. Alexander (2004:119) concurs this notion when he says, "we are faced with the rising Black middle class elite which, for reasons that have been canvassed in many different essays by many authors as well as by myself, are completely enthralled by the value of the English language for their own and their progeny's upward mobility." However, contrary to the view of the Black elites and the middle class, language embeds culture which encompasses multiples of human/social behaviour and activities. As a result, therefore, there is no community/nation that can develop if its medium of instruction is a foreign

language and not the mother tongue or indigenous. This is what Prah (2007:5) highlights as paramount in national development strategies:

> Beyond the issue of rights, it is important to note that language and literacy are very crucial for societal development. A society develops into modernity when its citizens are literate in the languages of the masses. In other words, it is not possible to reach modernity if the language/languages of literacy and education are only within the intellectual ambit of small minorities. Historically, the jump towards expanded knowledge production and reproduction in societies has only been possible when the languages of social majorities have been centrally placed.

The study, therefore, wishes to outline the role of the elites especially Black elites in the South African context. This is viewing within the context of sociopolitical understanding of time and space, that is, the context of colonial/apartheid period, the negotiations and post 1994 era, as all displaying and embracing the relations of power. This information is carefully extracted from isiZulu drama that has been selected to highlight the way in which talk-exchanges portray power relations in a discourse.

3.4 Conclusion

This study highlights the importance of the Critical Discourse Analysis (CDA) and Dialectical-Relational Approach (DRA) theoretical framework. This is a discourse analytical research that employed qualitative data analysis to analyse critical social issues such as equality, equity and redress, resistance, domination and control, as well as power relations and language use (rhetoric). It also highlights the role of Social Constructionism since, according to Camargo-Borges (2013:3), it invites openness to alternative ways of producing and presenting knowledge, which goes beyond the traditional scientific texts, moving towards lively expressions of language that capture the imagination of people. All these concepts are basically the backbone around which the study

emanates. Sections from various isiZulu drama books that were randomly selected were deemed relevant for qualitative data thus met the criteria of this study.

CHAPTER 4

RESEARCH METHODOLOGY AND DESIGN

4.1 Introduction

The previous chapter noted relevant scholarly literature as well as existing theory and furthermore defined concepts used for this study. The chapter also highlighted the scope of theoretical framework and indicated why the research problem under study exists; to demonstrate if talk-exchanges are elements of power relations in topic development.

This chapter presents how research methodology (philosophy) as a system, is able to carry out research and further highlights the researcher's methods of selecting and arranging data for proving the hypothesis. Rajasekar (2013:5) defines Research Methodology as a systematic way of solving a problem … a science of studying how research is to be carried out. He goes on to say:

> Essentially, the procedures by which researchers about their work of describing, explaining and predicting phenomena are called research methodology. It is also defined as the study of methods by which knowledge is gained. Its aim is to give the work plan of research.

This chapter also highlights research as a structured enquiry that utilises acceptable scientific methodology to solve problems and create new knowledge that is generally applicable. Kumar (2011:25) concurs that research is a process of collecting, analysing and interpreting information to answer questions. However, research as a process has to be controlled, rigorous, systematic, valid and verifiable, empirical and critical. This is how Younis (2014:36) asserts the importance of research methodology:

> The methodologist is concerned primarily with the logic of explanation, with ensuring that the arguments are rigorous, that the inferences are reasonable and that the method is internally coherent. The methodologist, therefore, is concerned with 'the logic of justification'.

This chapter further highlights the three research methods (tools) as major components of research methodology, namely, quantitative, qualitative and mixed methods. Inclusively though, is the research design - the process of gathering information, and data analysis – the process of analysing all the collected information or data. Gerring (2012:78) states that research design refers to the selction and arrangement of evidence while data analysis refers to the analysis of data once they are collected.

4.2 Research methodology

4.2.1 Research methodology

Research methodology is a systematic way of analysing a problem. It is a science of studying on how research is to be carried out. Rajasekar et al. (2013:5) highlight that the procedures by which researchers go about their work of describing, explaining and predicting phenomena are called research methodology … it is necessary for a researcher to design a methodology for the problem chosen. The research methodology is also defined as the study of methods by which knowledge is gained. Its aim is to give the work plan of research. One should note that even if the method considered in two problems is similar, the methodology may be different. It is essential for the researcher to know not only the research methods necessary for the research undertaken but also the methodology (Rajasekar, Philominathan & Chinnathambi, 2013).

The confusion always remains between research methods and research methodology. This study, therefore, wishes to highlight areas where these two concepts differ. Berg (2001) highlights that it may be understood as a science of studying or how research is done scientifically. Rajasekar and Pitchai (2006:5) define research methods as follows:

> Research methods are the various procedures, schemes, and algorithms used in research. All the methods used by a researcher during a research study are termed as research methods. They are primarily planned, scientific, and value-neutral. They include theoretical

procedures, experimental studies, numerical schemes, statistical approaches, etc. Research methods help us collect samples, data and find a solution to a problem.

(Given, 2008) mentions that the research methodology is a way of systematically solving the research problem.

On the other hand, research methods are the techniques or tools to collect and analyse data and help the researcher to achieve the study's objective (Berg, 2001). This concept is also defined by Kinash (2010) as the techniques or processes we use to conduct our research, and the methodology is the discipline or body of knowledge that utilises these methods. This is also argued by Berg (2001) that it is necessary for the researcher to know not only the research methods/techniques but also the methodology. As described in the above definition of research methodology, this study's researcher chose the following research plan or methodology to carry out this study in order to achieve the objectives of this study. This research is qualitative in nature because of the fact that data used in this research were not numerical but rather abstract in nature. This research is also qualitative because it is subjective in its existence. This research utilised secondary data, and this is also a sign of qualitative research in most research studies. This research was carried out by collecting data from different secondary data sources and analysing them with the thematic analysis method that generated the results for this research.

4.3 Research design

Any successful project or function is as a result of a well-crafted plan. Accordingly, a research project is no exception. For it to answer a problem question or hypothesis, it needs a good plan. This planning, which would then cater to the collection of relevant information for the research, is better known as the research design. According to Yen (1989:29) a research design "deals with a logical problem and not a logistical problem". Its primary function is to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible.

Research design is the conceptual structure that monitors how the research will be conducted. Kothari (1990:31) states "A research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure." In fact, the research design is the conceptual structure within which research is conducted; it constitutes the blueprint for the collection, measurement, and analysis of data. According to Barone (2008:30), research design, of course, involves both investigative strategies and approaches to the communication of the research "findings." Elements pertaining to each of these dimensions must serve the shifting purpose of the arts-based researcher. This is what Kumar (2011:95-96) concludes about the research design:

> A research design is a plan, structure, and strategy of the investigation so conceived as to obtain answers to research questions or problems … a procedural plan that is adopted by the researcher to answer questions validly, objectively, accurately and economically.

According to Selltiz et al. (1962: 50) "the research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure". Rubin (2008:10) notes that the design refers to all contemplating, collecting, organising and analysing of data that takes place prior to seeing any outcome data.

The function of the research design is to provide for the collection of relevant information with minimal expenditure of effort, time and money (Kothari, 1985; Kumar & Ranjit, 2005).

> The plan is the complete scheme or programme of the research. It includes an outline of what the investigator will do from writing the hypotheses and their operational implications to the final analysis of data (Kerlinger 1986: 279).

4.3.1 Population

The population is all individuals of interest to the researcher. Bless-Hidson-Smith (1995:87) says, "a population – sometimes referred to as a 'target population', is the set of elements that the research focuses upon and to which the results obtained by testing the sample should be generalised. Therefore, researchers typically study a subset of the population, and that subset is called a sample. Thus, sampling is concerned with the selection of a subset of individuals from within a statistical population to estimate characteristics of the whole population. According to Trochim (2005), sampling is the process of selecting units (people, organisations) from a population of interest so that by studying the sample, we may fairly generalise our results back to the population from which they were chosen. The population in this study was the dialogue or interactions or talk-exchanges that characters use to communicate among themselves to develop particular topics in selected isiZulu drama books.

4.3.2 Sampling techniques

There are two types of sampling methods: the probability and non-probability:

- Probability: this method is used for selecting large representative samples for social research. Bless and Higson-Smith (1995:88) cite that probability or random sampling occurs when the probability of including each element of the population can be determined.
- Non-probability: this method is used for selecting samples in situations that do not permit the kinds of probability samples used in large-scale social surveys. Bless and Higson-Smith (1995:88) further observe that non-probability sampling refers to the case and the probability of including each element of the population in a known sample i.e. it is not possible to determine the likelihood of the inclusion of all representative elements of the population into the sample.

4.3.2.1 Probability sampling

Degu and Yigzaw (2006:42) say that the probability sampling method involves random selection procedures to ensure that each unit of the sample is chosen on the basis of chance; all units of the

study population should have an equal or at least a known chance of being included in the sample. They then highlight the following examples of this sampling method:

- ❖ Simple Random Sampling (SRS): This is the most basic scheme of random sampling. To select a simple random sample, you need to:
    - Make a numbered list of all the units in the population from which you want to draw a sample. Each unit on the list should be numbered in sequence from one to N (Where N is the size of the population).
    - Decide on the size of the sample.
    - Select the required number of sampling units, using a "lottery" method or a table of random numbers.
- ❖ Systematic Sampling: Individuals are chosen at regular intervals (for example, every 5th, 10th, etc.) from the sampling frame. Ideally, we randomly select a number to tell us where to start selecting individuals from the list.
- ❖ Stratified sampling: If it is essential that the sample includes representative groups of study units with specific characteristics (for example, residents from urban and rural areas), then the sampling frame must be divided into groups, or strata, according to these characteristics. Random or systematic samples of a predetermined size will then have to be obtained from each group (stratum). This is called stratified sampling.
- ❖ Cluster sampling: When a list of groupings of study units is available (e.g. villages, etc.) or can be easily compiled, a number of these groupings can be randomly selected. The selection of groups of study units (clusters) instead of the selection of study units individually is called cluster sampling. Clusters are often geographic units (e.g. districts, villages) or organisational units (e.g., clinics).
- ❖ Multi-Stage Sampling: This method is appropriate when the population is large and widely scattered. The number of stages of sampling is the number of times a sampling procedure is carried out.

Fox and Bayat (2007:54) define probability sampling as a sample in which each element in the population has a known and not-zero probability (chance) of being included in the sample. However, the probabilities do not have to be equal. Greenfield (2002:189) also refers to probability sampling as the random sampling and highlights that its advantages are that it enables the avoidance of selection biases and that it permits the precision of estimators to be assessed, using only information that is collected from the selected sample. Probability sampling was not used in this study.

4.3.2.2 Non-probability sampling

Degu and Yigzaw (2006:41) highlight the types of non-probability methods as follows:

- ❖ Convenience sampling: is a method in which for convenience sake, the study units that happen to be available at the time of data collection are selected.
- ❖ Quota sampling: is a method that ensures, that a certain number of sample units from different categories with specific characteristics appear in the sample so that all these characteristics are represented. In this method, the investigator interviews as many people in each category of study unit as he can find until he has filled his quota.
- ❖ Purposeful sampling strategies for qualitative studies: Qualitative research methods are typically used when focusing on a limited number of informants, whom we select strategically so that their in-depth information will give optimal insight into an issue about which little is known. This is called purposeful sampling.

Greenfield (2002:189) calls this sampling an accessibility sampling as it involves selecting the more easily accessible units of the population. For some reasons that are not at our disposal, some writers tend to confuse examples of non-probability sampling. However, the findings of this study are based on the results from the purpose or judgment sampling:

- Purposive Sampling: According to Leedy and Ormrod (2013:215), in purposive sampling, people or other units are chosen, as the name implies, for a particular purpose. Black and

Champion (1976:304) also call this sampling method judgemental and define it as one that has been handpicked by the investigator to fully ensure that specific elements are included.

- Judgement Sampling: According to Fox and Bayat (2007:59 researchers base the selection of their units of analysis on their own expert opinion of the population … select those units that they regard as being 'typical' of the population.

It has to be noted here that the two sampling methods; that is, purposive and judgemental, are one and the same sampling method.

This type of sampling is preferred because these isiZulu drama books were selected from a number of literature materials that have similar features, and perhaps considering the fact that over the years most of the isiZulu drama books have dealt with more or less similar themes with only the literature era that differed. From this sampling, a purposive known-group sample was used. This sample qualified in this project as Bless and Higson-Smith (1995:94) point out that, "a sample is chosen on the basis of what the researcher thinks to be an average person […] the strategy being to select units that are judged to be typical of the population under investigation". Fox and Bayat (2007:60-61) concur with the latter mentioned statement when they state that "in this sampling method a researcher relies on his/her experience, ingenuity and/or previous research experience and findings to deliberately obtain units of analysis in such a way that the sample that he/she obtains may be regarded as being representative of the relevant population".

Although purposive sampling is risk-laden but in some instances like in this project, such risks can be reduced if, as Greenfield (2002:189) indicates:

1. The researcher can identify in advance the characteristics that collectively capture all variations.
2. The chosen sample will correctly reflect the distribution of these characteristics.

Samples were drawn from 12 isiZulu drama books for the purpose of identifying and managing a

topic in a comparative situation. These books were purposely selected because they have most of the qualities that the researcher needed. Passages or extracts from different acts and scenes of these drama books that met the selection criteria required for data analysis were also selected for this study.

4.3.3 Size of data

The size of the data is large enough to produce the desired results considering the size of the population and the type of sampling method chosen. The population consists of passages and dialogues from 12 isiZulu drama books that were chosen because they meet the criteria as well as the area of investigation. The size of the data is adequate for the purpose of surveying the entire selected population. Leedy and Ormrod (2013:215-216) highlight that as a basic rule in sampling that says: The larger the sample, the better the size of an adequate sample is determined by homogeneity as well as the degree of precision with which the researcher wishes to draw conclusions or make predictions about the population under study. Fox and Bayet (2007:61) agree with Leedy and Ormrod (2013) that the size of the sample depends on the size of the population, the homogeneity of the population, and the degree of reliability required in the investigation as well as the method of sampling. Goddard and Melville (2001:35) also maintain the issue of the larger sample as the better one when they say that, "the sample must be large enough to correctly represent the population."

The following are the scenes/acts and pages from drama books that have been collected for this study:

Book Title	Author	Year	Scene/Acts	Pgs.	Issue(s)
Uqomisa Mina Nje Uqomisa Iliba	Blose MAJ	2000	Scene 1 Act 1 Scene 2 Act 3	1-2 24-29	Parental dominance and fixed marriages

					due to political uncertainty
Awuwelwa UMngeni	Gcumisa M	2008	Scene 1 Act 5 Scene 2 Act 1	32-33 38-39	White dominance and Black resistance – land issue
KwaBulawayo	Gumbi JN	1988	Scene 5 Act 2	114-116	Power dominance and political positioning
Mubi Umakhelwane	Gumbi JN	2004	Scene 1 Act 2 Scene 1 Act 3	7 7-11	Positions (law enforcement) and marginalisation
Isiqalo Esisha	Khumalo SD	2004	Episode five Act 3 Episode 17 Act 1	25-27 93-94	Man dominance/inequality - status of men and women in society
Kuyoqhuma Nhlavana … ezinye ziyofekela	Madondo LMMS	2005	Scene 2 Act 4 Scene5 Act 3	32-33 76-78	Religious abuse on fixed marriage by parents
Amaqili	Maphumulo PB	2005	Act 7 Act 17	43-49 117-118	Manipulation of power by law officials
Ubhuku Lwamanqe	Mhlanga EJ	2014	Scene 1 Act 1	12-13	Manipulation -

			Scene 4 Act 1	80-81	Criminal intent and blackmail
Ngiwafunge AmaBomvu	Molefe L	1991	Scene1 Act 1 Scene 1 Act 4	2-4 17	Cultural misconception and domination on fixed marriages
Ngicela Uxolo	Ngwane NI	2006	Scene 1 Act 1 Scene 13 Act 1	2-3 104-105	Social status (witchcraft/family problems/religion) and financial insecurity (disloyal)
Kwake Kwaba Nje	Nxaba C	1997	Scene 1 Act 4 Scene 2 Act 2	11-21 32-33	Domination/ Marginalisation-racial dominance
Insumansumane	Zondi E	1993	Scene 2 Act 2 Scene 2 Act 3	31-33 39-40	White domination and Black resistance – The Bhambatha Rebellion

Looking at the selection of data from above, i.e. isiZulu drama books, the selection was made on most of scenes and acts, and that displayed relevant data needed for this study. Other acts/scenes were left out on purpose since they were not part of the data selected for the study and analysis, as indicated above. Two extracts were taken as samples from each book, with the exception of one

book where four extracts were taken. The researcher felt that the additional extracts covered the area of focus that is not found in other books. The conversation that is observed in these drama books highlights the importance and mostly ignored role of talk-exchanges. Meaning, how does it depict power relations in topic development and attest it to be the most essential element of power relations in the discourse.

4.4. Data collection

Data collection refers to a process whereby information or data that are needed for research purposes is collected for use as empirical evidence. Data were purposely collected from a number of isiZulu drama books by identifying all the sections that were analysed. The reason for the choice of these drama books is based on depiction and coverage. These drama books depict almost all aspects that underpin power relations and cover a wide range of social imbalances as envisaged in all forms of societal structures. Since these are drama books, characters are able to emulate what is happening in real-life situations as they converse and take turns and perhaps continually reminding the reader about social injustices and disparities and the need for redress.

4.4.1 Description of subjects and areas of data collection

This section looks at the subjects used in this study. There were 12 isiZulu drama books that were randomly but purposely selected. These subjects were identified because they satisfied the criteria of what the research question(s) endeavoured to address, namely:

- What are talk-exchanges and power relations?
- Does drama have talk-exchanges and power relations?
- Where do we find talk-exchanges and power relations in drama?
- How do we identify talk-exchanges and power relations in drama?

It must be noticed that this is a factual study. It looks at the talk-exchanges and the relationship it has with power relations in topic development. These drama books were chosen to highlight a

relationship that affirms that talk-exchanges are elements of power relations in topic development.

4.4.2 Data collection procedures

This project is a fact-finding exercise. It endeavoured to establish if talk-exchanges are elements of power relations in topic development. Data were collected on each book. An extensive set of data were drawn from each subject to find out if there was any relationship between talk-exchanges and power relations in topic development. These sets of data included:

a) From the book(s): Ngicela Uxolo; Awuwelwa UMngeni; Kwake Kwaba Nje; Mubi Umakhelwane
   - Financial dependability and insecurity
   - Disempowerment and defamatory – loss of identity

b) From the book(s): Kuyoqhuma Nhlavana …; Uqomisa Mina Nje …; Ngiwafunge AmaBomvu; Kwake Kwaba Nje; Isiqalo Esisha.
   - Unequal gender relations (societal expectations)
   - Social stratification –
   - Manipulation and disregard of human values

c) From the book(s): Uqomisa Mina Nje Uqomia Iliba; Awuwelwa UMngeni; Insumansumane
   - Deep horizontal disparities
   - Conflict (land issue, racial segregation)

d) From the book(s): KwaBulawayo; Ubhuku Lwamanqe; Mubi Umakhelwane; Insumansumane
   - Loyalty/Disloyalty
   - Obedience/compliance

The first data were collected from all drama books where acts and scenes were studied. The reading was done by the researcher himself to demonstrate a hypothesis that talk-exchanges are elements of power relations in topic development in discourse or natural settings.

This study used non-probability sampling because it focuses only on the selected drama books in the isiZulu language. The type of non-probability sampling that is employed is purposive or judgemental sampling to select a sample that represents the entire population, but that will ultimately provide the type of information suited for the research instrument. According to Bless-Higson-Smith (1995:95), purposive sample is chosen on the basis of what the researcher thinks to be an average person; the strategy is to select units that are judged to be typical of the population under investigation.

4.4.3 The outline of the books

4.4.3.1 Uqomisa Mina Nje Uqomisa Iliba - Blose MAJ

The story highlights how ideological differences between Lord Shepstone – uSomtsewu (Whites) and King Cetshwayo (amaZulu) permeates into social and family misery. The interference of Somtsewu into the affairs of the Kingdom of amaZulu under the leadership of King Cetshwayo creates a lot of tension, lack of respect, and depletion of power. One such uncertainty is the resistance displayed by *izintombi zeNgcugce* to an old tradition of deployment to marry heroes of the retired warriors of uDlokwe and iNdlondlo as an honour for their outstanding bravery and patriotism. This situation finds Ngqengelele in opposition to his daughter Nontombi who happens to be in the age group of iNgcugce. She has her own lover Maqanda while Ngqengelele wants her to marry an army chief uMfelandawonye.

The story depicts how changing times affect the traditional ways of living and how the new generation adapts itself to those changes while the old is left wondering. It also highlights allegiance to the rule and servitude to the King. Furthermore, it shows how the King daringly tries to uphold

what was once identity and the culture of amaZulu. It also depicts the power of love; love that sees no boundaries and fears no death.

4.4.3.2 Awuwelwa UMngeni - Gcumisa M

The story highlights the resistance of Black people against colonial/White invasion on their land and the determination and persuasive measures of White settler communities assisted by colonial administrations in their endeavour to forcibly take over native (Black) land. The resistance is orchestrated by iNkosi Salimani of the Gcumisa clan. The story takes place between what today is the area between uMngeni and Mpolweni in the West, Mt. Phasiwe in the North, and Mt uMkhambathi in the South.

This is the time when South Afrika is ruled by White English speakers in Natal under Governor Lord Shepstone, better known as Somtsewu kaSonzica. The story focuses on the second coming of the English Government to take over land from iNkosi Salimani, having taken over a large portion of land and giving it to White farmers of Germanic origin. The resistance ensues as iNkosi Salimani refuses any entry of White settlers across uMngeni River. He takes Somtsewu on and eventually ends up in court where iNkosi Salimani wins the case.

4.4.3.3 KwaBulawayo - Gumbi JN

This story depicts the hunger for power and the interference of Mkabayi – Shaka's aunt in the affairs of kingship and how she positions herself as the Kingmaker as she organises the killing of King Shaka. Among the people who are willing to carry the plan of killing Shaka are his brothers, Dingane, Mhlangane, and his prominent *induna* Mbopha kaSithayi. The plan is executed when most of his powerful warriors are out on a campaign to track down Mzilikazi kaKhumalo.

4.4.3.4 Mubi Umakhelwane - Gumbi JN

The story looks at the life of a Black person during the development of townships (Soweto) in the city of Johannesburg in the early life of urban growth and the attitude and behaviour of the police, particularly Black police officers and how they manipulated the law and became the law themselves. People are moved and classified according to their worth and status. They can be moved to any part of the township whenever it pleases the law. A person's life is very cheap, while crime is rife and uncontrollable. Disloyalty, lies, jealousy, and hatred are the order of the day. However, there are still those who are trustworthy, sincere and decent.

4.4.3.5 Isiqalo Esisha - Khumalo SD

The story highlights the importance of making informed decisions. When Mduduzi hears that Nomathemba (studying nursing and drops out due to pregnancy) is pregnant he advises her to have an abortion, which she did not do, and they fight leading to their break-up. Nomathemba then warns Mduduzi never to come near or wish to see her child anytime in future.

Later on, Mduduzi (is a lawyer) gets married; unfortunately, they do not get children. It is discovered that Mduduzi's wife cannot bear any child because she once aborted in her earlier life (forced by her then boyfriend). In the midst of that dilemma, he thought of approaching Nomathemba (who is a nurse now) which he did. Mduduzi is reminded about what they agreed upon. In the meantime, Sipho (Nomathemba and Mduduzi's son) is having a mental breakdown due to what the writer highlights as an 'anger from the ancestors' because the Mthembu's (Mdududzi) did not perfrom proper traditional cleansing for the girl's family after getting her pregnant.

4.4.3.6 Kuyoqhuma Nhlavana .... ezinye ziyofekela - Madondo LMMS

The story depicts the extent to which some other denominations abuse religious scripts into their cult servitude. Mabaso (church President) – Sthembile's father and his friend, Jele (a deacon) use

muthi to gain power and control over the church matters as well as to be wealthy and feared. They both design and direct the church constitution. One of the rules out of which this story is about is the one that talks to fixed marriage.

Previously, this practice has never met any resistance and challenges until Sthembile (Mabaso's daughter) comes into the fray. Sthembile refuses to honour his father's wishes of marrying Thulani – Jele's son. This is a bondage marriage of sacrifice between the two families to keep them powerful and wealthy as the prescript of their agreement with Mzambikhi (their traditional healer) for which if it fails, they will be sacrificed to Mzambikhi's boys (*otikoloshe*).

The fixed marriage is tested and fails against its stipulation as Thulani is discovered to have been infected with HIV-Aids.

4.4.3.7 Amaqili - Maphumulo PB

This story is a highlight of those bad moments in one's life when everything goes against one's wishes. The story highlights the life of Njivana an ex-convict who abruptly returns to jail for allegedly stealing a car within the 24 hours of his release after serving 10 years. Actually, the car is stolen by Simonyo, a renowned car thief, who gives a lift to Njivana whom he knew from high school – and eventually dumping the car with him under the pretext of a running stomach, when he is actually hiding for the police.

Njivana is rescued from being sentenced when he agreed to collaborate with the police to hunt Simonyo who has become a nuisance in a spate of car theft and police imposter.

4.4.3.8 Ubhuku Lwamanqe - Mhlanga EJ

The story talks about untrustworthiness and betrayal. When Nkululeko is released from prison, he demands a ransom from Phindisiwe for lying to the law and conspiring against Thamsanqa which eventually ends in Nkululeko's three jail term. Nkululeko's jail term is negotiated and agreed upon

by these two. Phindisiwe pays Nkululeko a ransom for going to jail for her, and this is kept as their secret. Nkululeko fails to honour the agreement and tells Thamsanqa and his family about Phindisiwe's past when she fails to pay him another ransom.

On the other side, Phindisiwe is disloyal and unfaithful to Thamsanqa as she hides her past. Together with Nkululeko, they are on the mission to kill Thamsanqa for his money. Fortunately for him, both are caught by the police when they try to rob the bank where Phindisiwe works.

4.4.3.9 Ngiwafunge AmaBomvu - Molefe L

The story is about a traditional custom of polygamy as practised in an African setting. It also highlights a belief that twins are treated as one person if at all both of them are allowed to live because culturally one of them is supposed to be killed at birth.

This story is about Thulisile and *inkosi* Mgidi (*inkosi* of Ngubane clan - clan name for amaBomvu). Thulisile and her twin sister Thulile are both set to marry *inkosi* Mgidi. Thulisile is furious about this arrangement and decides to disrespect this agreement made by the elders, which includes their father, Majola. Thulisile has already accepted her lover, Zaba, as the person whom to spend her life with. Zaba, who later becomes an *inkosi*'s spy (*inhloli*), also opposes the *inkosi* Mgidi's idea. He, now, has to work closer to the love of his life, who has been snatched by *inkosi*. Ironically, *inkosi* is not aware of the trouble he has caused.

The twist, at the end of the story, is that, instead of Zaba and Thulisile getting a heavy punishment from *inkosi*, they are forgiven and given a high status within the ranks of *amaBomvu* for revealing and telling the truth about their relationship. Their family stays within the *inkosi*'s kraal.

There is a lot of *muti* and witchcraft that go on in this drama. *Inkosi*, using his head of traditional healers (*izinyanga*) Mzwezwe, tries on many occasions but failed to bewitch Thulisile with love portions so that she falls in love with him. These love portions are somehow consumed by Khonzeni

116

– little bridesmaid (*umakotshana*). It is this Khonzeni who, at the end of the story, is rewarded for her sincerity when the *inkosi* has finally learned that Thulisile and Zaba are lovers and are going to have a baby, then he (*inkosi*) chooses her as his Queen. Thulile, Thulisile's twin sister becomes *inkosi* Mgidi's second wife.

4.4.3.10 Ngicela Uxolo - Ngwane NI

The story refers to the theme of forgiveness. It relates to the wife (*MaBele*), who finds herself begging for forgiveness from her husband Mkhwanazi after committing adultery, consequently becoming pregnant by the man she hardly knew. The story also highlights the degree in which the love of money is able to destroy individuals and people's dignity and identity, family values and morality.

The story further relates to other minor themes such as faith, being satisfied with what you have (a bird in your hand worth thousand in the bush), and respect for elders. MaBele's family is destroyed by her weakness in dealing with challenges that test her strength as a woman and wife of Ndivabesho Mkhwanazi.

4.4.3.11 Kwake Kwaba Nje - Nxaba C

The story is the enactment of the 1913 land Act, which propagated the taking and forcible removal of Blacks from their rich land. It highlights cruelty, brutality and racialism at its worst form. People are removed from their fatherland and dumped on unhealthy and dangerous land and left to die of natural disasters, attacked by local thugs and starvation.

4.4.3.12 Insumansumane - Zondi E

The story highlights the dismantling of amaZulu Kings and chiefs' powers and the subsequent taking over of Black land by Whites as approved by the British led government of Natal. It relates to the resistance that is waged by the disgruntled chief of amaZondi − Bhambatha − who

disapproves of the British rule and views its interference into the affairs of Black people as insult and discourteous. It, furthermore, refers to patriotism and loyalty to the Dinuzulu Kingship while revealing some elements of disloyalty and servitude (indoctrination) of belittling on the part of Magwababa – Bhambatha's uncle.

This story is preliminary. It paves the way for the Bhambatha Rebellion and further highlights the bone of contention (land and disrespect) and the failure to co-exist between Blacks and Whites.

4.5 Conclusion

It should be noted here that some of the themes of power relations that are under observation in this study are repeated in some areas since some drama books that were studied share similar notions. In addition, what has been observed in this chapter is the scarcity of data in isiZulu literature, especially in drama books, that cover a wide range of power relations in societal settings.

CHAPTER 5

DATA ANALYSIS AND PRESENTATION

5.1 Introduction

The previous chapter highlighted research as a process of collecting, analyzing and interpreting information to answer questions. It further looked at how research methodology (philosophy) as a system is able to carry out research and further highlight the researcher's methods of selecting and arranging data for proving the hypothesis.

This chapter takes on the next step of research and continues on data analysis. It looks into data analysis as a process of documented activity that results in data connected with concepts and themes. Since research methods and thus data analysis is either quantitative or qualitative, this study is therefore based on qualitative data. It is more on text, written words and phrases that is embedded in social settings. Thorne (2000:68) concurs with the fact that qualitative data is textual, thus she argues that it is more concerned about uncovering knowledge about how people think and feel about the circumstances in which they find themselves than they are in making judgments about whether those thoughts and feelings are valid.

5.2 Data analysis

It is somehow fair to first of all understand what it is that is analysed and why is it analysed. This then requires a clear understanding of definition of data. In short, data is information. On defining data, Migrant & Seasonal Head Start Technical Assistance Center (2006:5) cites Merriam Webster Online Dictionary's threefold elaboration on data as follows:

1. It is factual information (as measurements or statistics) used as a basis for reasoning, discussion, or calculation.

2. It is information output by a sensing device or organ that includes both useful and irrelevant or redundant information and must be processed to be meaningful.

3. It is information in numerical form that can be digitally transmitted or processed.

According to Given (2008:185) the term data refers to a collection of information. Thus a practical approach to defining data is that data is numbers, characters, images, spoken or written information or other method of recording, in a form which can be assessed to make a determination or decision about a specific action.

The world is very dynamic with events, developments and narratives that are confusing, biased and stereotypical - data. Most of the information about issues and the world are sometimes too general and thus lack reliability and validity, hence research – data analysis. Flick, (2013:7) Data analysis tend to be turned more to interpretation of phenomena (narratives, ethnographic descriptions) and writing essays. Research, through data gathering and analyzing, therefore authenticates empirical information thus assist as Neuman (2014:342) puts it, "you use empirical evidence to anchor general statements about the social world." Patton (1987) indicates three things that occur during analysis: data are organized, data are reduced through summarisation and categorization, and patterns and themes in the data are identified and linked. LeCompte and Schensul (1999) define analysis as a process a researcher uses to reduce data to a story and its interpretation. Kawulich, (2015:97) says data analysis is the process of reducing large amounts of collected data to make sense of them. Neuman (2014:350) says:

> Data analysis is a search for patterns in data – recurrent behaviours, objects, belief systems and relationships. Once you identify a pattern in the data, you can interpret it using themes, concepts, or theory, all the while remaining sensitive to the specific cultural-historical setting in which it occurred.

A research has two distinct methods of collecting and analyzing data, which are, quantitative (data that is expressed in numerical terms, in which the numeric values could be large or small) and qualitative (data that is represented either in a verbal or narrative format). This study is based on qualitative data. Flick, (2013:5) summarises qualitative data analysis as follows:

It is the classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it.

Although data analysis justifies the authenticity of the research question, it also provides basis for further action and theory building. Flick, (2013:5-6) furthermore highlights the aims of qualitative data analysis:

The first aim may be to describe a phenomenon in some or greater detail. The phenomenon can be the subjective experiences of a specific individual or group (e.g. the way people continue to live after a fatal diagnosis).

The idea behind Flick's theory is to concentrate on those to determine special features and establish special links between them. Once this is done then the focus would be to compare with a view of determining any common or different features between them. Furthermore, the second focus would be to look for the reason why there is a difference and lastly to develop a theory of investigation.

5.3 Analytical comparison

Analytical Comparisons is the method that will be used for data analysis. It focusses on the method of agreement and difference within the patterned regularities from preexisting theories. The analysis will be based on identified themes from the data.

Keppel & Wickens (2007:7) highlight that an Analytical Comparison refers to a meaningful comparison between two or more treatment conditions that are components of a larger experimental design (i.e., planned or post hoc comparisons). The method of Analytic Comparisons is based on regularities or patterned relations that are either in agreement or difference. Neuman (1997:428) cites Stuart Mill's work (1806-1873) when he says, "his method of agreement and method of difference form the basis of Analytic Comparison in qualitative data analysis." Neuman (1997) highlights that this is a logical method of making comparisons wherein after developing regularities or patterned relations from a preexisting theories or induction, then the focus is turned

to few regularities that are not limited to a specific setting (time, place, group). Such regularities are based within a social context and not universal laws.

This is a discourse study that aims at demonstrating the impact of talk-exchanges as elements of power relations in topic development. It critically looks into power and dominance as driving forces of inequality. It therefore employs CDA as a mouthpiece of the oppressed and a driver of redress. The study furthermore sees Analytical Comparison as a box of regularities which are going to be categorized logically within the framework of CDA. The data will be analysed based on themes as reflected in the conditions of agreement (similar cases) and differences within the scope of Analytical Comparisons.

The analysis of data is organized into themes as they have been observed in books that have studied. Themes are the central focus of the story or narrative. They express the intended lesson, conclusion, message, or point of view of the author. These themes however embed, (as visualized in Analytical Comparisons which is the method for data analysis of this study), method of agreement and method of difference respectively.

In the analysis of data and its presentation, it will be important to be guided by the aim and objectives. It has been indicated in chapter one that the aim of the study is to critically observe how talk-exchanges or dialogue or turn-takings have been used by writers to determine power relations in isiZulu dramas. It has also been indicated that the objectives focus on how these talk-exchanges are used to maintain social relation of dominance, inequality and exploitation and how these writer use the very dialogue or turn-takings to preserve cultural values and norms.

It should further be indicated that the terms talk-exchanges, turn-takings and dialogue will be used interchangeably.

5.3.1 Method of agreement

According to Mill (2010:6) method of agreement is a situation when two or more instances of the phenomenon under investigation have only one circumstance in common, the circumstance in which (or effect) of the given phenomenon. This means that an investigation of the cases in which

the effect occurred revealed only one prior circumstance that all of them shared – similar effects are likely to arisen from a similar cause.

5.3.2 Method of difference

Mill (2010:12) says that if an instance in which the phenomena under investigation occurs and an instance in which it does not occur, have every circumstance in common save one, that one occurring only in the former, the circumstance in which alone the two instances differ, is the effect, or the effect, or the cause, or an indispensable part of the cause, of the phenomenon. This means that comparison of a case in which the effect occurred and a case in which the effect did not occur revealed that only one prior circumstance was present in the first case but not in the second.

5.4 The data from isiZulu dramas

- ❖ **Uqomisa Mina Nje Uqomisa Iliba: Blose, M. A. J.**
- ❖ **Awuwelwa UMngeni: Gcumisa, M.**
- ❖ **Insumansumane: Zondi, E.**
- ❖ **Ngiwafunge AmaBomvu: Molefe, L.**
- ❖ **KwaBulawayo: Gumbi, J. N.**
- ❖ **Mubi Umkhelwane: Gumbi, J. N.**
- ❖ **Isiqalo Esisha: Khumalo, S. D.**
- ❖ **Kuyoqhuma Nhlamvana … ezinye ziyofekela: Madondo, L.M.M.S.**
- ❖ **Amaqili: Maphumulo, P. B.**
- ❖ **Ubhuku Lwamanqe, Mhlanga, E. J.**
- ❖ **Ngicela Uxolo: Ngwane, N. I.**
- ❖ **Kwake Kwaba Nje: Nxaba, C.**

5.5 Themes identified

Vaismoradi, et al (2016:101) says that a "theme" is the main product of data analysis that yields practical results in the field of study and it refers to a more implicit and abstract level, which requires interpretation. Kurtz and Schober (2001:140) refer to theme as follows:

> a theme represents the reader's notion of the main idea, message, or central meaning of the text – the gist or the point. Theme is best expressed as a generalized declarative statement or proposition. Theme grows out of the particulars of a text but moves beyond specifics to comment on generalities about culture and humanity.

The following are themes that have observed in isiZulu drama books that have been selected for this study. These drama books fit the criteria of the research under study, i.e. to demonstrate if talk-exchanges are the elements of power relations in a discourse:

- ✓ **Black Resistance to White Domination**
- ✓ **Loss of Dignity and Power**
- ✓ **Pride and Honour**
- ✓ **Resistance to Indigenous Laws**
- ✓ **Power and Greed**
- ✓ **Power and Patriarchy**
- ✓ **Power (Law/Institutionalised) and Subordination**
- ✓ **Criminality**
- ✓ **Disloyalty / Dishonesty**
- ✓ **Love**
- ✓ **Servitude**
- ✓ **Greed**
- ✓ **Loyalty**

5.5.1 Theme 1: Black resistance to White domination

Dcumisa, Zondi and Nxaba in their drama books, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje* respectively, have managed to use talk-exchanges or dialogue of both resistance and dominance to highlight Black resistance to White domination. The theme, "Black Resistance to White Domination," is coined to amplify writers' attempts to reveal the personality of characters who are involved in dialogue as they do their turns. As talk-exchanges occur writers highlight Whites' power, domination and control while Blacks intensify their resistance.

Method of agreement (Similar cases)

Cases of similarities that are observed in, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje*, highlight White domination and Black resistance.

In *Awuwelwa UMngeni*, Gcumisa, uses dramatic dialogue to highlight that Chief Salimani is faced with constant challenge from Zithulele who is a an arrogant and shrewd spokesperson for the White Colonial government, particularly the Mshwathi Bantu Affairs, who wants to take Chief Salimani's land in the areas of Vimbingwenya, uMngeni and Mkhabela, and give this land to the White farmers. Gcumisa uses a dialogue of warning to reveal numerous attempts used by Salimani to inform Zithulele that the land Zithulele refers to belongs to his people and he is not prepared to share it with White farmers. He has told Zithulele that, such a thing would happen only if he is dead.

Through talk-exchanges of dominance, Gcumisa reveals White arrogance and total disregard of the hierarchical structure and the social structure of the Blacks wherein the respect for the King and Chiefs as heads of nations and tribes is paramount. This behaviour is characterized through Zithulele who is a representative of a White colonial regime. Such arrogance does not go down well with Chief Salimani and his brothers. Gcumisa uses a dialogue of persuasion to reveal how Zithulele forcibly commands Ngoza, who has been found to be a traitor, to tell the truth about the shifting of uMngeni River as a boundary when he (Zithulele) knows very well that this was a lie. The talk exchanges further highlight the extent in which power is used to manipulate and control people, especially those with lower status or position, into believing that turning against your people is worthy and rewarding. It demonstrates domination as a decree of colonial expansion that undermines any forms of equality while promoting serfdom.

Gcumisa uses talk-exchanges of support to reveal the support that Somtseu gives to Mgqabula, a leader of the White farmers, whose request is to annex these areas of Vimbingwenya, uMngeni and Mkhabela. Somtseu informs Salimani and his people that the White government is willing to continue giving these areas to Mgqabula and his people. This debate is solved by Salimani who suggests a vote by use of black and white beans. Those who favor the retention of land under Chief Salimani would take a black bean and put it in a big bowl on the right while those who want to give the land to the farmers would take a white bean and put it in a big bowl on the left. The majority support goes to Chief Salimani.

Gcumisa further uses talk-exchanges of dominance to highlight the darker sides of Somtseu and Mgqabula. White arrogance, abuse of power, control, manipulation and disregard of Black traditional settings is highlighted in every corner of talk-exchanges that feature White colonialists and Blacks. Both Somtseu and Mgqabula (a White farmer) are characterised as extreme imperialists and despots whose dominating powers are hell bent on taking Salimani's land even if that means the use of force and death. Gcumisa uses a dialogue of double-dealing to reveal Mgqabula as a conniving cheat who is revealed as briber.

Gcumisa uses a talk-exchange of immorality to relate to some scenes in the book where whites demonstrate their evil will and commitment to forcibly take over the land of the Black people. The lust for Salimani's land takes another step when colonial police (*onongqayi*) arrests people of Vimbingwenya under the pretext that they have attacked people under Mgqabula, Mvomvozi and Mehlwemamba. However, the irony of the alleged attack is that this incident takes place at the Vimbingwenya territory – the area that is under Salimani's jurisdiction. This incident is the used by Zithulele and Somtseu as decoy to a claim that Salimani is failing to control his people. Mcondo – one of Salimani's brothers - reports on the incident to Chief Salimani as he saw it happening as well the report he got from Mgqabula's guards (*onongqayi*) who had arrested Vimbingwenya warriors and some spectators who were watching traditional dance. While Salimani and brothers are listening to the report, Bheswa – one of Salimani's servants – reports that the arrival of the guards who are at the gate. On their entry they are given the opportunity to report the nature of their visit. The visit is to summon Salimani to appear before Zithulelele's court two days after the delivery of the subpoena. Gcumisa further uses a dialogue of threat to reveal Salimani's perception on the invitation to appear before Zithulele as it painted a clear picture of what was going to be

discussed, that is, the land that Mgqabula wants. Salimani then invites all his brothers, Mcondo and those from Vimbingwenya in particular and some of his followers to attend the case with him.

Gcumisa further uses dialogue of resistance to highlight court proceedings which ultimately demonstrate Chief Salimani's wisdom and tactics in handling socio-political cases. During the hearing Zithulele tries to force Salimani to remove all his people from the court but he refuses. There is a lot of chaos and commotion which infuriate Zithulele but the case proceeds. Mgqabula and his people win the case despite failing to produce convincing evidence. Salimani is quite aware that Zithulele, White Colonial Government and White farmers have planned this incident in order to use it to take over his land (Vimbingwenya, uMngeni and Mkhabela). Salimani seeks leave for appeal to the High Court and the case goes to the Judges. When the judgment is delivered, Salimani wins the case.

While Dcumisa uses a dramatic language to depict white power and arrogance, he further reveals calm, focus and bravery as Salimani's attributes. Salimani is disclosed as an articulator and a protector whose interest is in his people and his forefathers' land. His calm and bravery is an indicative of his stance that stands against White colonial dogmatism.

In *Insumansumane*, Zondi uses a dramatic dialogue to reveal Bhambatha's dilemma as he is also faced with similar problem of land grab by White farmers and White Colonial Government under Somtseu and New Hanover (uMshwathi) Bantu Affairs. Zondi uses talk-exchanges of dominance to highlight white domination and controlling attitude to master every trick that would demonstrate that Bhambatha is failing to control his people as it happened in Gcumisa's *Awuwlwa UMngeni*. Zondi uses a talk-exchange of coincidence to reveal scapegoat theory that Ndabazabantu (a white-man who deals with Bantu Affairs) and his black guards (*amaphoyisa*) used to describe his ambush by two men who beat their horses to the extent that Ndabazabantu falls off from his horse. He also uses a dialogue of ineptitude to highlight Ndabazabantu's cunning action of taking an ambush incident as a matter that proves that Bhambatha is failing to rule over his people. Throughout the dialogue Zondi reveals that Bhambatha proves to Ndabazabantu that people were not wearing the Zondi regalia but *isikholwa* (Western clothes). Bhambatha is then summoned to uMgungundlovu to appear before the court to explain his position.

Zondi uses dramatic talk-exchanges to presents Ndabazabantu as a very powerful person who controls everyone to whom he has interest. He further highlights Ndabazabantu's manipulative

tactic as he uses Magwababa for his own selfish game, that is, to oust Bhambatha from his throne and replace him with him (Magwababa) - his puppet. On the other hand, Magwababa is revealed as a subordinate person whose interest is to serve his master for his personal gain while betraying his people (Blacks). Zondi uses a dramatic dialogue to reveal Bhambatha as a stubborn young person whose resistance to White domination is characterised by anger and warmongering. Zondi further uses a dialogue of disregard to reveal Bhambatha's total disrespect of Ndabazabantu which is very annoying to the white man while causing discomfort to Magwababa. This is revealed in the dialogue between Magwababa and Ndabazabantu where Ndabzabantu is complaining to Magwababa about Bhambatha's attitude towards him and the colonial regime.

Zondi uses another confrontation through dialogue to highlight White domination and Black resistance. The disagreement between Bhambatha and Ndabazabantu on tax issue and the number of men who are supposed to go and pay lip service to Whiteman's land further create animosity. The writer introduces Chief Bhambatha opposing the idea that the Zondi people have to pay tax for their houses as well as submitting his people to slavery at the Whiteman's land. In every turn-taking that happens between Bhambatha and Ndabazabantu, Bhambatha is presented as a young man full of vigour who has neither respect no fear for the White man.

Further, Zondi uses dialogue of resistance to highlights that Bhambatha does not agree with attitude and behavior that whites have on blacks. The interaction between the farmer and Bhambatha is the evidence of how turn-taking is used to highlight a situation that nearly turned nasty when a white farmer chasing a young boy who has escaped from his farm and enters Chief Bhambatha's kraal, running without permission from the gate-keepers and *izinduna* (chief's generals). Nhlonhlo (one of *izinduna*) tries to protect the boy and prevents the white man from entering Chief Bhambatha's hut but the farmer also tries to force his way to the hut in order to get to the boy. When Nhlonhlo tries once again to explain to him how to behave in the Chief's house, the farmer ignores him and pushes him aside. Bhambatha hits the farmer twice with a sjambok on his leg. The scuffle is solved by MaMchunu (Bhambatha's mother). Her intervention enables the farmer to flee the scene and further prevents the wrong that could have happened while rescuing the boy from farm slavery. This is a highlight of how Bhambatha and his Zondi clan resisted the rule of White minority at the time when the British colonialists were skilfully and brutally taking the land of the Blacks. In this instance turn taking reveals that Bhambatha knows how to answer

fire with fire as he beat the White farmer who called his mother, a woman.

In *Kwake Kwaba Nje*, Nxaba uses talk-exchanges of dominance to highlight forced removal of people of Makholweni to Makhekheleni by the White colonial government. He uses a dramatic dialogue to reveal how trouble between White colonialists and eMakholweni begins. Nxaba further uses a dialogue of arrogance to highlight the beginning of the trouble when Chief Maduna of Makholweni calls his people in an urgent meeting to inform his people that he has been holding a long meeting with the magistrate and other White government officials who have informed him that White government had already taken over the land of the people of Makholweni without their consent. Nxaba also uses a dialogue of resistance to introduces people like Magubane and Vusumuzi who are not happy about this report and request Chief Maduna to invite the magistrate to come and clarify on some concerning issues.

Nxaba uses a dramatic dialogue to describe the situation in the meeting with the magistrate where Chief Maduna astutely but forcibly tries to explain the way in which they are correcting the wrong map and boundaries that were drawn by their predecessors. The previous maps had not been drawn along racial boundaries thus the projected one was to consider dividing people along racial line hence their eviction from Makholweni (now would be reserved for White farmers) to Makhekheleni. Nxaba uses a dialogue of dominance to highlight the attitude of the magistrate when he called the police to arrest Magubane and Vusumuzi who were questioning their removal. The writer further uses the language of suppression and exclusion when Magubane and Vusumuzi are taken to jail where they are hardly seen or visited by their wives and relatives. The removal of people to Makhekheleni begins shortly after that meeting and no one ever tries to resist. During the removal, people's houses are demolished even in their absentia and their furniture is destroyed or left out in the rain. It was a very horrible scene.

Looking at the dialogue between the magistrate and the people who had attended the meeting, Nxaba clearly uses a dialogue of dominance to indicate that the magistrate was not prepared to listen to the concerns of the Makholweni people. He reveals the magistrate as a harsh, brutal and arrogant white man who is heartless and disrespectful of anything that is Black and stand in the way of white supremacy and domination. In the case of Magubane and Vusumuzi, turn-taking demonstrates resistance and anger which is brutally dealt with by their incarceration. His conversation is longer than the attendees since he always instructs, directs and cautions those who

go astray with insult and anger – which in essence, is means to resist white control and dominance. Furthermore, the magistrate uses his powers to limit the responses of the attendees as he wanted to push forward the agenda of relocating the people of Makholweni. His utterances are an evidence of someone who does not negotiate, but dictates.

Gcumisa and Nxaba, in their drama books, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje*, use talk-exchanges of dominance to highlight cases of similarities through White domination and Black resistance, even though the type of resistance is distinctive to each book. In all of these books, the dialogue has revealed more or less similar characteristics in characters precisely because they deal with the same theme. White colonialists and farmers are displayed as harsh imperialists who only serve the interest of white supremacy and domination through the grabbing of Black land by force. Black resistance against White domination has been revealed as powerful force that denounces inequality as malicious against humanity. Resistance has been characterized by calmness, vigour, persistence and anger.

Method of difference

The dialogue reveals white colonial representatives (Zithulele, Somtseu, Ndabazabantu and the magistrate) respectively, having the superior status and power over Blacks (Chief Salimani, Chief Bhambatha, Magubane and Vusumuzi). This is even highlighted further by the way in which colonialists in conversations talk more and harsher than their Black counterparts.

The level and the scope of resistance is what has been observed as an instance that differ from each drama book. In *Awuwelwa UMngeni*, Gcumina uses talk-exchanges of dishonest to highlight numerous failed attempts made by Zithulele and Somtseu (the colonial representatives) and Mgqabula (the leader of White farmers) to rob Chief Salimani of his land (Vimbingwenya, uMngeni and Mkhabela). In one instance they even stage an attack on Mgqabula's people by Salimani's people. Gcumisa further uses talk exchanges of dishonesty to reveal a staging which eventually becomes illicit as it happens in Salimani's territory. He also uses a dialogue of dominance to reveal that even after Mgqabula has lost the case, Zithulele continued with the annexation of Chief Salimani's land which has been earmarked by Mgqabula. Gcumisa uses a dialogue of resistance to demonstrate Chief Salimani's stance of taking the matter to the High

Court where the judges declared the annexation of the land unlawful and Salimani won the case hence his land.

In *Insumansune*, Zondi uses talk-exchanges of resistance to indicate how Chief Bhambatha dealt with white domination and a similar treatment of disrespect and subversion as Salimani in *Awuwelwa UMngeni*. Zondi, using dialogue of dominance, reveal Ndabazabantu (a White man who runs the Bantu affairs office at Mshwathi) as an arrogant White man who is in contempt of a black person and who anytime whenever he and his White farmers wish to come and provoke Bhambatha, visits the Zondi area. Zondi uses a provoking dialogue to highlight some instances which Ndabazabantu used to provoke and annoy Bhambatha. In one instance while Ndabazabantu was on his way to Chief Bhambatha's homestead with his guards on horseback, he is ambushed by two men who beat his horse to such an extent that he falls off. Instead of chasing the men to the bushes he reports the incident to Bhambatha to indicate that the Chief is failing to control his people.

Another incident is when a runaway boy from the farm seeks refuge at Chief Bhambatha's house. Instead of explaining the cause of the chase, the farmer runs straight to Chief Bhambatha's house without permission. Although Bhambatha gives him a sjambok, this is seen as a sign of subversion, especially to the chief. The hut tax collection and labour conscription system imposed by Ndabazabantu and his white colonial government also angers Bhambatha to the point that he tells his mother (MaMchunu) that he is preparing to enter into a war with White Colonial Government because they do not respect his Chiefdom and that of King Dinuzulu. Thus, according to Bhambatha, the only way to resist the anarchy of white-man over his people was to go to war which eventually start when they kidnap Magwababa (his father's brother - *ubaba omncane*/(uncle) whom Ndabazabantu has just made him Chief of the Zondis by deposing Bhambatha. Zondi uses a dialogue of dominance to reveal Ndabazabantu as an annoying and a persistent person while he uses a dialogue of resistance to demonstrate Bhambatha response to White domination and control.

The dialogue that unfolds in *Insumansumane* reveals both parties (white colonialists and Blacks) at each other's throat with utterances revealing Whites' cunningness, deception and greed while showing Blacks' hatred, anger and resistance. The anger and vengeance that Bhambatha has makes his conversation dominates everyone. He speaks longer and stronger than other characters in

scenes where he appears. The opportunity of turn-taking that Bhambatha has, is equivalent to that of his Whites' counterparts.

In *Kwake Kwaba Nje*, Nxaba uses a dialogue of dominance to depict how harsh and merciless the magistrate was to anyone who opposes the removal of the people of Makholweni. He makes sure that he arrests everyone who tries to organize any resistance. The arrest of Vusumuzi and Magubane exposes the weakness and the division of the people of Makholweni. The magistrate makes sure that the two are treated very harshly and brutally in jail with little or no visit at all by their loved ones. The visit is disallowed even to report a death in the family. Those that are in jail are used by the magistrate to send a clear message to those that are outside. Finally, the people of Makholweni succumb to the pressure and powerful force of Colonial rule and moves to Makhekheleni. Magubane dies in prison and Vusumuzi comes out of prison psychological ill and dumps his family.

The dialogue that Nxaba uses in scenes taken from *Kwake Kwaba Nje* reveals harshness, uncompromising and a lack of mortality. Nxaba uses talk-exchanges to highlight White colonial power as they dictate terms in which force removal of Black community from Makholweni to Makhekheleni should be carried out. Even though there is sporadic resistance but the conversation between black interactants reveals submission and fear. This fear is enhanced when news of the death of Magubane in prison spreads all over the village of Makhekheleni.

Gcumisa, Zondi and Nxaba as writers of these drama books have therefore used talk-exchanges to highlight power relations in a discourse of topic development. In such discourses, talk-exchanges have also demonstrated differences into how each group respectively, responded to the domination of White colonial attitude.

5.5.2 Theme 2: Loss of dignity and power

The dramatic dialogue that is postulated by Blose and Molefe of their drama books, *Uqomisa Mina Nje Uqomisa Iliba and Ngiwafunge AmaBomvu*, reveal loss of dignity and power by traditional structure and rule. They highlight the yearning for western life and the changing patterns in leadership styles as pinnacle for the loss of dignity and power in traditional settings.

Method of agreement

Blose and Molefe, in *Uqomisa Mina Nje Uqomisa Iliba and Ngiwafunge AmaBomvu* use historical dialogue to highlight and relive losses suffered by African Kingdoms and Chieftaincies in their cultural beliefs and customs in the hands of White colonialists while Madondo in *Kuyoqhuma Nhlamvana … ezinye ziyofekela* uses a language of deceit to reveal how convincingly evil can be to reward itself with pride and greed.

Blose in *Uqomisa Mina Nje Uqomisa Iliba* skilfully uses other characters to introduce the character of King Cetshwayo. The writer uses a dialogue of honour and praises to demonstrate the interaction between Qhathizwe and amaZulu portion that still serve King Cetshwayo as their king (despite the humiliation he suffers from the white colonial masters) to introduce a character that had had power but is being stripped off those powers by other power hungers – Whites. Blose continues to use this skill of using other characters to introduce other characters through the dialogue between Ngqengelele and his wife MaMthombeni. Again, through the conversation between Ngqengelele and MaMthombeni, King Cetshwayo is displayed as a King who has lost control of his people, thus his powers. From this dialogue, Blose highlight how King Cetshwayo is humiliated by both his subjects and White colonialists who do not see him fit enough to rule. From dialogue or talk-exchanges of Qhathizwe and Ngqengelele respectively, they reveal a sense of a decaying monarchy that has lost its pride, power and dignity.

In *Uqomisa Nje*… Blose uses dramatic talk-exchanges to indicate how King Cetshwayo's power and dignity is challenged by the refusal of *Izintombi zeNgcugce* to marry a retired regiment of *Dlokwe* and *Ndlondlo* as a token of their heroic deeds throughout war campaigns. Their refusal also tested what has been identified as the King's blessings and an honour to both the family of the bride and the bridegroom. It further destroyed the idea of preserving a strong powerful army through the breeding process of new heroes which had been the dignity and identity of the Zulu nation. Ngqengelele, as a father of Nontombi is also humiliated by Nontombi refusal to marry Mfelandawonye – one of Cetshwayo's army generals and a member of Dlokwe. Ngqengelele is also an army general and one of the loyalists, noble and a pride Zulu nationalist who aspires for the greatest as well as the preservation of Zulu kingdom and culture. He therefore suffers far greatly when Nontombi chooses Maqanda on her own, without their (as parents) consent. To him, this is the betrayal of the worst kind.

The talk-exchanges between Ngqengelele and MaMthombeni reveals strong bond between King Cetshwayo and Ngqengelele which further highlight that some people are willing to take unpopular steps for the restoration of the dignity of their king and amaZulu. This further highlight the fact that talk-exchange is the pillar of power relations. Through this turn taking it became evident as they kept on referring to the disrespectful behaviour of Nontombi and her (girls) regiment of *izintombi zeNgcugce* for disobeying King Cetshwayo's command which diminished the pride and dignity of the King and his amaZulu nation. The dialogue/turn-taking also reveals that in a patriarchal society man as the head of the family commands respect and dictates terms of how things are done while controlling lives of everyone in the family.

In *Ngiwafunge AmaBomvu,* Molefe uses dramatic talk-exchanges between Thulisile and the elders to reveal her as a stubborn character who refuses to marry Chief Mgidi. She speaks like a very strong character who, for the love she shares with her lover Zaba, is not prepared to obey the Chief's will. The conversation she has with Khonzeni demonstrates her stance and belief which further dismisses any hope for future compromises. Thulisile is always angry and unapproachable with only Khonzeni who always calms her down. In the case of Chief Mgidi, Molefe uses a dramatic talk-exchanges between him and his people to depicts him as a humble person with astute personality and very democratic. Although as a traditionalist he suffers a strong humiliation for performing his traditional norms, the dialogue reveals him as a caring chief who treats Thulisile's contempt with calm and temperament.

In *Ngiwafunge AmaBomvu,* Chief Mgidi uses a dialogue of respect and understanding to succumb to the stubbornness and refusal of Thulisile – one of the Majola twins – to be the queen because she does not love him and also that Chief Mgidi is marrying them both. Furthermore, she claims that she has her own lover. According to the indigenous laws, one cannot refuse the offer of the King/Chief. That is an insult to the nation and the ancestors. There should be a penalty of some kind if such a behavior is observed. As mentioned above, her refusal to marry the Chief marks the end of what characterises the identity of the Black nation and the beginning of the destruction of the dignity and power of the traditional rule.

In *Kuyoqhuma Nhlamvana* Madondo…, Madondo uses a talk-exchange of cunningness to reveal that Mabaso, (Sthe's father) and Jele (Thulani's father) have already planned the wedding of their children as one of the prescripts of the church. Madondo uses a talk-exchange of false evangelism

to highlight how Mabaso and Jele abuse their powers to cause young members of their church to subscribe to the rule of pre-planning marriage which is done by elder members (Mabaso and Jele in particular) of the church and parents of those involved. They have done so for their own personal gains and to keep their positions and control of the church. They have a secret covenant between themselves and traditional witch (*inyanga*) Mzambikhi. It is this agreement with Mzambikhi that makes them powerful. If their children get married, they will be able to fulfill their blood line covenant and restore their power and dignity within the church and the community through their unscrupulous wealth. Madondo uses a dialogue of evilness to reveal the meaning of Mabaso's and Jele's covenant that for them to be strong, there should be blood from their family – an offspring – that has to be sacrificed in honour and worship of Mzimbikhi. If this covenant is not fulfilled, they will lose power, dignity and wealth thus becoming Mzimbithi's prey. Sthe (Mabaso's daughter), who is against this pre-planned marriage by their parents, requests for the HIV testing before she marries Thulani (Jele's son) which eventually proves that Thulani is HIV positive. Madondo uses a talk-exchange of surprise to reveal the death of both Mabaso and Jele when the marriage fails to happen. Jele dies of sugar diabetes and palpitation while Mabaso shoots himself.

Madondo, in *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, uses a talk-exchange of dishonesty to reveal Mabaso and Jele as uncompromising, terrifying and conniving characters. They are harsh and control everyone around them; their families, the church and even the community. They are very devious and as partners in magic life they both they use witchcraft (*muthi*) to gain power and respect. Madondo uses a dialogue of dark secrets to reveal Mzambikhi who is Mabaso's and Jele's traditional witch (*inyangamthakathi*) who uses *tikoloshes* for power.

Blose, Madondo and Molefe in their drama books, *Uqomisa Mina Nje Uqomisa Iliba, Kuyoqhuma Nhlamvana … ezinye ziyofekela* and *Ngiwafunge AmaBomvu* use dramatic dialogue to reveal consequences of power and greed. These books affirm that power and greed is a destruction of faith, hope and honesty. Power and greed is self-destruct since it destroys the very same power and dignity that one had once commanded. Therefore, the humiliation (loss of dignity and power) suffered by characters in these drama books respectively, is a product of a well-crafted turn taking that the writers have produced to highlight the impact that talk-exchanges have in revealing power relations. All the turns and actions that have helped in demonstrating characteristics of characters

in these drama books are the manifestation of how talk-exchanges have become part of power relations in topic development.

Method of difference

Blose, in *Uqomisa Mina Nje Uqomisa Iliba*, uses a dramatic talk-exchanges to highlight attempts by individual characters to restore the power of King Cetshwayo, the dignity of the homestead of Ngqengelele and the identity of Zulu custom and tradition while others resist the orders the command of the King. Blose uses a dialogue of safeguarding to reveal Ngqengelele who is prepared to fight all sorts of ill-discipline that undermines the will of King Cetshwayo while admiring the White man's system of ruling. He has his small army where Nkonzo and Vava are members. His strong conviction of killing all the deserters lead to the killing of Nontombi and Maqanda. These two are ensnared and killed by Ngqengelele and his warriors. This therefore is a warning to all those who wish to defy King's will that disobedience is death.

Blose, in *Uqomisa Mina Nje Uqomisa Iliba*, uses a patriotic dialogue to reveal Ngqengelele as a very conservative father who does not want to see his king being betrayed and disrespected by his own daughter. He is a tough father and his turn taking is characterized by his longer speech which is filled with anger and straight to the point. He is strict and has no joking time.

Molefe, in *Ngiwafunge AmaBomvu*, uses a talk-exchange of resistance to depict Thulisile and Zaba, who denounce the marriage of Thulisile to Chief Mgidi, (lovers just like Nontombi and Maqanda) where the Chief does not execute them but promotes and salutes them for their truth and bravery. Molefe, further uses a language of witchcraft to reveal numerous failed attempts of Chief Mgidi's traditional healer (*inyanga*) Mzwezwe to bewitch Thulisile with love portion which eventually becomes apparent that Thulisile is a strong woman who knows what she wants. Molefe also uses a talk-exchange of mistaken identity to highlight how the love portion is taken by Khonzeni (Thulisile's little bridesmaid) instead of Thulisile when Mzwezwe has successfully lured Thulisile with his *muthi* to Chief Mgidi's room.

Molefe, in *Ngiwafunge AmaBomvu*, uses a dramatic dialogue to reveal Chief Mgidi, as a democratic and an understanding character. His interaction with other characters in the book, characterises him as a humble person who listens to other people.

136

The outcome of the dishonest act of Mabaso and Jele in *Kuyoqhuma Nhlamvana* is different to that of *Uqomisa Mina Nje Iliba* as well as to that of *Ngiwafunge AmaBomvu*. Jele dies of High Blood Pressure on hearing that his son, Thulani is HIV positive. Mabaso, scared by what Mzambiki will do to him since the covenant has been broken, he shoots himself. Mabaso and Jele have been highly respected members of their church, in the community as well as in business. They have been the pioneers in pre-arranged marriages in their church with no-one knowing that they are doing for Mzambiki. No-one knows that they are rich because of the blood covenant with Mzambikhi until Thulani's revelation that he is HIV positive.

Madondo uses a dialogue of dishonesty to reveal Mabaso and Jele as powerful church and business partners who use *muthi* and *tikoloshes* to gain power and wealth thus using that to manipulate social systems and people. It further demonstrates how these two partners are feared by members of their church as well as in the community. Their potent conversation is always commanding and haranguing. This berate display of turn taking highlights the mirror in which power relations manifests itself through talk-exchanges.

5.5.3 Theme 3: Pride and honour

Method of agreement

The conversation in drama books entitled, *Awuwelwa UMngeni* and *Insumansumane* highlight a common theme on pride and honour. Main characters like Chief Salimani and Bhambatha always refer to the retention and protection of the landscape of their forefathers' land while Zithulele, Ndabazabantu and Mgqabula want the annexation of Salimani's and Bhambatha's land purely for the for the pride and victory of the British and the Queen.

In *Awuwelwa UMngeni* Gcumisa uses talk-exchange of contestation to highlight the an unholy debate that unfolds between Chief Salimani (Chief of Gcumisa) and Zithulele (a white magistrate at Mshwathi and also an official of white colonial government - Bantu Affairs) at his office at Mshwathi that clearly indicates that Salimani's pride cannot be taken for granted. This conversation reveals Chief Salimani's consistency and the knowledge of the terrain as he continuously oppose Ngoza and Mgqabula in their testimony on Vimbingwenya fight. When Zithulele tells him that some parts of his land (Vimbingwenya) is going to be taken away by the

government and be given to the white farmers, Salimani reminds Zithulele that the land is a precious thing that is worth dying for. Zithulele tries to convince him that if he does not comply with what Somtseu and the government have done about his land he could be punished. Salimani informs Zithulele that the land is not his (Salimani) and is not protecting his pride but the pride of is people, his ancestors and the pride of the Zulu monarchy.

Zondi in *Insumansumane*, uses a dramatic dialogue to reveal Chief Bhambatha as a character that is not scared of Whites while Ndabazabantu's arrogance is displayed in every turns. Chief Bhambatha of amaZondi clan always maintain his pride as chief of amaZondi whenever Ndabazabantu (a magistrate from Mshwathi – Bantu Affairs) tries to annoy him and question his ability to govern his land and his people. The chief is annoyed by the fact that Ndabazabantu does not respect him as the chief but stands when he is talking with him. This diminishes his dignity and pride. To maintain his pride as the chief, Bhambatha does not even call him Ndabazabantu but Ndabazenu to annoy him and indicate that he is not scared of him. Bhambatha is also annoyed by the fact that whenever Ndabazabantu talks to his uncle Magwababa, he does it in manner that demonstrate rudeness. Zondi uses a talk-exchange of contestation to highlight that Bhambatha always argues that Ndabazabantu is highly impertinent since he tarnishes his pride and dignity as the chief if he calls him a rude person having being an ordinary person.

Turn-taking further demonstrates Chief Bhambatha's dislikes of whites' attitude that demoralize Black's social structure and governance. He communicates his displeasure about the behavior and insolence that Ndabazabantu always displays whenever he is in Chief Bhambatha's house to his uncles (*obab' omncane*) Magwababa and Nonswani. These turns clearly indicate that Bhambatha commands whites' respect and is not prepared to give them the respect they receive from his uncles. In every dialogue, Mbambatha is always in control.

Zondi further uses a talk-exchange of belittlement to reveal another Bhambatha's bone of contention that he feels undermines his pride as the Zondi chief is in the fact that his people must go and work for the farmers in order to buy themselves protection and staying in the farm. Chief Bhambatha sees this an act of selling his people to slavery, impoverishment, landlessness and a double tax payment since with his little money that one earns, he has to pay for his hut.

Zondi also uses a talk-exchange of ascendency to reveal Chief Bhambatha as a proud chief who is pure Zondi chief who has not been appointed to the chieftaincy by Ndabazabantu but according to

the traditional setting of the Zulu kingdom. He strongly believes that he rules his people and his land according to the norms of King Dinuzulu whom he is prepared to die for. His proud support for King Dinuzulu is what causes tension between him and Ndabazabantu. Zondi uses a dialogue of commitment to highlight Chief Bhambatha as a hero when he displays his pride of being a strong man when he tells his mother that when she gave birth to him, she knew that she was giving birth to a man and not a coward. When his mother, MaMchunu, asks him if he is going to tell King Dinuzulu, he proudly says that it is better to report after the action has been done rather than reporting when no-one has died. Zondi further uses a patriotic dialogue to highlight some utterances that Bhambatha made to his mother after the beating of a White farmer clearly indicates Bhambatha's attitude as well as his desire to display his arrogance towards whites.

Gcumisa and Zondi, in their drama books, *Awuwelwa UMngeni* and *Insumansumane* respectively, use talk-exchanges of conservancy to demonstrate each party's commitment to pride and honour as displayed by the British or the White pride and honour to the British Crown – the Queen as well as Salimani's admiration for the Kingdom of the Zulus and his King Dinuzulu. The first meeting between Salimani and Zithulele in *Awuwelwa UMngeni*, highlights the concept of white pride as Zithulele strongly questions Salimani if he has land, his dead father, King Dinuzulu or any black man has ever had land because only colonial government has land. Zithulele tells Salimani that white people are complaining that they want more land for their herds of cattle to avoid any cross-breeding since those bulls that are owned by Salimani's people are of poor quality and they destroy the good breed that white farmers have. The very same thing happens in *Insumansumane*. The policeman (*umngqayi*) informs Bhambatha that when people from Pietermaritzburg who rebelled and killed the police because they were unhappy that Ndabazabantu and his government do not listen to their grievances he (Ndabazabantu) responded with a heavy artillery. He used soldiers who went on a rampage killing everything that they find. He even deposed all the chiefs of their titles. He did this to maintain his pride and that of the Queen. In another meeting with Ndabazabantu after the beating of a white farmer, Ndabazabantu informs Bhambatha it is crime to beat a white man because whites are superior to blacks. In the very same meeting, Ndabazabantu prides himself about the way in which colonial government has changed the lives of blacks since Isandlwana by assisting in treating many diseases that have attacked both black people and their livestock while refusing to pay head and hut tax. Thus, controlling tax system and forcing blacks to work in farms and in cemeteries, is highlight of pride and honour to the colonial government.

The talk-exchanges that the above narration refers to reveal altercation between Black and White leadership. From the turns one could see that Chief Salimani and Chief Bhambatha are not prepared to succumb to Whites' arrogance. They both challenge White colonialism with force, filled with spirit of impunity of being free from shackles of white colonial masters. The turns further reveal how Zithulele and Ndabazabantu deceitfully dictate terms of negotiations between them and Black leadership. These turns also highlight disrespect and sarcasm that the white colonialists have on the social systems and culture of Black people. They indicate how power can be manipulated to control and dominate those with lesser powers.

Both Gcumisa and Zondi in their drama books, *Awuwelwa UMngeni* and *Insumansumane* respectively, have used talk-exchanges of resistance and dominance to highlight Black resistance and White domination while noticing white manipulation and domination being used to demonstrate pride and honour to the British crown.

Method of difference

The area of difference between the two drama books is the fact that there is an absence of a woman character in of the two. This signifies an incomplete version of a human race and further strengthen issues of focus on power relations. However, despite the fact that women are not prominently featured in these drama books but where they are casted talk-exchanges reveal them as important role players whose contribution is always seen as harmonizing the discord, that is, the role of Bhambatha's mother, MaMchunu.

In *Insumansumane* Zondi uses a dramatic and a mature dialogue to depict a strong person of MaMchunu's caliber. The writer also uses a dialogue to introduce her as a very proud and caring mother who is always there to give support and guidance to her son Bhambatha. She is a loyal member and a mother of the Zondi Chief, a young Bhambatha, and a mother of the clan. She has to provide peace, stability and maturity to those whose blood is boiling and are eager for war without considering the consequences. Zondi uses talk-exchanges to reveal MaMchunu as a mother who uses calm and graceful language that quiets his son and his peers who see nothing but to fight and drive Whites farmers away from the Zondi area. Zondi uses talk exchanges to depict a very intelligent woman who always reminds her son about his responsibilities in leading the Zondi clan.

In *Awuwelwa UMngeni*, there is no mention of any woman who is the proud supporter of Chief Salimani and fight with Zithulele and Somtseu. Gcumisa uses a dialogue of male dominance to demonstrate reasons for the exclusion of women participation in negotiation in politics. The writer uses a dialogue of time and space to highlight a situation where traditional norms and culture dictate procedures and processes that exclude and include some, like in this case where there is a complete disregard of any voice of a woman. Gcumisa, further uses a historical dialogue to demonstrate resistance to white domination which in essence, during this period, women were not part of any political debate and with no political contribution in the ownership of land, except to attend public meetings. There is only one mention of their appearance in one meeting at Okhalweni Lwamabutho next to Salimani's home at eTsheni where there is gathering for the report on developments about the annexation of Vimbingwenya, uMngeni and Mkhabela to white farmers.

5.5.4 Theme 4: Resistance to indigenous laws

Method of agreement

Blose and Molefe in *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu*, uses dramatic talk-exchanges to display powerful resistance of young couples who are engulfed into love at a very wrong time and space. The turns reveal their desire for freedom and the desperation for the new world filled with love and prosperity.

Blose in *Uqomisa Mna Nje Uqomisa Iliba* uses a dramatic talk-exchanges to reveal Ngqengelele (Nontombi's father) as a strong contender to Nontombi's and Maqanda's relationship. He opposes this affair because the two are disrespectful of King Cetshwayo's command. Blose uses a talk-exchange of reprimand to highlight desperate measures employed by Ngqengelele to deal with all those who disobeys the King including his own daughter. Blose uses a dialogue of loyalty to reveal Ngqengelele as a highly respected man, is keen to keep his status as a powerful and a very loyal man to the King. If his daughter marries one of the King's respected warrior that would add value to his name and the family. Furthermore, this would guarantee his loyalty to the King and his Monarchy.

Molefe in *Ngiwafunge AmaBomvu*, uses talk-exchanges of tricks to reveal Chief Mgidi's attempts of winning Thulisile's love. Molefe further uses a dialogue of vows to highlight obstacles faced

with Thulisile if she becomes a Queen to Chief Mgidi when there is Zaba, her lover. He also uses a dialogue of tricks to highlight efforts made by Mzwezwe, a nation's and the Chief's traditional healer, to bewitch Thulisile with all sorts of love portions as well as a great resistance that she displays. The dialogue further shows how traditional families negotiate their children's marriage without their consent. Like Nontombi and Maqanda, Thulisile and Zaba also plan to flee area and seek refuge to neighbouring areas.

Molefe also uses a dialogue of loyalty to highlight that Thulisile and Zaba are also entangled in the same web of being commissioned by fathers to lead their lives as designed by them. *Ngiwafunge Amabomvu* further highlights the extent in which conservative fathers go in deciding marriage partners for their children. Majola, Thulisile's father and Msanka, Zaba's father, are both high ranking officials in the amaBomvu Chieftaincy, thus their pride and loyalty matter the most. If Thulisile marries the Chief, Majola would become one of the most powerful personnel in Mgidi's chieftaincy while Msanka, if he successfully persuades Zaba to leave Thulisile so that she marries the Chief, Msanka would guarantee the safety of his family as well as his position in the royal establishment.

Blose and Molefe in their drama books, *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu*, respectively, use dialogue or talk-exchanges of resistance to highlight a balance area of agreement which display young couples who resisted the old established traditional law that courted young lovers along traditional roots. To them, their resistance was a just course hence it depicted a clash between the old and the new.

Method of difference

Blose, in *Uqomisa Mina Nje Uqomisa Iliba*, uses a dialogue of loyalty to highlight Ngqengelele's desperation in curbing the fast-growing trend of disobeying the King Cetshwayo's rule and command, which was seen as support for white colonial rule which stipulated decrees that aimed at undermining the King. Blose further uses a dialogue of resistance to highlight what underpins the outcome of the resistance as method of difference. Blose also uses a talk-exchange of preservation to introduce Ngqengelele as a tough and conservative father who is not deterred by

any means at preserving what is customary and traditional. Of course, in any resistance there is always casualties.

Blose uses a dramatic dialogue to reveal the meaning of the topic of the book denotes; *iliba* is the grave; thus, *Uqomisa Mina Nje Uqomisa Iliba*, which talks to the outcome of the stance that Nontombi and Maqanda take when they challenge the system of pre-arranged marriage. Despite knowing traditional procedures that are followed when a girl accepts that she has fallen in love with her suitor, Nontombi secretly accepts Maqanda without the consent of the elder sister (*iqhikiza*). The common practice among the Zulus is that when a girl accepts her suitor as her lover, she tells her elder sister – not her biological sister but according to the Zulus regimental and age ratings (*ukubuthwa*). This process therefore informs parents that their daughter is in love and is ready to be a woman. Nontombi does not follow all these steps because she knows that her father is against her falling in love with another man other than Mfelandawonye of *Dlokwe* regiment. On realising that they have betrayed the trust of their parents and King Cetshwayo Nontombi and Maqanda decide to flee from Cetshwayo Kingdom and to seek refuge to the white colonial rule of Natal. Unfortunately, they are ambushed and killed by Ngqengelele's search team. The dialogue therefore highlights Ngqengelele as a powerful force behind any emerging resistance that is seen as pro-colonial and against King Cetshwayo's rule. Unlike in *Ngiwafunge AmaBomvu* where Thulisile and Zaba are rewarded for standing for the truth and loyalty, Nontombi and Maqanda die for challenging the right to marry someone you love.

Molefe, in *Ngiwafunge AmaBomvu,* uses a dramatic dialogue to reveal Thulisile and Zaba as survivors whose resistance is rewarded for being courageous to disclose their relationship as lovers. Thulisile's anger which is shown in almost all of her speeches display emotional attachment to her undertakings and is even prepared to die for her love to Zaba, and not the Chief. This is displayed through her refusal to eat food from the royal house despite Khonzeni's (Thulisile's little bridesmaid) warnings of punishment if it is found that she is disobeying the Chief. She even refuses to be called a queen and that Chief Mgidi loves her. She sleeps with Zaba and gets pregnant while she is still regarded as Chief Mgidi's queen. Together with Zaba, they plan to escape from *Emabomvini* area to seek refuge from other neighbouring areas. Despite all this, Chief Mgidi respectively gives them rewards for bravery and straightforwardness. The Chief further uses an appraisal dialogue to commend them for being exemplary and the pride of his chiefdom by

believing in the truth and authentic love. He then gives them high status within Mgidi's chieftaincy. Zaba becomes the most senior right-hand man of the Chief. Furthermore, the Chief declares publicly to build a beautiful house for Zaba and his wife Thulisile inside the royal kraal.

The area of difference is highlighted by two different outcomes of the story where one is a fantasy while the other is a tragedy. In a tragedy there is death while in a fantasy there is reward.

5.5.5 Theme 5: Power and greed

Method of agreement

Gumbi in his drama book *KwaBulawayo* uses a shrewd dialogue to introduce Mkabayi as a jealous and manipulating aunt who feels neglected on serious decision-making issues and insecure as the Zulu empire under King Shaka expands. The writer introduces Mkabayi as a very powerful woman in this developing Kingdom, who selfishly abuses the respect that she receives from her nephews. She uses conniving language to demonstrate her greed and envy for power causes her to manipulate her powers by controlling her nephews into the race for power. Known as a kingmaker, she is regarded by many as a 'mother' of the Zulu nation. She has also been accorded powers by her nephew, Shaka, whom she also regards as his 'mother.' Gumbi uses controlling talk exchanges to highlight Mkabayi's abuse of powers in spiting Shaka against his brothers and thereby gaining more support to oust him. She uses her cunning skill to turn the brothers against each other by making them take her side. With her powers she does not only win her nephews, but even Shaka's very close and most trusted guards like Mbopha. She uses her manipulative language by promising Shaka's brothers the crown and higher positions to the generals. All these movements and promises are made purely for pleasure but snatch Shaka's crown away and allow Mkabayi to have more powers to choose her puppet King. Using her loyalists, Mbopha, Dingane and Mhlangana, the plan to kill Shaka is then well executed. Gumbi uses dramatic and dialogue of conspiring to demonstrate Mkabayi's greed and jealousy which eventually destroyed family bond and trust.

In *Ubhuku Lwamanqe* Mhlanga introduces activities of criminals in the gangstar's paradise where Nkululeko rules on his own accord. He uses a dramatic dialogue to portray Nkululeko as a powerful leader in his paradise with controlling and manipulative skills. He has power over Phindisiwe because of their past. As an ex-convict he knows that Phindisiwe is his first target to

turn to when his wallet runs dry. Although she had paid the ransom for Nkululeko to go to jail for her, Nkululeko, as all greedy criminals and blackmailers do, exploit the moment of weakness and demand for more. Again, he is not satisfied that Phindisiwe is going to pay him once again, he goes further to demand her to assist him in robbing the bank where she works. Mhlanga uses a deceitful dialogue to demonstrate Nkululeko's rude and uncompromising character as he threatens to exposes the dark secret of Phindisiwe which her husband Thamsanqa has no idea about. He does all this because he wants to force Phindisiwe to agree to his blackmail terms. Using a language of resistance, Mhlanga is trying to show Phindisiwe's attempts to evade Nkululeko's harangues tactics. He further uses a dominance dialogue to highlight the space of domination and control that Nkululeko enjoys over Phindisiwe and other characters.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, Madondo uses a dramatic talk-exchange to reveal Mabaso and Jele as two powerful men, both in the church and in the community as they are financially strong. They run the church like their homes. Madondo uses a dramatic and Biblical dialogue to demonstrate the abuse of Christianity by Mabaso and Jele by using their crooked wealth to influence any decision-making in the church. This is the reason why so many marriages that have happened in the church are pre-arranged between parents. Madondo further uses a descriptive dialogue to narrate Mabaso's and Jele's creation and self-proclaimed men of God. S'the's, Mabaso's daughter and Thulani's, Jele's son, wedding is also pre-arranged without their consent. It is only Mabaso and Jele who set the date for the wedding. Everything is arranged by the parents. In their turn-takings, the two fathers, Sthes and Thulanis decide when a certain level of the preparation has been finalized. The catch on this marriage is purely business. It has nothing to do with the norms and standards of the church but with the financial muscle and power. This is a blood-line agreement between Jele and Mabaso with their witchdoctor (*inyanga*), Mzambithi, known as *ukuthwala* – to be rich by getting into a certain covenant of blood sacrifice with one of one's family member. This is greed at its best. Men, like Mabaso and Jele, as heads of their households do this without the involvement of women spouses. Madondo uses a coercive and threatening dialogue to reveal the behaviour of Mabaso and Jele in running the affairs of both their families and the church.

Gcumisa and Zondi, in their drama books *Awuwelwa UMngeni* and *Insumansumane,* respectively, use dramatic talk-exchanges to highlight white power and greed. In *Awuwelwa UMngeni* Gcumisa

uses a dominance talk exchanges to demonstrate power and greed as white farmers under the leadership of Mgqabula, Mvomvosi and Mehlwemamba as well as Zithulele and Somtseu (the Colonial government's representatives) are constantly planning to take over Chief Salimani's land. From the very first scene in Act 1, Gcumisa uses a coercive language to reveal cunning tactics and attempts used by Mgqabula and Zithulele to forcibly take over Chief Salimani's land. It is for this reason Salimani is being invited to Zithulele's office at uMgungundlovu to explain boundaries of his land. Gcumisa uses a dramatic and a dialogue of dismay to reveal the moment of ineptitude that Chief Salimani felt when was asked by Zithulele to state boundaries of his land. According to Chief Salimani's experience it was the white government that knew the boundaries and the land it had expropriated. Salimani is not aware that Zithulele's meeting is a ploy to introduce new demands of white farmers. It is in this meeting where Zithulele informs Salimani about the intention of white farmers to extend their boundaries into Salimani's land. Zithulele informs Salimani that white farmers are complaining about the shortage of grazing land for their herds of cattle which has become so small with an easy access to the herds of cattle of Salimani's people. Zithulele further explains that farmers are complaining about the diseases that are transmitted by the cattle of Salimani's people and that their inferior bulls impregnate their high-quality cows which results into the bearing of poor quality off-springs/calves. Despite Salimani's insistence on maintaining that the land that Zithulele is claiming for white farmers and the colonial government is his and his forefathers, Zithulele continues to display aggressive attitude on the changing of boundaries. This meeting is then followed by number of dubious attempts by white farmers and white colonial government led by Zithulele and Somtseu which aimed at displaying that Salimani was incapable of controlling people from the contested areas (Vimbingwenya, Mkhabela and UMngeni). Gcumisa uses descriptive dialogue to narrate several attempts done by white farmers and colonial government to take Chief Salimani's land by force. He has also used threatening language to highlight the extent in which white farmers tried to frighten Chief Salimani and his people of Vimbingwenya, Mkhabela and UMngeni, who seemed unshaken but filled with vigilance and resilience.

In *Insumansumane* Zondi uses controlling dialogue to reveal power and greed of White colonial government in their interaction with blacks. He the uses a dramatic language to reveal Ndabazabantu as a powerful and a conniving White colonial representative and a protector of white farmers in the Zondi area around uMshwathi, who is always in constant check of how Chief

Bhambatha rules his Zondi clan and how he collects tax (head and hut tax) as imposed by white the colonial government. The main purpose of such imposition was to get cheap labour for the white farmers from the Zondi tribe. To stamp his and colonial government's authority Ndabazabntu keeps Bhambatha on track. Ndabazabantu's use of turns with others depicts him as a very controlling and picks on minor issues he sees and hears about the behavior of the Zondis towards white farmers and blames Bhambatha of failing to control his people. In one instance, while he is doing his normal visit to Chief Bhambatha's home, his entourage is attacked by two men. They beat Nabazabantu's horse to an extent that it gallops causing him to fall over. He then uses this incident to highlight Bhambatha's weakness in running the affairs of Zondi tribe. He also uses the beating of a white farmer who had rudely entered Chief Bhambatha's house without permission in chase of the boy who had escaped slavery from the white farms. The farmer had been beaten by Bhambatha and Nhlonhlo. Since Bhambatha proves to be unwilling to cooperate with the White colonial government, Ndabazabantu deposes him and instates Magwababa (his puppet) as the chief of the Zondi tribe. Zondi uses a dominance and controlling dialogue to demonstrate power and greed of white colonialists under Somtseu and Ndabazabntu. He also uses a dialogue of resistance and pride to demonstrate Bhambatha's uncompromising attitude and total disregard he had for the white colonialists.

KwaBulawayo, Ubhuku Lwamanqe, Kuyoqhuma Nhlamvana … ezinye ziyofekela, Awuwelwa UMngeni and *Insumansumane* are the highlight of how dialogue can be used to reveal power relations that really show power and greed at its best whilst displaying cases of similarity. Such cases of similarity are evident in all these dramas as each party in the possession of power wields its strength to dominate the powerless and this is depicted through the use of dramatic language.

Method of difference

Kwabulawayo is an episodic historical drama with dramatic events based on the true story during the reign of King Shaka while *Ubhuku Lwamanqe* is a fiction drama based on the love of money and unfaithfulness.

Gumbi, in *KwaBulawayo*, uses dialogue of deceit to reveal greed for power which results into the killing of King Shaka by his own blood relatives. Mhlanga in *Ubhuku Lwamanqe*, uses talk-

exchanges or dialogue of disloyalty to reveal how greed for money and power lead to the conviction of Nkululeko and his gang as well as the destruction of Phindisiwe's marriage, Nkululeko's accomplice and secret lover.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, Madondo uses a dramatic and stealthy dialogue to reveal blood-line covenant – *ukuthwala* through which Mabaso and Jele acquired their wealth. These are businessmen who have entered into a covenant that would keep them wealthy and powerful as long as they sacrifice a family member to Mzambikhi. The agreement stipulates that they have to make their children marry in order to sacrifice their offspring. Madondo uses an informed dialogue to introduce Thulani as being HIV positive which actually served as a barrier to jeopardize the deal – the marriage of their children. He then uses a revealing dialogue to highlights the failure of the marriage as the exposure of the secret covenant.

In *Awuwelwa UMngeni* Gcumisa uses a dialogue of dominance to highlight power and greed of white colonial government and white farmers over the land of Chief Salimani and his people is settled in court where Salimani wins the case. Their dialogue depicts them as not only powerful, but dominating too. In *Insumansumane* Zondi uses a dialogue of dominance to reveal that power and greed results into the bloodshed where many lives of the Zondi tribe is lost as they fought for their survival. Both Gcumisa and Zondi use a language of determination and a dialogue of resistance in their drama books to reveal the undeterred love and patriotic position that each clan displayed in the protection of the land of their forefathers.

5.5.6 Theme 6: Power and patriarchy

Method of agreement

In *Ngicela Uxolo,* Ngwane uses a language of male chauvinism to introduce Mkhwanazi as a patriarch who dictates terms of how money is going to be used since he is renovating his house. He does this without the involvement of his wife, MaBele, who is a housewife. Mkhwanazi is complaining about the fancy clothes and hairdo that his wife always entertains herself with. He then cuts down the money that he normally gives to his wife (wife-support). Later, Mkhwanazi becomes mentally sick and loses the job. MaBele is forced to look for a job which she eventually gets. On his recovery Mkhwanazi receives a letter from his wife telling him that she was going to

cut down money for support for him and the child that she normally sends. Mkhwanazi is complaining. Ngwane uses language of suppression to demonstrate Mkhwanazi's views of dealing with MaBele as well the man's perception of the male dominated world which is full of greed where women are expected to take a back seat.

In *Isiqalo Esisha*, Khumalo uses a language of suppression to introduce Mduduzi as a man who exercises male dominance and powers when he forces Nomathemba to commit abortion. Nomathemba's opinion is ignored since when she refuses commit abortion, they part ways. Later, Sipho, Nomathemba's son from Mduduzi, is experiencing some hardships in his life. MaMdunge, Nomathemba's mother, believes all Sipho's bad luck are as a result of Nomathemba's refusal to grant Sipho his father's surname, which is customary. Khumalo uses talk exchanges of norms and values to reveal MaMdunge as a mother believes that if proper procedures that seeks to correct mistakes of the past between Mduduzi and Nomathemba, are followed, Sipho's nightmares can be averted. This thinking again favors men thus highlighting patriarchy once more. Khumalo uses the uses the language of dominance and control by males where they institutionalise terms that undermine women and disregard their feelings and opinions. Nomathemba's feelings are less important here. She has no voice.

Writers of these drama books, *Ngicela Uxolo* and *Isiqalo Esisha,* through dramatic dialogue have highlighted male dominance in the form of power and patriarchy. They highlight similarity in terms of displaying gender inequality in every social setting. Dialogue is skewed against women as they are rarely heard.

Method of difference

What is noticeable from these three drama books is that their financial viability and stability of characters under scrutiny, respectively, come from different financial resource centres. Ngwane uses interacting dialogue to reveal Mkhwanazi, in *Ngicela Uxolo,* as a good father who works as an employee and supports his family with everything that it desires. He unfortunately becomes mentally disturbed after consuming love portion that has been prepared by his wife, MaBele. Due to that illness, he loses his job. He is now due for severage package which takes its time to pay out. Because of this situation, MaBele, who is used to hunger and poverty, decides to go the city

(Durban) in search for a job. Mkhwanazi's money is released few months after MaBele had bought a house in the city, got herself a boyfriend and got pregnant. Ngwane uses a dramatic dialogue to describe events and the personality of MaBele as she is foiled by the dramatic life of the city which eventually left her wanting.

Khumalo, in *Isiqalo Esisha* uses dramatic dialogue to introduce Mduduzi as a successful lawyer who is married to Zodwa Langa. In his previous relationship with Nomathemba they had a son, Sipho. He is not close to Sipho because during Nomathemba's pregnancy he had forced her to abort the baby. The dialogue used here reveal that they are not in good terms with each other hence he is not supporting his child. In this drama book Khumalo uses dramatic language to highlight stubbornness on both parties as a cause of misunderstanding in male chauvinism and patriarchy

Areas of difference is highlighted by financial standing of main characters in these drama books. Ngwane and Khumalo in their drama books use dialogue of convenience to respectively highlight financial status of both Mkhwanazi and Mduduzi which ultimately direct their lives to their respective destinies. Some lived better while others reaped what they have sown and licked their wounds. Both Ngwane and Khumalo use a language of tragic a d misfortune to reveal bad ending of their drama books where MaBele in *Ngicela Uxolo* loses everything including her marriage while Nomathemba's son, Sipho in *Isiqalo Esisha* dies.

5.5.7 Theme 7: Power (Law) and subordination

Method of agreement

Both Gumbi and Maphumulo in their drama books, *Mubi Umakhelwane* and *Amaqili* use dramatic talk-exchanges to highlight their shared theme on power and the law – institutionalized power which demands compliance.

In *Mubi Umakhelwane*, Gumbi uses a dialogue of jealousy to reveal episodic patterns of the township life which is highly displayed in this drama book as MaSibeko and MaKhuzwayo, both neighbors, fight in the street as a result of jealousy and disrespect for each other. Their fight is interrupted by a policeman who takes them to the police station. People here have no respect for one another. Gumbi further uses language of law enforcement to demonstrate the effective use of

police to curb public disturbance and bring order in the neighborhood. He further uses an intervention dialogue to demonstrate how the issues of the Sishi's (MaSibeko) and Mabaso's (MaKhuzwayo) families were resolved by the court. The court ruled that the Mabaso family, for being troublesome, they should be relocated to Jabavu – a low class two-roomed area. The Mabaso's could not object to the ruling but to comply because the ruling (intervention) is from the court thus final. As a result of court order the Mabaso family moves to Jabavu. Gumbi uses a language of personal safety intervention order to demonstrate intervention done by court at the request of the Sishis who were tired of being bullied by the Mabasos.

This relationship between the junior detective Dlomo and the sergeant detective Cele in *Amaqili* is the same as that orderly respect found in *Mubi Umakhelwane,* where constables and sergeants have mutual respect. In this respect therefore, Maphumulo and Gumbi use a dialogue of subordination to highlight working relations within the ranking in the police force. In *Amaqili* Maphumulo uses a detective dialogue to introduce sergeant detective Cele as a man of force, control and gives instructions and guidance to Dlomo and Nobuhle about the manner in which cases are handled. He uses instructive language to junior detective Cele to use force to handle Njivana as he tries to extract the truth about the stolen car in which they found Njivana but which Njivana denies. Despite Simonyo's denial of having any knowledge of the car and Njivana, Njivana insists that it belongs to Simonyo. The writer therefore uses instances where detective sergeant Cele demonstrates his detective skills and seniority well when he visits Nombuso – Simonyo's girlfriend – as part of his detective work. He wins the trust of Nombuso when he tells her that he is her uncle because Nombuso's mother is also a Cele. Through his orderly dialogue with Nombuso, he manages to get every information that he needs about the whereabouts of Simonyo. It is Cele again who negotiates a deal and a plan with Njivana on how to arrest Simonyo. This further highlights the extent to which the arms of the law operate. Detectives use forceful and harassing language to get the truth as the writer demonstrate. It also signals the significant outcome of the collaboration between police and ex-convicts in the fight against crime. Njivana, an exconvict, is prepared to assist the policein the capture of Simonyo, the wanted criminal, who had lied and caused Njivana to be jailed for his (Simonyo) crimes. Sergeant Detective Cele's seniority is further highlighted when he meticulously commands "operation catch Simonyo." This collaboration further highlights power on the side of the police and subordination on the ex-convict, Njivana, who has to prove himself that he is worthy on any forthcoming cases.

Maphumulo demonstrates that police walk the talk in their language of force.

In *Mubi Umakhelwane*, Gumbi uses forceful and dramatic language to highlight the status and power that is enjoyed more by the sergeant than a policeman. The sergeant easily sends a policeman to accompany MaSibeko and MaKhuzwayo to their respective houses so as to prevent them from fighting again. At the court, there is a superintendent, who handles the affairs of Mzimhlophe residents. He holds higher position than the sergeant. Gumbi uses a language of subordination to highlight the respect within ranks and procedures that are followed whenever a constable reports a case to his/her senior, e.g. MaSibeko's and MaKhuzwayo's case is reported by the constable to the sergeant and the sergeant passes it to the superintendent for clarification and verdict. Gumbi uses a commanding and an orderly language to demonstrate the manner in which the verdict as specified by the superintendent states that Mabaso family to fix all broken windows and the cases of the assault of their daughter Maggie, the broken furniture as well as verbal abuse, had to be reported to the State Police. The writer uses commanding language to highlight institutionalized centres of power which further dictates the degree of subordination, respect and power through ranking and jurisdiction. The superintendent has the powers and responsibility over Mzimhlophe property while the State police has the responsibility over the people and their personal belongings. Gumbi thus uses power of jurisdiction language to highlight the separation of powers between the superintendent and state police.

Gumbi, in his drama book *Mubi Umakhelwane*, uses a language of the separation of powers to highlight powers and control that police have on people as state property in dealing with matter of two prominent families that are usually fighting, the Sishis and the Mabasos. Gumbi uses a dialogue of jealousy to demonstrate how Mabaso is caught in a dumping hole in the morning at Sishi's yard, after several failed attempts of burning the house. Gumbi further uses the language of darkness combined with a dialogue of light to reveal how the goodwill used the dogs to disturb Mabaso to leave behind the evidence, the piece of his trouser, his left shoe and a tin with petrol, Having listened to all sides, the superintendent uses his powers by commanding the policeman to come with Mabaso's file thus orders their relocation to Jabavu. Gumbi also uses a language seniority and subordination to reveal hierarchical or institutionalized power. It is this seniority and ranking which again create tension and jealousy between Sishi and Mabaso families as Sishi holds a senior position where they work. Gumbi uses a dialogue of jealousy and the language of

idiomatic expression which says, "and the re-payer is faint," to highlight/ that, it is Sishi who had arranged for Mabaso's employment.

Gumbi and Maphumulo, in their drama books *Mubi Umakhelwane* and *Amaqili,* have both used talk-exchanges that highlight power and institutionalized law thus sharing cases of similarity since they both view compliance to the law as just and a proof of civil obedience.

Method of difference

Gumbi and Maphumulo, have used language of protection to highlight the role played by law enforcement in dealing with social ills within the society but differs when using language of civil obedience to highlight the behaviour of members of the society. The writers, furthermore use dissimilar language to reveal difference between these two drama books.

In *Mubi Umakhelwane* Gumbi uses behavioral dialogue to highlight issues on how people were at the beginning of urban life and the role played by law and order in maintaining peace and stability in the new social setting. Gumbi further uses a competitive dialogue to highlight the fight between Mabaso and Sishi which is prompted by jealousy and the desire to cope with new life calls for the intervention of law and order. The Mabaso family, who happens to be poor, finds themselves competing with the Sishis, who are better off than them. Gumbi uses a dialogue of jealousy to reveal that Mabaso is working because of Sishi and the Mabasos are struggling to equate themselves with the Sishis. The language of hate and competing that Gumbi is associating it with Mabasos causes an upset within the neighbourhood but with Sishs and Mabasos in particular which eventually causes confrontations with the law (superintendent) and up to the final eviction of Mabasos from Mzimhlophe to Jabavu – a low life township.

Gumbi uses a dialogue of resentment which expands on impending hatred for the Sishis by the Mabasos that continues even after their removal from Mzimhlophe to Jabavu. Gumbi uses a dialogue of tension and a language of hate to highlight MaKhuzwayo's ability to organise a paid killer by the name of Long Time to kill Sishi which for Sishi's luck, Gumbi uses a dramatic language of an information that is hidden to other characters to reveal that Long Time and MaSibeko are related. The use of such skill Gumbi sets Sishi free from the jaws of death and leaves MaKhuzwwayo with no option except to come and beg for an apology from the Sishis or faces the

mighty of Long Time. Gumbi uses a language of apology to highlight the sudden change of hearts of the Mabaso who now feared for their lives and further highlighted that people are connected in some way, they are not the only ones who know people. Further, the use of the language of apology highlights a relief and a closure of fighting between these two families and further demonstrates that people can be civil to one another without any intervention of law enforcement.

In *Amaqili,* Maphumulo uses a dialogue of law and order to demonstrate how the law enforcement answers to criminal activities of car stealing, high-jacking and murder. This episodic life is seen through the activities of Simonyo as he harasses garages that sell cars, drivers and even the traffic officers throughout the province of KwaZulu-Natal. Maphumulo uses a charming but cunning language to reveal tricks that Simonyo uses to lure Njivana – an ex-convict who has just been released from prison on that day - when he gives him a lift with a car that he has high-jacked. Maphumulo skilfully introduces Simonyo, as his name suggests – a charmer, one who uses traditional *muthi* for adorability – as a character that is a smooth talker who uses a language fluently to lure his victims while Njivana uses a jail-type language which Maphumulo uses to reveal him as a possible suspect. It is Njivana's language that creates an opportunity for Simonyo to dump a car with Njivana, on hearing the police siren, for him to be arrested as the main suspect of stealing that car and goes back to Isiphingo to steal another one. Maphumulo uses a dialogue of belief and a convincing language to reveal Simonyo as a trusted man whom Njivana knew way back from school as a cool charming guy with no traits of a thug life who now has fooled Njivana without any suspicions that the car he has been driving had been stolen. Simonyo is caught and sent to jail where Njivana is. He escapes from prison to hide in Johannesburg. Maphumulo uses a smooth language to reveal Simonyo as a crook who understands how to catch his prey. The highlight of Simonyo's activities becomes evident when he returns to KwaZulu-Natal with a stolen car and his killing of traffic officers. The writer uses a dialogue of intent to cooperate and a language of repentance to reveal Njivana's voluntary offer to assist the law enforcement in combating crimes that were escalating due Simonyo's activities. It is through this language of cooperation that Simonyo is finally caught.

Gumbi and Maphumulo in *Mubi Umakhelwane* and *Amaqili* use the language of civil obedience to highlight law abiding and subordination differently thus highlighting areas of difference in a unique way. Gumbi in *Mubi Umakhelwane* uses a language of accountability to highlight that law

abiding is instill with force while Maphumulo in *Amaqili* uses a language of cooperation to highlight a voluntary exercise that is done to assist the police.

5.5.8 Theme 8: Criminality

Method of agreement

Mhlanga, in *Ubhuku Lwamanqe* (2014)*,* uses a dialogue of deceit and a language of morality to introduce his characters as they depict life of dishonesty and immorality within the space of moral preservation and love. Maphumulo, in *Amaqili* (2005), uses a language of justice and a dialogue of law enforcement to introduce his characters who by virtue of their engagements are at extreme environments as some are law enforcers while others are law breakers.

Ubhuku Lwamanqe (2014) is marked by crime and love for money. Mhlanga uses a dialogue of disloyal to introduces Nkululeko as a manipulative crook that forces the weak and spineless Phindisiwe to be his accomplice in robbing the bank in which Phindisiwe is employed. Phindisiwe's character is characterised by her past dramatic life of infidelity which allows a space of compliance to Nkululeko's threats as she fears for the exposure of her secrets to her husband, Thamsanqa, if she doesn't cooperate. Mhlanga uses a reflecting dialogue to reveal Nkulleko's use of a blackmail to Phindisiwe since this is as a result of her dark past, she shared with Nkululeko when they were lovers. Mhlanga further uses a dialogue of association to reveal how Sarah is affected by Phindisiwe's association with Nkululeko who gets tainted in the bank robbery as she keeps bank keys. Nkululeko and his gang arrives at Sarah's place with Phindisiwe at gunpoint. They also force her at gunpoint to give them bank keys. Now, because they have keys to the bank's safe the take all the money that they see and run leaving Phindisiwe inside the bank. She too, takes some for herself. Mhlanga uses a heartless language with a dialogue of immorality to highlight how Nkululeko and his gang mercilessly and insensible played Phindisiwe for their own interest who after being caught by the police and charged by the court, has her life destroyed.

Mhlanga uses a dramatic dialogue to reveal Phindisiwe as a weak and easily manipulated character when she is cornered kill her husband, Thamsanqa. The pressure from Nkululeko to repay him his ransom as well as the need to make her secrets go away prompts the motive to kill her husband. Mhlanga uses a dramatic dialogue of using characters to reveal each other to highlight how

155

shocked Phindisiwe was when she learnt from a deposit slip that her husband had mistakenly forgotten, that she was married to a rich man who was banking in a number of banking institutions.

Maphumulo, in *Amaqili* (2005), uses a language of law enforcement to exposes criminality through stealing and highjacking of cars as organised by Simonyo. He reveals Simonyo as a cunning and notorious car thief that initially steals cars for fun but later on turns to stealing and high-jacking combis with an aim of getting into the taxi industry. Maphumulo uses a descriptive dialogue to dramatise an encounter between Simonyo and Njivana who has just been released from prison, marks the beginning of and end of Simonyo's thieving life. Having stolen a car from one of Durban's garages, Simonyo gives Njivana a lift who is so anxious to reach home after his release from prison. Maphumulo uses talk-exchanges of old schoolmates to highlight that the two know each other way back from school but further uses a dramatic language of hiding an information when he hides information about Simonyo so that Njivana is kept in the dark that he is in a stolen car until he learns from the police that the car he is in was stolen and was wanted by the police. Maphumulo uses a language of misfortune and hopelessness to reveal the state Njivana finds himself in after learning that moment Simonyo whom he had trusted that he was going to take him home, disappears and he has to takes the blame and be sent back to prison. This leaves Njivana a devastated man.

Maphumulo uses a talk-exchange of repentance when he reveals Njivana's agenda on his second release. Njivana is revealed as a person who is prepared to correct all the wrongdoings that is done by Simonyo by cleaning his name and work with the police to find Simonyo. Maphumulo uses a language of cooperation and collaboration to highlight Njivana's commitment to bring Simonyo to justice which led to the delight of Njivana and detective Cele that they finally cornered Simonyo in Northern Zululand, eJozini. Maphumulo uses a dramatic language to describe how Simonyo is injured after being bitten by police dogs when he tries to escape. Maphumulo uses a talk-exchange of apologies to reveal the brighter side of Simonyo when he requests for Njivana's visit while he is in hospital. Such visit Maphumulo uses it to authenticate that human beings have both dark and bright sides in their lives. The language that prevailed during talk exchanges between the characters in the hospital was Simonyo's request for forgiveness from Njivana and they finally made peace,

Mhlanga and Maphumulo in their drama books, *Ubhuku Lwamanqe* and *Amaqili*, repectively, use

156

dialogue of law and order to highlight the role of law enforcement in dealing with scourge of crime that plagues the country. In both drama books, Mhlanga and Maphumulo use talk-exchanges of dominance to reveal how criminal activities in their books disturbed the status quo as criminals dominate the scenes with their mastery in their criminal activities. In the end, Mhlanga and Maphumulo use talk-exchanges that depict the length of the hands of justice when they demonstrate how Nkululeko and Simonyo, respectively, are caught and sent to jail. Both writers reveal what was once troublemakers in their books now repenting and begging for forgiveness.

Method of difference

The noticeable difference between *Ubhuku Lwamanqe* and *Amaqili* is the nature of crime that is committed in these two drama books. Mhlanga, in *Ubhuku Lwamanqe* uses a dialogue of law and order to reveal the fight the police in combating organised crime on the love for money. Mhlanga uses a dramatic language to reveal Nkululeko as a mastermind and shrewd thug who together with his notorious gang set out traps for the people that they want to rob and blackmail. Their activities starts with Phindisiwe whom Mhlanga describes as the vulnerable one since she has been involved in secret love affair with Nkululeko before. When Phindisiwe's car knocked down a child to death, Nkululeko had appeared to be a helping hand. He had taken a rap for Phindisiwe and was jailed for three years. Mhlanga uses a language of blackmail to reveal that once criminals have been paid their ransom they do not stop as is evident in Phindisiwe who had paid for Nkululeko's silence but is coming back for more. On his return from jail he goes to Phindisiwe for financial support and when Phindisiwe refuses he threatens to reveal all the secrets they have shared previously to her husband. Mhlanga uses talk exchanges of threats to reveal fear and intimidations used by Nkululeko to coerce Phindisiwe to pay Nkululeko's silence once again. Mhlanga further uses a language of hidden information to highlight that Phindisiwe does not want the past to haunt her as well as that Thamsanqa (Phindisiwe's husband) does not know about her relationship with Nkululeko and also that this relationship had resulted into the birth of a boy, Ziphozonke, whom he (Thamsanqa) knows as his son.

Mhlanga uses a talk-exchange of fear and cooperation to reveal Phindisiwe's submission to Nkululeko with a hope of saving her marriage by agreeing to help Nkululeko who has a long term plan for himself. Mhlanga uses talk exchanges to demonstrate Nkululeko as a shrewd and cunning

character who only thinks for himself Nkululeko who together with his gang have no place for Phindisiwe in their plans but to kill her once they are done with her and her husband's money. Mhlanga further uses talk-exchanges of threats as Nkululeko forces Phindisiwe at gunpoint to take bank keys from Sarah to indicate to both Phindisiwe and Sarah the seriousness of the matter. After they have taken the money from the safe, there is a dialogue of fear and mistrust amongst Phindisiwe and Nkululeko which revealed an 'on your own' language, which indicates a faded love. Maphmulo's use of the length of the arms of justice language simplifies the end of both Phindisiwe's and Nkululeko's journey as they are all caught by the police, charged and sentenced.

Maphumulo, in *Amaqili*, uses talk-exchanges of law and order to demonstrate the work of law enforcement agencies in dealing with crime as it was carried by a notorious car thief Simonyo. Simonyo is introduce as a very smooth talker who speaks boldly with a trustworthy attitude. His stealing episode is noticed when he gives a lift to Njivana who has just been released from prison. Simonyo sends him back to jail when he ditches him with a stolen car. On knowing that he is driving a stolen car, when he hears the police siren, he pretends a running stomach and goes to the bushes where he waits for the police to arrest Njivana and the stolen car. Maphumulo uses talk exchanges of bitterness and deception to highlight the feeling that Njivana after Simonyo's betrayal which leads to his arrest and sent back to jail on the very same day of his release. He further uses a language of envy to reveal that Simonyo's lust for stealing cars takes him back to eSiphingo where he executes another plan of stealing another car. He manages to steal a car but is caught after a police chase. He is sent to the prison where Njivana is. He manages to escape from prison and goes to hiding in Johannesburg. Maphumulo uses a language of self-praise as Simonyo sees himself as a 'clever jackal' and continues with his stealing spree until he comes back to KZN to start a transport business with stolen vehicles. He further uses a language of an unbeatable jackal to highlight that Simonyo has becomes a nuisance to the police who appears to be failing to cope with Simonyo's stealing skills. Maphumulo uses talk exchanges of redemption to highlight Njivana's voluntary offer to assist detectives Dlomo and Cele in their search for Simonyo as well as to clear his name. The language, to send a thief to catch a thief, is used to reveal how quick it was for Njivana to find Simonyo's trail in the forest of Mandlalathi where he was hiding. He is arrested but is badly bitten by police dogs and is sent to the hospital.

Mhlanga, in *Ubhuku Lwamanqe*, uses a crime does not pay language to highlight how Phindisiwe

and Nkululeko are caught by the police and severely charged by the court immediately after the robbery while Maphumulo, in *Amaqili*, uses a talk-exchange of the length of the arms of the law to reveal that despite Simonyo's skills of beating the police in his crime game, he is finally caught by the police through Njivana's assistance, after series of car theft and police murder. This therefore marks areas of difference in these two drama books.

5.5.9 Theme 9: Dishonesty

Method of agreement

Ngwane, in *Ngicela Uxolo*, uses a dialogue of disloyal to introduces MaBele who leaves her husband, Mkhwanazi, with a newborn baby with a hope of finding a job in Durban after her husband has lost his job because of his mental status. The writer then uses talk-exchanges of infidelity to highlight how MaBele's adulterous life in the city changes her life when she falls in love with her co-worker, Clerment, whom she doesn't know his background. Ngwane uses a dialogue of immature and irrational to reveal MaBele's behaviour in the city when she co-habit in her house with Clerment, whom she hardly knows his background, and falls pregnant – this is the worst betrayal of her marriage.

Ngwane uses a dramatic language of hidden information about the character when he reveals a darker side of MaBele that her love for fancy life and money could turn her character into careless woman who could easily ruin her and her marriage. He further uses a loose and a distant communication mode to reveal MaBele as a mother who easily neglects her responsibilities when she writes a letter to her husband informing him about her move of buying a house at Umlazi and that she was going to reduce the support fee that she normally sends home. This action indicates a sign of dishonesty to her family since such issues are not discussed through other modes of communication but face to face where informed decisions are then taken.

Mhlanga, in *Ubhuku Lwamanqe*, uses a language of disloyal to demonstrates dishonesty from three different characters. He uses a language of disloyal to highlight Nkululeko's insincerity and shrewdness to Phindisiwe who despite being married to Thamsanqa she cheated with him, but she is still betrayed by him. In the midst of this relationship, Phindisiwe knocks down a child who eventually dies. Nkululeko takes a fall for Phindisiwe and is jailed for three years. Despite having

paid a huge amount for his jail term as agreed, on his return, Nkululeko demands for his maintenance blackmail. He threatens Phindisiwe by going to the police. He does his threats despite Phindisiwe's plea for support on any project that Nkululeko may come up with in order to start his income base structure.

Mhlanga, further uses a language of disloyal to display Nkululeko's character as a dishonest person when he starts demanding his child from Phindisiwe. Phindisiwe is introduced as having a pleading dialogue to demonstrate to Nkululeko that their differences and his love for money, he must not destroy Ziphozonke's future. Mhlanga further uses a dialogue of cheaters to reveal Nkululeko's blackmail terms which also include the demand for the return of Ziphozonke to Nkululeko as a biological father or the secret is revealed to Thamsanqa. Mhlanga further uses a dialogue of cheaters to highlight that agreements between dishonest people are easily broken and become more vulnerable where there is money. Mhlanga uses a dramatic dialogue to highlight the agreement between Phindisiwe and Nkululeko that since Phindisiwe was married to Thamsanqa, the child to be his and both agreed to keep this as their secret as they have done with the accident case. On his return from jail, Nkululeko changes the tune and the deal falls away. Nkululeko demands his child back and report this matter to Thamsanqa's parent under the pretext that they were married before Thamsanqa got married to Phindisiwe. This is dishonesty.

Mhlanga further uses a dialogue of disloyal when he cites the second incident of dishonesty which reveals Phindisiwe's disloyalty to her marriage vows by cheating with Nkululeko for money. Furthermore, she becomes dishonest to her husband when she breaks a family agreement of confiding any information to one another, when she starts keeping her secrets to herself. Mhlanga uses a dialogue of liars to demonstrate how lies and deceit are surpassed by the truth which always prevail in its own term as the truth about Ziphozonke is mistakenly revealed over the wrong cellphone conversation between Phindisiwe and MaMhlongo – Thamsanqa's mother – a conversation that was intended for Nkululeko.

Furthermore, Mhlanga uses dialogue of disloyal on the last incident to demonstrate dishonesty as it is practiced by MaKhangela (Phindisiwe's mother) who fails to uphold her motherly stance as observed in an African setting. Mhlanga uses a dialogue of liars to reveal MaKhangela's weakness as an African mother to prepare her daughter for marriage because when Phindisiwe returns home after a misunderstanding with her husband – Thamsanqa - over the annoying calls, MaKhangela

should have taken her daughter back to her house and calls the in-laws (abalingani- the Mathonsi family) and the family negotiator (*umkhongi*) to discuss the cause of misunderstanding but she chooses her daughter's side. Further, MaKhangela is the one who gave Phindisiwe the ransom to pay Nkululeko for lying to the prosecution team that it was him who knocked down and killed a child. Mhlanga uses a dialogue of misleading to reveal how Nkululeko and Phindisiwe misled the hands of justice by lying that it was Nkululeko who had killed a child hence his three years jail term. Mhlanga uses a dialogue of disloyalty to reveal the unfairness MaKhangela has in raising and meddling with Phindisiwe's affairs which backfires later as her dishonesty destroys her loyalty to their in-laws as well as her daughter's future.

Madondo in *Kuyoqhuma Nhlavana ... ezinye ziyofekela* uses a blasphemous dialogue to reveal parent's betrayal on their children for their personal gains. The characters of both Mabaso and Jele portray shrewd and disloyal parenting. He uses a Biblical dialogue to introduce Mabaso and Jele as crooks who run the church as their empire where only their "spiritual ideology" matters. Madondo uses a language of fake to reveal how Mabaso and Jele cunningly organize pre-arranged marriages in the church under the pretext of "godly anointed" marriages. Mabaso and Jele are fake church leaders who use *muti* from their witchdoctor, Mzambikhi, to gain power and control over the entire church congregation and the community since they are business people as well. Madondo uses a horrifying dialogue to reveal how Mabaso and Jele maintain their power by entering into bloodline covenant, where at a certain period, a family blood is shared as a sacrifice to their evil goddess, Mzambikhi.

Madondo uses a dialogue of secrecy to reveal the bloodline covenant requires that Mabaso's and Jele's children should marry and the offspring be sacrificed to Mzambikhi as a bloodline token. Furthermore, Madondo uses a dialogue of vulnerability to highlight Mabaso's and Jele's disloyalty to their childen as Sthe (Mabaso's daughter) and Thulani (Jele's son) are forced to believe that this marriage is real. The unfortunate part is that Sthe does not love Thulani and this is what causes a nightmare to Mabaso and Jele.

These drama books prove their cases of similarity through dishonesty of main characters in the books respectively. Ngwane, Mhlanga and Madondo in their drama books, *Ngicela Uxolo, Ubhuku Lwamanqe* (2014) and *Kuyoqhuma Nhlavana ... ezinye ziyofekela* (2005) respectively have used talk-exchanges of disloyalty to display how dishonesty can destroy the good in one's heart while

161

further damaging the trust and love of those he/she loves.

Method of difference

Ngwane and Mhlanga use a dialogue of locations and characterization to reveal the difference between the two dramas as *Ngicela Uxolo* happens in semi-rural area of KwaZulu-Natal while *Ubhuku Lwamanqe* (2014) is located in the townships of Johannesburg, that is, the city. They use the dialogue of location to introduce character behaviour and actions based on the environment and lifestyle as it is expected in the cities to see people like Nkululeko who prey on his victims through blackmail and robbery while in *Ngicela Uxolo*, MaBele is introduced as a character who moves to the city to look for a job where she is infected and corrupted by the city life. Ngwane uses a dialogue of selfish and dishonesty to introduce MaBele who turned her into a disloyal and irresponsible woman who once in the city disowns her family and falls in love with Clement. Ngwane further uses talk-exchanges of infidelity and disloyal when MaBele falls pregnant by Clement who dumped and left her alone to fend for herself. Using a talk-exchange of asking for forgiveness, Ngwane reveals that MaBele loses everything as she is divorced by her husband and also loses her maternity income.

In his turn taking, Mhlanga, in *Ubhuku Lwamanqe* uses a description dramatic dialogue to highlights a city life drama story where Nkululeko and his gang rule. Nkululeko's dishonesty is a well-planned phenomenon which attracts and is attracted by other money mongers like Phindisiwe. Mhlanga uses a dialogue of disloyal to highlight that both Nkululeko and Phindisiwe are dishonest to people who are close to them. Mhlanga further uses a dramatic dialogue and a language of betrayal to reveal that Nkululeko, is a thug that easily betrays Phindisiwe despite the fact that they had promised each other to bury their secrets that they were once lovers and amid that relationship, a child, who Thamsanqa (Phindisiwe's husband) thought was his, was born. Further, during that period, a murder took place, where Phindisiwe knocked down and killed a child with a car. Mhlanga uses talk exchanges of liars to demonstrate that Nkululeko took a rap for Phindisiwe and went to jail for three years and it is this incident that sparks the blackmail. Mhlanga and Ngwane have used a dialogue of locations and dishonesty to their drama books to reveal personalities of their characters but the difference lies to the language of experience which more to Nkululeko in *Ubhuku Lwamanqe* as he is an experienced city thug who knows how to manipulate people, as he

does with Phindisiwe. Language of experience attributes less to Mabele in *Ngicela Uxolo*, as she is an inexperienced newcomer in the city who is tricked and overwhelmed by city life as she learns it the hard way.

In these two drama books, areas of difference is the nature of characters and the location of the story. *Ubhuku Lwamanqe* is a city life story while *Ngicela Uxolo* is a tale of two locations, that is, urban and semi-rural. Mhlanga and Ngwane in their drama books use dramatic language that depicts dishonesty as it happens to characters who are coming from different background.

5.5.10 Theme 10: Love

Method of agreement

In *Uqomisa Mina Nje Uqomisa Iliba* Blose uses dialogue of commitment that demonstrates how Nontombi secretly declares her love to Maqanda despite King Cetshwayo's orders that *Izintombi zeNgcugce* should marry uDlokwe and Ndlondlo. The language of commitment that prevails between Nontombi and Maqanda is enough just to keep their love intact, and risk their lives during these hard times while the King and the whole Zulu nation feel that their sovereignty is being threatened and undermined by the British. Blose uses a dialogue of vows to highlight the extent of commitment to love which entails deeper feeling of dying if it means dying for the love. Nontombi knows that her father, Ngqengelele, disapproves her action of falling in love with any man other than Mfelandawonye, the great warrior of the retiring Dlokwe regiment. Blose does reveal that there is a fundamental disagreement at home over the relationship that Nontombi might have with Maqanda while Ngqengelele has wants King Cetshwayo's orders to be respected. Blose also uses a dialogue of fear and determination to reveal Maqanda, who is a fearless young warrior almost the same age to Nontombi and is so determined to die for her. Using a dialogue of determination, Blose further highlight that they both take the risk of escaping from the area and seek refuge in Natal, a White man's territory under the British rule. Blose also uses talk-exchanges of harshness to reveal the unfortunate that happened to both Maqanda and Nontombi who could not reach their destination of happiness as they are ambushed by Ngqengelele's patrol team and killed them. Blose further uses a dialogue of love to indicate the power of love and also to reveal how committed Nontombi and Maqanda were to each other.

163

In *Ngiwafunge AmaBomvu,* Molefe uses a dialogue of love to highlight how love dictates the heart and mind of Thulisile to the extent that her behavior escalates to semi-lunacy. Molefe also uses talk exchange of commitment to the cause to reveal that even though Thulisile is in the royal house where she is about to become the queen but her love for Zaba makes it hard for everyone who tries to calm her down. Molefe uses talk-exchanges of resistance to reveal how her resistance and fight triumphs over the love potion of Mzwezwe, the great witchdoctor of Chief Mgidi and the whole amaBomvu clan. Things get worse when Thulisile becomes pregnant with Zaba's child. Molefe uses talk-exchanges of fear to reveal Thulisile's defiance happens right under the watch of her little bridesmaid (*impelesi*) and Mzwezwe who may be punished together with Thulisile if the Chief discovers that they are failing to do their duties. Their efforts to re-channel Thulisile's mind into loving Chief Mgidi prove to be a failure despite numerous attempts to bewitch her and her room (*ilawu*). Molefe uses a dialogue of planning to highlight that on realizing that Thulisile is pregnant they too like Nontombi and Maqanda in *Uqomisa Mina Nje Uqomisa Iliba,* try to escape from amaBomvu village to seek refuge elsewhere to a distant neighborhood. Unfortunately, their plan gets revealed before they escape and they are brought before the Chief and the congregation of amaBomvu for trial. Luckily for them, Chief Mgidi comes up with an expected verdict. Molefe uses a language of nurturing and parenting to highlight how Thulisile and Zaba are treated as they are given a fair trial which eventually rewards them for being truthful to their hearts. Using a language of nurturing to demonstrate the nature of the case Chief Mgidi is also revealed as character who always promotes truth and fair judgment to his people. Molefe uses a dialogue of commitment to something as powerful force that highlights that love prevails above power, witchcraft and fear.

Areas of agreement are fostered by love on both books. Blose and Molefe in their drama books, *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu* use talk-exchanges of committed to the cause to depict that love prevails against all odds.

Method of difference

In *Uqomisa Mina Nje Uqomisa Iliba,* Blose uses a talk-exchanges of vows to reveal Nontombi's and Maqanda's resistant to death threats that were aiming at ending their love hence such fight for love is equated to death. It really happened that both Nontombi and Maqanda died in the hands of

Ngqengelele. Blose further uses talk-exchanges of death to highlight the incident of killing Maqanda by Ngqengelele and his men and the drowning of Nontombi as a just cause.

In *Ngiwafunge AmaBomvu*, Molefe uses talk-exchanges of victory to equate fight for love with rewards. Instead of being killed by Chief Mgidi, Zaba is made one of the greatest servants of the chief. Molefe further uses an appraisal dialogue to highlight Mdigi's praise for Zaba together with his wife Thulisile for their bravery in exposing their discontent about the way in which the chief was dealing with Thulisile's relationship and further promised to build them a beautiful house inside the royal kraal.

Blose, in *Uqomisa Mina Nje Uqomisa Iliba*, further uses a dramatic dialogue to highlight that the death of Nontombi and Maqanda is not in King's hands (King Cetshwayo) but is carried by his army loyalists under the stewardship of Ngqengelele who happens to be Nontombi's father. Furthermore, he demonstrates through dialogue that those who are loyal to the King are not only loyal but are against White entrenchment in the affairs of the Zulu nation. There appears to be more dissenters who escape to Natal thus punishment had to be hard for all those who disobey the will of King Cetshwayo, hence Nontombi and Maqanda. In *Ngiwafunge AmaBomvu*, Blose uses a talk-exchange of self-consciousness to reveal that the chief himself who gives out the judgment and the verdict of Thulisile and Zaba's case. Unlike Maqanda and Nontombi in *Uqomisa Mina Nje Uqomisa Iliba*, Thulisile and Zaba are rewarded for their bravery, subsequently, all those who are close to them also receive gratitude from Chief Mgidi. Molefe uses an apologetic talk-exchanges to reveal how regretful he was for the maltreatment against Thulisile and Zaba to the extent he makes Zaba his most senior right-hand man with a most beautiful house that was to be built for him and his wife Thulisile inside the royal kraal. Khonzeni becomes the First Lady and Thulile (Thulisile twin sister) becomes the second wife. Msanka (Zaba's father) becomes the first serviceman (*insila yenkosi*) of Chief Mgidi.

Molefe and Blose use a talk-exchange of resistance to highlight differences on the outcome of their resistance as experienced by their characters in their drama books. Molefe in *Ngiwafunge AmaBomvu* uses a talk-exchange of reward to reveal how Thulisile and Zaba were victorious in their struggle. Blose in *Uqomisa Mina Nje Uqomisa Iliba,* uses a talk-exchange of death to reveal that Nontombi and Maqanda were murdered to silence their struggle. Thus, Molefe and Blose use talk exchanges of joy and pain to highlight differences in their drama books.

165

5.5.11 Theme 11: Servitude

Method of agreement

In *Insumansumane*, Zondi uses a dramatic talk-exchanges to profile Magwababa as the worst enemy of his clan tribe, the Zondi clan. Magwababa is Bhambatha's uncle (*ubab' omncane*). He is supposed to be supporting Bhambatha to rebuild and re-unite the Zondis at a very difficult times of land grabbing and forcibly taxation of huts and heads placed upon Bhambatha to monitor. Zondi further uses a language of subordination to reveal Magwababa as a traitor who always serves the colonial government and is always in support of the Mshwathi magistrate who is harassing and unseating Bhambatha in every action he takes. Instead of calling Bhambatha as his chief, Magwababa prefers to call the Ndabazabantu (magistrate) his 'king.' Blose also uses a talk-exchange of servitude to reveal how Magwababa sided with instead of supporting his nephew, Bhambatha, when Ndabazabantu was complaining to Bhambatha about the two people who had ambushed them on their way to see Bhambatha, it is Magwababa who is furious and wants those people to be caught and punished while Bhambatha just laughs at them and calls Ndabazabantu and his guards cowards. Zondi uses an apologetic talk-exchange to highlight Magwababa's apology to Ndabazabantu about this incident. Further, Zondi uses a dialogue of unequal power relations to portray Magwababa as a traitor whose bondage to the White colonial masters deserves punishment from Chief Bhambatha.

Servitude to White colonial government is what characterises Magwababa. Zondi uses a dialogue of servitude and bondage to the white colonial government to reveal number of instances where Magwababa disagrees about the behaviour of Chief Bhambatha towards Whites. In one of Ndabazabantu's normal visit to Bhambatha, Ndabazabantu tells Bhambatha that the government proposes some changes that will better the lives of the Zulu nation, Magwababa promises to support the government. Bhambatha questions his uncle about the support he promises Ndabazabantu having not heard the kind of changes that would be brought by the government. After Ndabazabantu's departure, Magwababa warns Bhambatha not to insult and scold the government. This is demonstrated by talk-exchanges between Magwababa and Bhambatha to show resistance to white colonialism. In another incident Magwababa is having a conversation

166

with Nhlonhlo where he complains about the way in which Nhlonhlo calls Ndabazabantu. During their conversation Nhlonhlo calls Ndabazabantu as '*mlungwana*'- (a derogatory expression) a diminutive for *umlungu* (White man). Magwababa warns Nhlonhlo that he need not emulate Bhambatha's behavior of insolence to government officials and insists that such behavior is needless to people of such status. Zondi uses a dialogue of derogatory expression to demonstrate that resistance and total disregard to white colonial government was not only done by Chief Bhambatha but the whole Zondi people.

Zondi uses a dialogue of greed to highlight how Magwababa's servitude to Ndabazabantu and Somtseu pays him well. He further uses a dialogue of divide and rule to reveal Ndabazabantu's cunning skill of dividing people and destroying unity to cause animosity between Bhambatha and Magwababa, who on failing to submit his men to Ndabazabantu at Mshwathi to pay head tax, is deposed and replaced by Magwababa as the chief.

In *Awuwelwa UMngeni*, Gcumisa uses dramatic languages to introduce Ngoza and Mphiliphili as the main supporters of the taking over of the land at uMngeni ridge by Whites. At one stage when arguments about the boundaries that White farmers and Zithulele get hotter Ngoza is called to testify. He betrays Chief Salimani and tells lies which are in favour of Whites and Zithulele. Gcumisa uses a dialogue of dissidence to highlight how Ngoza and Mphiliphili who have been Salimani's spy are bought by Zithulele and White farmers to become their inside and trusted men within the ranks of Salimani's chieftaincy.

At some point in the drama book, Gcumisa reveals that Chief Salimani had knowledge about Mphiliphili's servitude and duplicity. He uses a dialogue of concern to reveal Salimani's concern as he informs his brothers that he had recently caught Mphiliphili and Ngoza at the Bantu Affairs office having a secret discussion with Zithulele and Somtseu. In that dialogue, in front of his brothers, Salimani forces Mphiliphili to divulge the content of that meeting. Mphiliphili tells Chief Salimani that they were asking for the safety of Somteu if he comes to eTsheni (Chief Salimani's home). He further informs Salimani that Mgqabula, Zithulele and Somtseu are also begging for his support in their fight for Salimani's land. Furthermore, he also reveals that before that Ngoza had given him five pounds as Christmas gift from Somtseu even though Christmas had long gone. He further mentions that he had also been bribed with twenty pounds by Mgqabula for doing the same act, which he failed to refuse since he was starving. Before the meeting at Mgungundlovu

(Pietermaritzburg), Mgqabula had given him (Mphiliphili) a calf which he claimed he was just loaning him for milk. Gcumisa uses a talk-exchange of servitude to demonstrate how White colonialists abused their financial power into forced black labour to strengthen the language of divide and rule that eventually led to the destruction of unity and empowerment of Black people.

Insumansumane and *Awuwelwa UMngeni* display a masterpiece of servitude hence they share similar condition. Talk-exchanges in these books highlight issues of power relations where those who have manipulate the condition to serve their interest thus making those less fortunate their subjects.

Method of difference

The act of servitude in these dramas highlights different endings. *Insumansumane* Zondi uses a dialogue of dissent to show that Bhambatha's disregard of Ndabazabantu's decision of giving chieftaincy to Magwababa by kidnapping Magwababa. Zondi again abuses a talk exchanges of dominance to reveal that Ndabazabantu undermines Bhambatha and also to causes animosity between Bhambatha and Magwababa. Zondi further uses a talk-exchange of cheating and lying to reveal the character of Magwababa when he accepts the throne knowing very well that this was going to upset Bhambatha. Zondi uses a language of rage and retaliation to reveal Bhambatha's response to Ndabazabantu's contempt who then orders his men to kidnap Magwababa and take him to a cave while commanding his army to be ready for war.

In *Awuwelwa UMngeni*, Gcumisa uses a dialogue of reprimand to refer to Mphiliphili's punishment by Chief Salimani of paying three oxen for his deed as punitive measures that are imposed against anti-patriots and traitors. Further, he is prevented from collaborating himself with any white people who want Salimani's land. Gcumisa uses a tactic talk-exchanges to reveal steps that Salimani takes after the meeting in preparation for the high court. He wins the case and the land remains under his jurisdiction. Mphiliphili who is Mgqabula's, Zithulele's and Somtseu's accomplice in telling lies about the shifting of uMngeni bounderies as well as the false attack of Mgqabula's people, becomes hyphenated and stuttering. Gcumisa uses a dialogue of embarrassment to highlight how Ngoza, Mphiliphili and Mgqabula together with Zithulele and Somsteu felt when they lose the case.

The outcome of servitude yields different result thus indicating an area of dissimilar. The fact that *Insumansumane* ends in a kidnap of Magwababa while *Awuwelwa UMngeni* ends with a charge of three oxen imposed upon Mphiliphili, is an indication of areas of difference. If Zondi in *Insumansumane* uses a dialogue of retaliation to highlight his fury over what Ndabazabantu has done and Gcumisa, *Awuwelwa UMngeni* uses a dialogue of reprimand to highlight a punishment imposed upon Mphiliphili for deceiving, such outcome is an indication of dissimilarity as prescribed by the method of difference in Analytical Comparison.

5.5.12 Theme 12: Greed

Method of agreement

Mhlanga in *Ubhuku Lwamanqe* uses talk exchanges to highlight the plight of greed through the activities of Nkululeko. Mhlanga uses a dialogue of disloyalty to reveal Nkululeko's love for money which makes him fail to protect the agreement that he made with Phindisiwe. When Phindisiwe mistakenly hits to death a child with her car, Nkululeko (who is her secret lover at this time since she is married to Thamsanqa) offers to help her by taking a blame for her. Mhlanga uses dialogue of liars to show Nkululeko's shrewdness when he lies to the police thus taking the responsibility of killing a child. It looks like Nkululeko knew what he was doing. After his three years' sentence, he goes back to Phindisiwe to demand for another compensation when Phindisiwe had already paid him for his jail term. Instead of giving him money, Phindisiwe advises Nkululeko to come up with a project so that she assists him with the funding. Nkululeko is not interested. He then blackmails her by pointing out that he will expose her dark secrets to her husband. Mhlanga again uses a dialogue of infidelity to reveal that Nkululeko and Phindisiwe had a child in their relationship and both agreed to keep it as their secret for Thamsanqa, as a husband, to raise a child as his. Mhlanga uses a language of deceit to reveal how Nkululeko uses their child to blackmail Phindisiwe by threatening to tell Thamsanqa that Ziphozonke – Pindisiwe's son, is not his son but his (Nkululeko). Mhlanga uses talk-exchanges of secrets to reveal that Nkululeko is an unreliable character who cannot keep promises as he reveals some of the behind the scene agreements he had made with Phindisiwe.

Mhlanga uses a dialogue of betrayal and a language of accomplice to highlight how Nkululeko

169

manipulates Phindisiwe's position by demanding her to pay him his ransom and forcing her to assist them in robbing the bank – the bank in which Phindisiwe works. The plan forces Phindiswe to involve Sarah – who keeps the bank keys – to be part of the hold-up at gunpoint by Nkululeko and his gang. They take the money, unfortunately they are caught and are arrested before they escape with cash. Mhlanga further uses a dialogue of disloyalty to reveal how Phindisiwe becomes Nkululeko's accomplice as she fails to report the matter instantly as they leave her inside the bank and keep herself out of trouble, but she greedily takes herself some money that she had left aside for reloading into the ATM machines. Mhlanga uses talk-exchanges of accomplice to demonstrate that Phindisiwe is also caught and charged.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, Madondo uses dishonesty to reveal how Mabaso and Jele are driven by greed for power. They control the church (Mabaso is a President while Jele is an Evangelist - *uMvangeli*) and the whole of Manguzi through their riches. Ironically, all the riches that they have, they have acquired it through witchcraft. The greed for money thus power has prompted them to join in hands with the evil forces of darkness. Madondo further illustrates through a dialogue of false evangelism how Mabaso and Jele enters into a selfish deal with Mzambikhi that made them rich wicked people. According to the Mzambikhi's deal Mabaso and Jele have to honour Mzambikhi by through a blood sacrifice from members of their families. Further, Madondo uses a dialogue of evil men to reveal covenant that was agreed by Mabaso and Jele together with Mzambikhi to sacrifice with their offspring (grandchild) should their children get married hence the forced marriage between Sthe (Mabaso's daughter) and Thulani (Jele's son). They are rich and powerful. Madondo uses a talk-exchanges of dominance to highlight the control that Mabaso and Jele have over the church therefore to keep them afloat they have to honour Mzambikhi's covenant.

Gumbi in *KwaBulawayo* uses a dramatic dialogue to highlight greed for power. He uses a dialogue of restlessness to reveal Mkabayi's fear of losing control over the Zulu Kingdom after Shaka's ascendency to the Zulu throne makes her weak and lonely. She has felt so left out and weak in the decision making of the Zulu monarch, even during the reign of her brother Senzangakhona. Gumbi further uses a dialogue of accomplice to introduce Dingane, Mhlangana and Mbopha and as collaborators to Mkabayi's plan to kill Shaka and to whom she made false promises as compensation. She knows that out of greed for control and power over the Zulu monarchy, Shaka's

brothers will support her proposal. She manipulates her position as a 'father of the nation,' as she is called and cunningly influences the perception of Dingane, Mhlangana and Mbopha that they have against Shaka. Gumbi uses a dialogue of betrayal to reveal Mbopha who is the most respected and trusted man and a senior guard in Shaka's reign, and who easily executes his duties as laid down by Mkabayi and signals for the opportunity when no-one was around the King's kraal. It is the day when all Shaka's bodyguards and army had gone out for Shaka's territorial annexation and expansion campaign that the three get the chance to assassinate him. Gumbi uses a talk-exchanges of sadness to highlight a victory for Mkabayi and the beginning of purging as promised by Mkabayi of the brothers.

Ubhuku Lwamanqe, Kuyoqhuma Nhlamvana … ezinye ziyofekela and *KwaBulawayo* are the cases of similarity. In these books, dialogue of dishonesty has been used to highlight a high degree of greed as characters in each book display disloyalty and inhumane created out of greed.

Method of difference

The observable difference between the three drama books is the fact that in *Ubhuku Lwamanqe* the greed for money involves violent behaviour of gangsterism. Mhlanga uses a heartless talk-exchange to reveal that Nkululeko is shrewd and has no empathy towards Phindisiwe, MaKhangela and Ziphozonke. He uses them in order to get access to the money. Mhlanga uses a dialogue of compliance to reveal that Phindisiwe has kept her secret agreement with Nkululeko intact while her mother MaKhangela knows the whole story. Mhlanga further uses a dialogue of disloyalty to highlight that MaKhangela becomes Nkululeko's victim because she wanted to support her overindulged daughter, Phindisiwe. These three suffer as a result of greed for money despite Phindisiwe's request to Nkululeko for the submission of the project that will benefit him financially as well as her plea for the exclusion of Ziphozonke from the whole scene.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, Madondo uses a dialogue of dishonesty to highlights how greed for power and wealth which involve witchcraft and blood covenant turn people into callous monsters. He uses a dialogue of false evangelism to reveal how Mabaso and Jele enter into a shady covenant that would benefit only themselves by making their families sacrificial entities. He further uses a talk-exchanges of resistance to highlight that Sthe's (Mabaso's

daughter) disapproves the pre-arranged marriage to Thulani (Jele's son) by their parents, but they continue with their plans because they fear the outcome of their covenant to Mzambikhi if the plan fails. Madondo uses a dramatic dialogue to reveal Mzambikhi as a *muthi* service man who assist Mabaso and Jele to reach their destined dream of power and wealth through their covenant.

In *KwaBulawayo*, Gumbi uses a dialogue of dominance to reveal how the greed for power which involves manipulation of human resources also turn people into merciless killers and traitors. Gumbi uses a dialogue of position abuse to highlight that Mkabayi is selfish as an aunt to Dingane and Mhlangana and a princess to Mbopha that instead of nurturing them she uses her power bestowed to her by virtue of being Senzangakhona's (Shaka, Dingane and Mhlangana father) sister and an aunt to the reigning king, King Shaka to organise them into killers. Such an abuse of power by Mkabayi enables her to convince her nephews and Mbopha to kill Shaka. Gumbi uses a language of abuse to highlight that Mkabayi knows all her nephew's weaknesses and strength and therefore she knows when and how to use their weaknesses into her own advantage.

Madondo, Mhlanga and Gumbi in their drama books, *Kuyoqhuma Nhlamvana … ezinye ziyofekela, Ubhuku Lwamanqe* and *KwaBulawayo*, respectively, use talk-exchanges of dishonesty to demonstrate greed. Mhlanga, in *Ubhuku Lwamanqe*, uses dishonesty to highlight greed which yields to violent behaviour of gangsterism, Madondo, in *Kuyoqhuma Nhlamvana … ezinye ziyofekela* uses dishonesty to highlight the use of witchcraft and false evangelism to acquire wealth and Gumbi, in *KwaBulawayo*, uses dishonesty to reveal the abuse of power by those with authority.

5.5.13 Theme 13: Loyalty

Method of agreement

Blose, Molefe, Zondi, Gcumisa and Madondo have respectively used dialogue or talk-exchanges of preservation in their drama books to demonstrate a very distinctive way of loyalty in each book. Loyalty in *Insumansumane* and *Awuwelwa UMngeni* is observed in both Blacks and Whites where there is a great demand for association, cooperation and mutual benefit. In *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu* loyalty is displayed through love while in *Kuyoqhuma Nhlavana … ezinye ziyofekela* the dialogue or talk-exchanges has revealed that witchcraft provides shelter to those who are loyal to it thus making them strongly believe in its powers rather than their

natural talent.

Zondi uses a dramatic talk-exchanges to portray Chief Bhambatha as a loyal and patriotic leader who serves his people and King Dinuzulu. He further uses a dialogue of focus that reveals Chief Bhambatha as an arrogant young chief who dislikes superiority behaviour that white colonialists claim. He speaks his mind necessary to upset their thinking. In *Insumansumane* Zondi uses dialogue of commitment to reveal Bhambatha is loyal to both his clan, the Zondis, and this king, King Dinuzulu of Zulu nation of which the Zondis are part of. Zondi uses a dialogue of loyalty to highlight that Bhambatha is loyal to King Dinuzulu because whenever he engages with Ndabazabantu about his chieftaincy as the Zondi chief, he always reminds him that he is looking after the land of his ancestors and King Dinuzulu. This reference always annoys Ndabazabantu because he wants Bhambatha to recognize him (whites and the colonial government) as above the King. Zondi uses dialogue of honesty to depict Ndabazabantu as a very loyal character to the white farmers who are the subjects of white colonial government. He is working very hard to please their needs and undermines every resistance of the Black community around uMshwathi area. Zondi uses talk-exchanges of colluding to reveal people like Magwababa (Bhambatha's uncle/*ubab' omncane*) who undermines the rule of Chief Bhambatha in order to advance that of the British Government under the leadership of Somtseu. Bhambatha's loyalty to King Dinuzulu is clearly seen when he takes up arms in defiance to Ndabazabantu and his head tax system. Zondi further uses a dialogue of resistance to highlight Bhambatha's claims that he does not take orders from white colonial government but only to King Dinuzulu.

Gcumisa uses dialogue of admiration to reveal Chief Salimani as a humble and loyal leader to his people and King Dinuzulu. In *Awuwelwa UMngeni* Chief Salimani is faced with similar instance as that of Bhambatha. Gcumisa further uses a dramatic dialogue to depict him as calm and smart but shrewd negotiator. Chief Salimani constantly reminds Zithulele and Somtseu that as a subject of King Dinuzulu, he is his eyes and ears and that the land and the people he leads, he leads them on behalf of his ancestors and the king. His stance of loyalty to King Dinuzulu makes him clash on several occasions with Zithulele, Somtseu, Mgqabula and his closest relatives and friends, people like Ngoza and Mphiliphili over land around Vimbingwenya, uMngeni and Mkhabela. The fight for land and loyalty to his people and King Dinuzulu takes him to the High court where he wins the case to the dismay of Zithulele, Somtseu, Mgqabula, Ngoza and Mphiliphili who have

been protecting the British interest. These are loyal to British government and have been fighting for white expansion to the land that belongs to Chief Salimani.

Blose uses a dramatic dialogue or talk-exchanges to reveal Nontombi as a very stubborn young girl who sees love as an individual choice free from pre-arranged settings. In *Uqomisa Mina Nje Uqomisa Iliba* Blose sets Nontombi in very awkward challenge where has to balance her loyalty to the love she has for Maqanda and the orders of King Cetshwayo. She risks her life by ignoring her father's and King Cetshwayo's orders that *izintombi zeNgcugce* – Nontombi's regiment – should marry Dlokwe and Ndlondlo regiments. Blose uses dialogue of decree to reveal King's orders as painful and uncompromising to *izintombi zeNgcugce* in general and a sign of a fading future to Nontombi and Maqanda in particular. These orders are a threat to Nontombi since her father is very conservative and a supporter of traditional laws and the King. Blose uses a dialogue of defiance to reveal that Nontombi and Maqanda see escaping from the Kingdom of King Cetshawayo as freedom from the shackles of traditional thinking and hope for the new beginning across uThukela river, Natal Board (white settlement). He further uses a language of desire to indicate a longing heart that sees no barrier as Nontombi finally decides to run away from her family and her neighborhood with her lover Maqanda to start a new life. Unfortunately, they are caught before they cross the river and killed by Ngqengelele and his small army that is patrolling and searching the area for deserters. Blose uses both persuasive and resisting dialogue to reveal how Ngqengelele and his small patrolling army confronts Nontombi and Maqanda. He further uses a dialogue of persuasion to calm down Nontombi to rethink about her decision. Blose uses a dialogue of resistance after Nontombi has seen that the army had already killed Maqanda. The resistance leads to a suicide.

Molefe uses a dramatic dialogue to portray Thulisile as a stubborn young girl who, like Nontombi, believes that love is a personal choice which does not need any external interference. In *Ngiwafunge AmaBomvu*, Molefe further uses talk-exchanges of loyalty to love to highlight how Thulisile protects her love for Zaba despite being promised to become the queen for Chief Mgidi. Molefe further uses dialogue of resistance to demonstrate Thulisile's stance to Khonzeni (her little bridesmaid) and also to the chief himself that she does not love Chief Mgidi. She becomes pregnant by Zaba right inside Chief Mgidi's kraal. She even escapes love portion designed by Mzwezwe (chief Mgidi's witchdoctor) to bewitch her mind for Mgidi's love. Molefe uses a dialogue of

174

mistaken identity to highlight how Khonzeni is mistakenly caught up in the web of love portion which was meant for Thulisile and ultimately becoming Mgidi's wife and a Queen.

Madondo uses a dramatic dialogue to portray Mabaso and Jele as hard and heartless businessmen who use witchcraft to advance their businesses. In *Kuyoqhuma Nhlavana … ezinye ziyofekela* the Madondo uses talk-exchanges of conviction to demonstrate loyalty to the core of *muthi* witchcraft. Mabaso and Jele are successful business people who are also leaders at their church due to the respect they command in their families and in the community. Madondo uses a dialogue of darkness to demonstrate that nothing is known about their power's existence that they emanate from the covenant they have made with Mzambikhi. The loyalty they have to witchcraft make them to ignore even the relationship that they have with their children. Madondo further uses a dialogue of resistance to highlight Sthe's numerous attempts to denounce her father, Mabaso, falls on deaf ears. She invites her aunt, Funani, to explain to her father her position but fails. She escapes with her brother Nkosenhle to stay with Mduduzi – her lover – but is caught immediately by her father's bodyguards. Madondo uses a dialogue of evidence to demonstrate how Sthe revealed Thulani's HIV status (which was positive) which ultimately assisted her to stop her marrying Thulani. The writer uses the dialogue of commitment and trust to highlight Mabaso's and Jele's loyalty to witchcraft and Mzambikhi costs their lives because they could not live if their covenant with Mzambiki is not fulfilled.

Blose, Molefe and Madondo, in their drama books, *Uqomisa Mina Nje Uqomisa Iliba*, *Ngiwafunge AmaBomvu* and *Kuyoqhuma Nhlavana … ezinye ziyofekela* use dialogue of honesty to highlight and demonstrate loyalty as cases of similarity as characters in each book show their commitment to what they believe in. These books have shared and displayed talk-exchanges of honesty. Blose, in *Uqomisa Mina Nje Uqomisa Iliba* uses honesty to reveal vows and trust between Nontombi and Maqanda, Molefe in *Ngiwafunge AmaBomvu* uses a dialogue of honesty to reveal mutual dependence and respect between Chief Mgidi and both Thulisile and Zaba and Madondo, in *Kuyoqhuma Nhlavana … ezinye ziyofekela* uses a dialogue of honesty to reveal real love between Sthe and and submission to Mzambikhi by Mabaso and Jele.

175

Method of difference

In *Awuwelwa UMngeni*, Gcumisa uses dialogue or talk-exchanges to reveal Chief Salimani as too loyal to his people and King Dinuzulu. Having realized that white farmers under Mgqabula and the colonial government led by Zithulele are determined to take his land, Salimani takes the matter to the judges in High court in Pietermaritzburg. The writer uses dialogue to describe the situation of betrayal by his uncle Ngoza and his spy (*inhloli*) Mphiliphili who opted to support white colonialists. Gcumisa further uses talk-exchanges to indicate that it has been Salimani's stance that the land he is fighting for is not his but for his people, his ancestors and above all King Dinuzulu. Furthermore, the writer uses a dialogue of loyalty to highlight the pride of Zithulele and Somtseu who refuses to accept Salimani's assertion of loyalty to King Dinuzulu because they too are loyalists to the Queen and British Empire. The writer uses a dialogue of disillusioned to reveal cunning and petty attempts employed by Zithulele and Somtseu to dissuade the judgment through their witnesses (Mgqabula, Mphiliphili and Ngoza) but the outcome favours Salimani.

In *Insumansumane*, like Salimani, Zondi uses talk-exchanges to reveal Chief Bhambatha as too loyal to his people of the Zondi clan and the king, King Dinuzulu of the Zulu nation, as the Zondis are part of the Zulu Kingdom. The writer has used dialogue resistance that demonstrate his arrogance to show that he is not willing to bow down for white colonialists. He often informs Ndabazabantu about his loyalty to King Dinuzulu and his clan tribe. The writer uses the dialogue of uneasiness to demonstrate Ndabazabantu, as concerned character about Bhambatha's behaviour. He is worried if Bhambatha is defiant because his loyalty to the colonial and British government is also at stake. Zondi further, uses talk-exchanges to highlight traitors and loyalists like Magwababa who keeps Ndabazabantu's wish of dethroning Bhambatha alive. The writer uses dialogue of resistance to reveal that Bhambatha is unshaken by Ndabazabantu's threats of removing him from the Zondi throne and that he is prepared to fight to death.

In *Kuyoqhuma Nhlavana … ezinye ziyofekela* Madondo displays how loyalty is paid to Mzambikhi since he brings hope of wealth and power to Mabaso and Jele. He further uses talk-exchanges of power abuse to reveal how Mabaso and Jele exercise full control of the norms and standards of the church without any objection because of the covenant they made with Mzambikhi. Madondo uses the dialogue to demonstrate that Mabaso and Jele make their own laws including that of pre-arranged marriages for the children of all members of their church. This also includes their

children, Sthe and Thulani. Madondo uses talk-exchanges to reveal that their loyalty to Mzambikhi forces them to take their lives when their covenant fails as a result of Thulani's HIV status.

Gcumisa, Zondi and Madondo in *Awuwelwa UMngeni*, *Insumansumane* and *Kuyoqhuma Nhlavana … ezinye ziyofekela*, respectively use dialogue of commitment to display areas of difference in the way in which characters attribute their loyalty. The use of talk-exchanges of commitment in these books respectively highlight the extent in which loyalty is fundamentally ingrained to people and land, the Queen and the British subjects as well as to witchcraft. Gcumisa, Zondi and Madondo have also used dialogue of resistance towards whites by black and a dialogue of dominance and control by whites and those who support them

5.6 Conclusion

The analysis is in terms of Analytical Comparisons. There were 12 different isiZulu drama books that were randomly selected but meeting the criteria as per the study, i.e. qualifying whether talk-exchanges are the elements of power relations in topic development of drama books. Writers have successfully used different talk-exchanges or dialogues relevant to the themes extracted from their 12 drama books that were selected for this study to reveal that talk-exchanges are elements of power relations as well as justifying the notion of talk-exchanges in relation to personalities of characters and themes as they do turns. The method (AC) of data analysis was used and the outcome indicated that talk-exchanges are indeed the elements of power relations.

CHAPTER 6

DISCUSSION AND INTERPRETATION OF THE FINDINGS

6.1 Introduction

The previous chapter elaborated much on the analysis of qualitative data. It looked into data analysis which seeks to uncover more about the way in which people live, co-exist and respond to situations and environments that they find themselves in.

This chapter looks into the findings of the data as analysed from the selected isiZulu drama books. It reports on what has been uncovered from the themes that were discovered while analysing the data gathered from those selected drama books. The data that has been gathered should demonstrate that talk-exchanges, dialogue or turn taking reveal behaviour and personality of characters as they interact within the scope of power relations.

6.2 Discussion and interpretation

The discussion and interpretation of the findings will be based on major themes drawn from the analysis of the data in chapter 5. The themes are built from what the researcher has been able to observe from the analysed data and in each case, the researcher will tie what constitute them with what is experienced in our life today. This is done because literature is the mirror of what is lived in any society. Although the research topic uses talk-exchanges as the subject when discussing themes in the findings however synonymous words like dialogue, conversation and turn taking are going to be used when necessary.

6.2.1 White power and domination vs Black resistance

The talk-exchanges in the drama books, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje,* relate to forced removal or forcibly taking over of land from Black people by Whites under Colonial Government. White colonialists occupy powerful seats in the heated conversations with Black leaders who resist colonialists' ambitions of taking over the land by force. The dialogue in these drama books respectively, highlight similarity in the way in which the taking over of land from Black population was masterminded. Similarly, in all these books is the fact that the land that

was forcibly taken from Black population was distributed to White settler farmers and there is no mention of any settlement or compensation thereafter. The power which includes military strength, control and use of force enables white colonial government to speedily advance the taking over of Black land without any compensation.

In all these books, talk-exchanges do not reveal any representation for Black land owners, but only demonstrate domination of white farmers who are always backed up by the forces of colonialist government in choosing the best land while Blacks are forcibly removed to remote areas which are mostly dry and unproductive. Talk-exchanges have also revealed resistance of Black people which is characterized by different formidable strategies, respectively, as such resistant forces emerge in different shapes and forms. Furthermore, the dialogue has courageously shown that fight and resistance by Blacks against white domination was fostered and led by the traditional leadership, that is, Chiefs and Kings. This remarkable trend was very common during the invasion of white colonialists and it is observed in every dialogue between Chief Salimani and his people as well as Chief Bhambatha and his people.

Talk-exchanges have also demonstrated that the role of Chiefs and above all, Kings, as custodians of land, and as land is wealth and inheritance of its occupants, they are thus duty bound as leaders to protect their subjects and preserve their forefathers' dynasties. It is for this reason therefore that when Chief Salimani felt threatened by white farmers and White Colonial government who wanted take over his forefathers' land cunningly, takes them to Pietermaritzburg court where he wins the case. While Chief Salimani takes the court route, Chief Bhambatha takes up arms and fight the colonial domination by force. It was a fatal battle where a number of the Zondi soldiers and supporters were killed by an organized British Colonial army. Today, the Chief Bhambatha resistance to white domination is known as the Bhambatha Rebellion. From this resistance as indicated through turn taking, it must be noted that at most the dialogue reveals such a strong bond between the traditional leadership and the land as something worth dying for.

In *Kwake Kwaba Nje*, talk-exchanges reveal a very weak traditional leader who could not resist the forced removal and domination of his people by white colonialists. The dialogue demonstrates a harsh and cunning but also cruel white magistrate whose mission is to subdue any form of resistance through force. Any individual who questions his authority is easily silenced by incarceration.

The dialogue in these drama books reveal how the imperialistic ambitions by the European nations in the partition of Africa, Britain, in particular, has been a major cause in the colonization of African land and mind. As a result of colonization of Africa, South Africa in particular, Black people experienced a massive invasion of white colonialists and missionaries whose sole aim was to advance European interests and domination. The dialogue therefore reveals the controlling system that was employed by the white colonial masters that monitored the way in which chiefs and kings ruled their subjects. It is for this reason that Chief Salimani in *Awuwelwa UMngeni* and Chief Bhambatha in *Insumansumane* are constantly faced with numerous visits and inspections by uMshwathi Bantu Affairs head (uNdabazabantu – uZithulele). Furthermore, their authority over their subjects is always doubted and challenged by white farmers and colonial officials who deliberately wanted to undermine traditional rulers under the pretext of incompetence. This is observed when Mgqabula in *Awuwelwa UMngeni* lied that his people have been beaten by Chief Salimani's people, when the truth is the opposite. In *Insumansumane*, Ndabazabantu's entourage is attacked by two men causing him to fall over his horse. He blames the incident on Bhambatha for failure to control his people. In *Kwake Kwaba Nje,* the imperialistic ambition is enticed by the desire for fertile land by white farmers which caused the land grab and eventually forcing Black people out of their land.

The dialogue in these drama books highlight that the taking over of Black land by White colonialists by force did not only create resistance against White domination but also caused human displacement, death, poverty, loss of dignity, destruction of families and human values as well as hatred and anger. The brutality and destruction of properties that is observed in today's protest actions is the direct result of hopelessness due to deprivation under colonial rule. However what talk-exchanges have revealed in these drama books is the balance of equations in terms of turn taking. In areas where there is resistance talk exchanges reveal a balance between white domination and black resistance. Chief Bhambatha's arrogance and Chief Salimani's tranquillity allow them enough space to display their attitudes despite Whites' gestures of domination.

The land grab that is mentioned in these dramas highlights the root cause of what is talked about today – the return of land that was taken by white colonialist government by force to the rightful owners, the Blacks. It is quite disturbing to see Whites being bitter and naïve about the land question when land grabbing is historical – the very same history that was recorded by their

predecessors. The outcry and the debate over the land return to Black people is on compensation. The irony here lies to these questions: who is supposed to be compensated here? Is it the land grabbers who are white or those Africans whose land was grabbed?

A similar case of white colonial government using force to crush Xhosa resistance to white domination is also highlighted by Crais (1992:148) who affirms that Black resistance in the 1880's and 1890's came in response and in challenge to fundamental changes in the political economy and intellectual climate of the Cape. Reddy (2015) alludes to similar situation of white domination and black resistance when he says the weakening of state's capacity to maintain social control due to subaltern social mobilisation of the 1970's and the 1980's enabled South Africa's negotiated transition to democracy.

6.2.2 African loyalty vs African disloyalty

In *Awuwelwa UMngeni* and *Insumansumane* talk-exchanges demonstrate a high level of loyalty from people whose sympathy lies with the restoration of dignity and respect (which has been deprived off by white farmers and colonial government) of their chieftaincies that they once enjoyed. There is a number of loyal supporters of both chiefs who are willing to die for the protection of dignity and pride of their nation.

KwaBulawayo displays an element of loyalty as is observed between King Shaka and his White friends, Fynn, King and Farewell, in the drama book *KwaBulawayo*. The respect that these White gentlemen give to King Shaka when he sends them to attack Bheje and come back with cows and young men and women, signifies a king who co-exist with his people and thereby receiving a gesture of loyalty and goodwill in return from his subjects. The dialogue depicts King Shaka as a strategist and a shrewd leader who knows how to keep his friends close and his enemies closer.

In *Ubhuku Lwamanqe*, the dialogue highlights how supportive parents are to their children no matter the probabilities. MaKhangela is very loyal to her responsibilities as a mother hence she supports her daughter, Phindisiwe, in spite of her knowing that her daughter has betrayed her husband and collaborated with criminals, (Nkululeko, Maqoma and Sikela). She is forced by circumstances of loyalty to live a lie. She knows that Phindisiwe and Nkululeko were once lovers and that is why in one of talk exchanges, she refers Nkululeko as *umkhwenyana* – your daughter's

husband. Talk exchanges reveal MaKhangela as a pretender and a backstabber as she shows great admiration for Nkululeko and disrespect to Thamsanqa (Phindisiwe's husband). Criminal life operates through loyalty and subordination. Nkululeko runs a scheme of thugs that obeys his command and who are very loyal to him.

The dialogue in these drama books has displayed a high degree of loyalty, however, one is reminded that whenever there is good, there is evil also, hence the issue of disloyalty will always surface.

In *Awuwelwa UMngeni*, the dialogue reveals disloyalty against Chief Salimani and the Gcumisa people. The dialogue demonstrates Ngoza's weaknesses and Mphiliphili's shameless attitude when they deliberately lie about the change of boundaries to the disadvantage of Chief Salimani and declare their support for Mgqabula, Zithulele and Somtseu who wanted to annex Salimani's land into white farmers. The dialogue further reveals that disloyalty to Chief Salimani is managed through gifts in the form of money and cows. The dialogue also introduces Mgqabula as a white man that has no respect for Blacks who abuses his financial muscle against the poor, Mphiliphili. Ngoza does not talk too much in the dialogue and is always in the company of Mphiliphili, Somtseu, Zithulele and Mgqabula. The talk-exchanges reveals him as a weak person and a liar as he mumbles and falters when he is asked to comment on the boundary shift in support of Somtseu's and Zithulele's strong assertion of the shift of UMngeni River from its original route. Such greed and disloyalty nearly destroyed Salimani's rule and his fight against white colonial government, but enabled him to win the court case since Ngoza and Mphiliphili's testimony failed to convince the court and to prove their innocence.

In *Insumansumane*, Chief Bhambatha is revealed as a young but very bold and hard-spoken character who is not easily swayed. Talk-exchanges highlight situation of disloyalty that young Chief Bhambatha receives from his uncle, Magwababa who is supposed to be supporting him (Bhambatha) during these turbulent times. Magwababa is revealed as an unpatriotic traitor who sells his own people and his nephew's chieftaincy to white colonialists. Since Bhambatha disapproves Ndabazabantu's and White colonial government's conniving attitude of wanting to control them as their subjects while grabbing the land of his forefathers, talk-exchanges then reveals Magwababa's conniving and cunning opportunity of befriending Whites in exchange of power and chieftaincy. Magwababa's thinking worked for a while but proved disastrous later when

a war between Bhambatha and White colonial government forces ensued. Many deaths which could have been prevented were counted and the Zondi land was forcibly taken – through the genocide. Up until today, the land of the Zondis is still under hands of the white colonialists.

In *KwaBulawayo*, talk-exchanges highlight disloyalty as hindrance to King Shaka's dream of growing a strong Zulu empire as he receives opposition from his family members and his confidantes. His aunt, Mkabayi, is the one who plots King Shaka's murder, using his brothers, Dingane and Mhlangana and his royal official, Mbopha. The dialogue reveals Mkabayi as powerful woman who manipulates her position and power and cause uncertainty amongst brothers. Her speeches are well articulated, convincing and promising. They give hope to the weak and greed. They appeal to those who are hungry for power. Dingani, Mhlangana and Mbopha are introduced as weak and subordinate characters that are just there to serve Mkabayi. Such betrayal and disloyalty is as a result of greed which eventually crippled the creation of a mighty Zulu nation as envisaged by King Shaka. This led to the destruction of a grand design for unity amongst Black nations and allowed white colonial government to manipulate the space.

In *Ubhuku Lwamanqe*, talk-exchanges reveal Phindiswe as an untrustworthy character that collaborates with the outsiders (her lover, Nkululeko) to kill her husband, Thamsanqa, for his insurance money. She is introduced as an easily manipulative character because of her past secret which enables devious characters, like Nkululeko in the book, to exploit her weaknesses. Nkululeko's character is demonstrated through his actions and speeches as a very cunning heartless crook who is only self-centred. Phindisiwe's disloyalty to her marriage and her husband is caused by Nkululeko's demand for ransom for his silence in exposing Phindisiwe's past dirty secrets. Her disloyalty allows Nkululeko's manipulation to deepen to a point where Phindisiwe becomes Nkululeko's partner in crime, until their sentencing. This does not only destroy Phindisiwe and Thamsanqa's marriage but also tarnish Ziphozonke's future, who, after all these years he has been growing up knowing Thamsanqa as his father.

Today, loyalty is what everyone should strive for. However, it must not be a loyalty of corruption but for nation building. Loyalty breeds love and honesty. If families learn to be loyal each other then there is a happy and giving community, a community made out of love and respect for each other. A happy community would eventually breed a caring and a responsible nation. Loyalty should not be to individuals but to the collective.

Dialogue here reveals that disloyalty has created division within communities; marriages are broken, families take up arms against each other while friends and comrades have no value for what they are bonded for. Socio-economic and political space is laden with greed and corruption which had eradicated humanity and replaced disloyalty to mankind. Parents are no longer obliged to their responsibilities of raising responsible children – the future of the nation. Children are left out to fend for themselves hence high crime rate. The majority of the community leaders are corrupt, leaving communities hopeless without service delivery.

In showing allegiance and loyalty to the traditional authority, Limb (2002:71) in his paper, he highlights the same support that Dr JL Dube had for the traditional leadership:

> Dube sought to re-assert African identities submerged under colonialism and to this end fostered Zulu nationalism and maintained ties with the Zulu monarchy. Referring to the probability that ANC delegations would be ignored, he noted that if in truth the King will not listen to our voice, it would be well for all the Native Chiefs in South Africa to unite.

Koenane (2017:5) further alludes to the importance of traditional authorities, despite the negative claim of incompetence from other scholars, when he says that history demonstrates that the institution of traditional leadership as an institution of the highest level of authority experienced severe hardships under colonial forces and showed resilience that colonial powers could not break.

6.2.3 Black vigilance vs Black servitude

The dialogue demonstrates a high level of vigilance and servitude in *Awuwelwa UMngeni* and *Insumansumane* where Chief Salimani and Chief Bhambatha have to protect the land of their ancestors against unscrupulous white colonialist government. Alongside the fight for land protection, these chiefs are also experiencing a backlash from traitors who are prepared to serve Whites for their own advantage, which is power. The talk-exchanges highlight powerful interactions between two warring parties as White colonialists wield their powers and control to the resistant Black people under the leadership of their Kings and Chiefs.

In *Awuwelwa UMngeni*, talk-exchanges reveal Chief Salimani as a consultative and a democratic leader who believes in tough and thorough negotiations before any serous steps are taken. His skill

and attitude is observed when he deals with a problem of white invasion to the land of his ancestors in which he is a hereditary ruler. White colonial government, represented by Zithulele and white farmers are using every trick to create the need for the annexation of Chief Salimani's land under white rule. However, a tough and skilful Chief Salimani, as the dialogue portrays him, is prepared to use all form of power to prove that White colonial government's motive is to steal his ancestral land. He is prepared to use all forms necessary to prevent any annexation of his land by white farmers and its government. He organizes all his top officials and get himself a good lawyer. He wins the case.

In *Isumansumane*, talk-exchanges reveal Chief Bhambatha as an arrogant young chief who has no respect for whites and sometimes blunders due to anger and hatred he has for white domination and control over his forefathers' land. Young as he is, he sees white arrogance and misbehaviour as a threat in his chieftaincy as they do as they please. Ndabazabantu, a white colonial government official, treats him like a boy and keeps on checking and monitoring his leadership whenever he feels like. They are in good terms because Ndabazabantu feels that Bhambatha is rebellious and fails to obey Queen's command. Ndabazabantu deposes Bhambatha and replaces him with his uncle, Magwababa, a white puppet. Ndabazabantu's action creates deadly war between white colonialists and Bhambatha which results into the massacre of many Blacks who associated themselves with Bhambatha.

In *Awuwelwa UMngeni,* dialogue brings servitude which is demonstrated by the negative behavior of Ngoza and Mphiliphili who, because of hunger and greed, sells his own people into the hands of Whites. They even deny the existence of old boundaries to prove that Mgqabula and Zithulele's demand for the area in question was never under Chief Salimani. At the court of law, their claim and support for Mgqabula and his White colonialists, is denied and Chief Salimani wins.

In *Insumansumane*, talk-exchanges reveal Magwababa as a weak character who is a traitor and a puppet for white colonial government and Ndabazabantu's favourite. Ndabazabantu, who is a cunning, abusive and manipulative white representative, is intrigued by the respect he gets from Magwababa whom he sees as the suitable person for the chieftaincy. Likewise, when he quarrels with Bhambatha, he strips him off his chieftaincy and gives it to Magwababa, as an honour of his good hehaviour. This leads into a gruesome war between Bhambatha and white colonial

government, a total genocide of Bhambatha's people and his sympathisers which results into the forcibly taking over of a vast land of Black population.

The dialogue thus reveals how white colonialists used their powers and influence to divide Black people to make it easier for them to manipulate the situation. It also highlights that despite the powerful system of governance that the white colonialists have but black people managed to stage their dissatisfaction and resistance which has continued up to now. The forcibly taking over of Black land by Whites during the times of colonial expansion and invasion has led enmity between Blacks and Whites in South Africa. There is therefore a high demand for land expropriation without compensation now. The call for land expropriation without compensation is nowadays, receiving the very same momentum that the call for unity in fight against land invasion received during the times of Chief Salimani and Chief Bhambatha. Blacks, the youth in particular, driven by poverty, hunger, unemployment and inequality are no longer prepared to watch white minority prosper while they become alien and wanderers in their own country. The dialogue that is revealed in these books is the very same dialogue over land that Black people are still engaged in today.

Reddy (2015) highlights similar case of black vigilance when he mentions that the 1976 Soweto revolts opened the floodgate for urban protests that fed into the uprising of the 1980's which further radicalised urban blacks. He maintains that this internal resistance led to the negotiations and ultimately the democratic settlement in 1994.

A case of betrayal and servitude is reported in the News 24 by Mkhabela (2016) on August 26 where he says the ANC has new askaris who are sophisticated individuals who have made it their primary duty to destroy the values of the ANC to ensure their individual self-preservation and looting, unlike those who were were turned into the enemies of the very struggle for freedom, aiding or participating in the killing of their former comrades. The effects of the infiltration were to demoralise the liberation movement and delay the achievement of its goals.

6.2.4 Conservatism vs. Progressive thinking

Dialogue in *Uqomisa Mina Nje Uqomisa Iliba* highlights a pro-Conservative attitude where a person is prepared to kill or die for the preservation of his/her cultural norms and identity. It

displays a strong commitment to traditional norms and standards. It advocates for the maintenance of tribal laws despite the consequences while equating treacherous to death. *Ngiwafunge AmaBomvu*, even though the setting of the story is traditional, where traditional laws are still observed but there is a relaxed atmosphere in decision making. The book highlights democratic values within the context of traditional background. It perceives democracy as located within societal settings where a leader subscribes to it. It does not portray democracy as belonging to time and space. This book reveals democratic principles within traditional setting, something that is always hidden to the readers, where highlights are always despotic and gruesome.

The dialogue in *Uqomisa Mina Nje Uqomisa Iliba*, highlights mixed reactions and responses of Black individuals, groups and families to white colonial invasion which to some locals, colonialists with Christianity was welcomed as an alternative to 'safe and better' life while others disapprove their invasion to their customary life. Because of the presence of Whites with their laws and missionaries with their Christianity, there have been many cases of delinquents and converts who had opted to flee the King Cetshwayo's punishment and seek refuge within White colonial government in Natal Board. This was the time when disloyalty and dishonesty to King Cetshwayo and Zulu nation prevailed. Talk-exchanges introduce Ngqengelele as the staunch believer and supporter of the King, King Cetshwayo, who sees White invasion to the affairs of the Zulu nation as a threat to its survival. He is faced with a strong challenge at home where his loyalty to the King is tested by his daughter who is not prepared to follow the King's order. The King had previously ordered all girls that belonged to the Ngcugce regiment to marry uDlokwe and iNdlondlo regiment as an honour for bravery. The girls in response had protested claiming that uDlokwe and iNdlondlo regiments were old. Ngqengelele's daughter, Nontombi, is amongst those girls. This is greatest test to Ngqengelele. He (Ngqengelele) insisted that in his house, only his and the King's will, prevailed. Ironically, it is Ngqengelele who, for the love of his kingdom and the Zulu nation, takes the life of his only daughter, for refusing to respect him and follow King's order.

In *Ngiwafunge AmaBomvu*, talk-exchanges convey a message that the concept democracy is neither new nor Western as most people would like to advocate, hence the setting for his drama book is purely traditional with no mention of any contact between Blacks and Whites. Mgidi is a young chief who ascends to his throne after his father's death. The talk-exchanges reveal him aas a democratic and a consultative leader who rules according to the will of the people. He seems to

have enjoyed his father's rule that he learnt some of his skills. The former chief (Mgidi's father) had already laid down some democratic principles for newly crowned Mgidi to adhere to. The former chief had been ruling through the consultation of the elders in every decision-making, e.g. he consulted the elders to review the killing of one of the twins as it was customary at that time. The act was abandoned and the Majola twins survived the misfortune. Later, when Chief Mgidi takes them both as his queens, the other one, Thulisile refused. She informs the Chief about her lover Zaba who appears to have impregnated Thulisile while she was still living in Chief Mgidi's house. This is a betrayal and a dishonesty of the worst kind which is equivalent to death. But Chief Mgidi, having raised in democratic values and fairness, accepted that the young couple are in love and grants Thulisile and Zaba the liberty and blessings to marry. The outcome was received in different ways. There were those who were disappointed about the way in which the chief treated the case. Those were waiting for harsher sentenced imposed on Thulisile and Zaba. Also, there were those who cheered the chief verdict. Those who saw their dreams reassured by the tone of the new chief that loyalty and truthfulness is rewarded.

There is, however three highlights that have been observed that vindicate conservatism in our modern society:

➢ The replacement of good African informal education system by a Euro-centric attitude of rights, courts and formal (Christian) education.
➢ The decay of moral values, family structure and Ubuntu and the rise of high teenage pregnancy.
➢ The total neglect of Africanism and the adoption of Western culture.

There is also issues in our modern society that negatively impact on democratic system:

➢ The abuse of democratic rights
➢ The misinterpretation of democratic values

At the end of it all, conservative and democratic attitude, both have their shortfalls and appraisals in their own rights, but they both embrace reward for loyalty, honesty and goodwill.

A similar case of conservatism is highlighted in the Conversation by Kotze (2015) of June 9 where he says Conservatives are protective of their own group, lifestyle and culture and very nationalistic

or xenophobic and protective of the status quo. He states that parties such as the Freedom Front Plus, the African Christian Democratic Party and the Inkatha Freedom Party fit the description.

A progressive move is observed in the article by Khanyile (2020) on June 24 in the Mail & Guardian: Thought – Leader dated 9th of July 2020 where he echoed the sentiment of pregressive leadership within the ranks of Venda University by appointing Advocate Mojankunyane Gumbi, a first woman, as its Chancellor taking over the baton from Kgalema Motlanthe. He termed her appointment as a beacon of hope. He sees her appointment as a progressive move to reposition the University of Venda in a better light - especially as an African woman who have long suffered systemic silencing and erasure from the books of history.

6.2.5 Power abuse by powerful women vs Male weakness

Talk-exchanges in these two drama books, *KwaBulawayo* and *Ubhuku Lwamanqe*, demonstrate how people with power ascend to greed and are therefore subject those without power into subordination. Those that are manipulated are most likely to be those that are loyal to the course. The interaction highlights *KwaBulawayo* as a historical drama that depicts the rule of King Shaka and his ultimate murder by his brothers, Mhlangana and Dingane who because of their weaknesses and greed are easily persuaded and commanded by their aunt Mkabayi. Shaka's conquest of smaller tribes thus infusing them into one big amaZulu nation does not only make his monarchy strong, feared and respected but he also makes enemies.

Dialogue or talk-exchanges reveal a shared common sense of betrayal (for personal gains) to those who are the closest (families). Mkabayi's lust for power under the pretext of safety measures, in *Kwabulawayo*, betrays and murders her nephew, Shaka, while in *Ubhuku Lwamanqe*, Phindisiwe's love money, plans to murder her husband, Thamsanqa, for his insurance money. It is ironic however to note that throughout the entire talk exchanges, the courage and the determination for these women to pursue their selfish desires, is backed by men who are always in their circles. The talk-exchanges reveal that Mkabayi is always flanked by Dingane, Mhlangana and Mbopha while Phindisiwe is nurtured by Nkululeko.

Today, there are many murders that are carried out by women or female spouses purely for wealth, control and power. Women are bosses of thug-like businesses of loan sharks, alcohol and drug clubs or shebeens. It is not surprising to find them in the most feared and dangerous industry – the taxi industry – where they are in charge of very delicate issues. In all these areas, women are always accompanied and surrounded by men. Recently, there has been a number of cases where insurance companies have had claims from benefactors (main member) who fraudulently make claims for the death of their beneficiaries while they are still alive.

However, the observation that is referred to above does not necessarily suggest that women's power symbolize meanness, wickedness and authoritarian but this is what most people refer to whenever they are led by a woman. On top of that there is also a perception that when a woman is in power, she becomes mean and cold and treat her employees and the staff with harshness and strictness. However, this perception has never been tested and proven as a theoretical evidence but is what people are observing as they measure their preferred leadership.

In support of the above-mentioned abuse of men, in the HelpGuide there is an article by Robinson and Segal (2019) that speaks to the abuse of men stating that such abuse happens far more often than one might expect:

> It happens to men from all cultures and all walks of life regardless of age or occupation. Figures suggest that as many as one in three victims of domestic violence are male. However, men are often reluctant to report abuse because they feel embarrassed, fear they won't be believed, or are scared that their partner will take revenge.

6.2.6 Patriarchy against African women subordination

In *Ngicela Uxolo, Isiqalo Esisha* and *Kuyoqhuma Nhlamvana … ezinye ziyofekela* talk-exchanges display common themes of patriarchy, greed/power and subordination – male dominated laws and systems (indigenous laws and systems that favours men). The conversations in these drama books still highlight the fact that our society is skewed towards a male dominated environment. This patriarchal structure allows the dominated sector of the society, which is female in particular, to be subordinates to their male counterparts. Talk-exchanges thus highlight such diversity. The

analogy of these three books stem from those diversities.

In *Ngicela Uxolo*, talk-exchanges reveal male chauvinism when MaBele is expelled from work for falling pregnant and that she may not be re-employed since she has breached the contract which was never mentioned to her. Furthermore, during the conversation it emerges that she cannot get her money without her husband's Identity Document and their marriage certificate. Talk-exchanges thus highlight the plight that women experience in a male dominated world.

In *Isiqalo esisha*, MaMdunge is portrayed as a very strong conservative mother. Although she doesn't dominate the scene a lot during the interaction but she is able to reveal her perception over Sipho's birth right despite her daughter's disapproval. MaMdunge (Nomathemba's mother) forces her daughter Nomathemba to allow Mduduzi (her grandson's father) to do him his family ritual as part of introducing a child to the ancestors. Her conservative stance makes her support Mduduzi in his quest for Sipho's custody. Nomathemba is against this idea because Mduduzi ran away when she told him about the pregnancy and had never paid the child support. According to MaMdunge the child (Sipho) was sick because he needed his father's family ritual. This, again, proves that the mind-set of male dominance exists in every corner of life. No one is willing to understand the pain that Nomathemba went through when Mduduzi dumped her and told her to perform an abortion.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela,* talk-exchanges reveal Mabaso as a fearful and a shrewd father who for his personal interest forces her daughter, Sthe to marry Thulani, someone she is not in love with. Mabaso is described as a dictator both at home and at church. No one stands in his way except his friend, Jele with whom they share their secret. Sthe has her lover but the father who has his own interest and not her daughter's forces her. Mabaso uses his powers as the head of the house and the church, the church that stipulates pre-arranged marriages, as designed by him (Mabaso) and his partner Jele (Thulani's father).

In both drama books, talk-exchanges reveal male dominance as a disease which has grossly contributed to gender imbalance. There is a high rate of women and children abuse precisely because of such inequality. Male dominance has created a bad perception on women leadership and dignity. Most people, both male and female, do not approve of female leaders. They view them as weak and incapable leaders. This, one believes that it emanates from the belief that a woman belongs to the kitchen.

6.2.7 Police law and power vs African subordination

The talk-exchanges in these drama books, *Mubi Umkhelwane* and *Amaqili* relate to institutionalized powers of police enforcement and their rankings, in terms of seniors and junior as well the relationship between the enforcement and the convicts. This highlights a high sense of an acceptable imbalances within the society and structures of governance. The conversation therefore demonstrates that kind of environment where government officials, e.g. the police and other law enforcement agencies, are the law themselves and the community is expected to comply and be law abiding.

In *Mubi Umakhelwane*, talk-exchanges reveal the law and the police as the ones who are holding together the new township life of Mzimhlophe. It highlights jealousy and hatred as prevalent in this small township. Furthermore, it introduces an emerging township life with some residents adapting themselves to city life and the erosion of basic principle of Ubuntu. The dialogue also demonstrates some fights on minor issues which at times grows into serious cases hence making it the duty of the police to control and calm the situation down. When MaKhuzwayo and MaSibeko fight in the street, their fight is stopped by one police constable who then takes them to the police station where they are interrogated by the sergeant. In all his daily routines, the constable has neither a gun nor uses a car for patrol around the township. He relies, without any fear of resistance, on his whistle and sjambok to arrest culprits. The dialogue further highlights cooperation and respect for the rule of law.

Furthermore, when Mabaso (MaKhuzwayo's husband) is found trapped in Sishi's yard in a pit-dump with a petrol container he is convicted and charged for neighbourhood disorder and insubordination. The magistrate expels Mabaso family at Mzimhlophe. The dialogue further highlights subordination to the rule of law without any resistance or protests as it is today where civil organisations and human rights group would have gone to the streets. The decision of the magistrate to evict the Mabasos receives no resistance since during this period in the history of South Africa Black people were not treated as humans since they had no rights. Despite the fact that the Mabasos were troublesome, there were no structures for the Black community to deal with families who had the same behavior as that of Mabasos. The law would just solve issues by moving people around without paying attention to the root course of the problem. The talk exchanges thus

highlight the imbalances that the law had across racial lines.

In *Amaqili*, talk-exchanges demonstrate sergeant Cele's sleepless nights as he tries to arrest Simonyo who is a notorious car thief and a hijacker. He traces him up to his girlfriend Nombuso to whom he skilfully manipulates her relationship when she told him that her mother was also from a Cele clan. This introduction wins Nombuso's heart as she paints the picture of Simonyo's whereabouts to her uncle, sergeant Cele. Because of Nombuso's collaboration and corroboration Cele finds Simonyo. It must be mentioned here, however that despite the fact that Nombuso finds a relative to sergeant Cele, it is Simonyo's dishonesty of failing to keep his promise and their appointment that opens up an anger towards Simonyo, hence sergeant Cele's win. Talk-exchanges thus highlight a sense of dishonesty as assisting sergeant Cele in getting closer to Simonyo's footsteps.

The dialogue further reveals Njivana as an honest character, despite being an ex-convict, he collaborates with the police to search for Simonyo until to his final arrest.

When looking at the law enforcement and the police today, there is so much that has changed. With the human rights in place, people have lost their respect to law enforcement agencies. A police officer on patrol cannot go alone and on foot without a gun, and at any given moment s/he is forced by law to call a back-up. Arresting suspects is timeously countered by lawyers and attorneys of criminals who are always there to prey on the police department coffers if such conviction is found illegal. While many people are pessimistic about the way in which law and law enforcement agencies function, but the participation of communities in fighting crime in collaboration with police and other law enforcement agencies proves to be a success. Many criminal activities within communities and whistle-blowers are saving a lot of state money by exposing crimes before they actually happen, e.g. heists, corruption and fraudulent activities in most state departments, money laundering, drug and human trafficking, to name the few.

Ademiluka (2018:343-344) highlgihts an interesting argument in his paper for Unisa entitled Patriarchy and Women Abuse: Perspectives from Ancient Israel and Africa, where he ponts out that ancient Israel as a patriarchal society is clearly depicted in the OT:

> As presented to us, "the Hebrew Bible is, in many respects, a man's book … [I]t is a book that was primarily written by men, for men, and about men." The main

actors of that book are also predominantly male. In Israelite laws, "a woman was the property of her father or her husband."

6.2.8 Real love conquers vs love based on greed

The talk-exchanges in the drama books, *Uqomisa Mina Nje Uqomisa Iliba* and *Kuyoqhuma Nhlavana … ezinye ziyofekela*, demonstrate the depth of the love that each character has for her lover. The characterisation of two women, Nontombi and Sthe, from each book respectively, is depiction of the agony of love where people who are supposed to be your shoulder to lean on but are the ones that inflict the pain of hopelessness. The dialogue reveals Nontombi and Sthe as such characters that are betrayed by their 'blood' who for their own greed, choose their interests over their loved ones. The conversation thus depicts Nontombi and Sthe as strong women who against all odds are prepared to die or disrespect those who force them to enter into love based on greed, in honour of their love.

In *Ubhuku Lwamanqe*, Phindisiwe's character is revealed as a person whose love for money makes her a disloyal person in her marriage. The dialogue reveals how money changes people's character, especially those who like fancy life like Phindisiwe. She loves Thamsanqa (her husband) but when Nkululeko re-appears in her life, armed with her bad past, he manipulates her into doing his dirt work. He blackmails her and she is forced to find money and do whatever Nkululeko tells her to do in order to silence him about her past. She promises him to kill her husband for his insurance money.

Today, love is mostly associated with material things, such as wealth, because of pressure and demands as prescribed by social life, however there are still good people with high moral fibre and dignity. Further, the decay of families (structure) and family values (where love is the pillar) which forces people to look for love, security, respect, sympathy and recognition, has contributed to the pseudonymous life of idealism. There is noticeable increase of idealism in relationships as well as in churches. At most, in relationships, people fall in love with wrong people for wrong reasons thus creating their partners something that they are not. Because of idealism, many Christians have faith is to their leaders and not the philosophy of life that faith entails. Since this lost generation belongs nowhere, they find shelter anywhere where there are lies, deceit and wickedness. If people (the youth in particular) are not in churches they are engaged somewhere in wrong associations

and groupings where they claim that they have found love, security and recognition. Unfortunately, many of these groups indulge themselves with alcohol and drugs under the pretext of happiness and distressing. Expectedly, it is highly likely to state the positive in real love as against love for greed but today's divorce rate narrates the tale – even those who have found love, the ending is usually sorrowful as most relationships end up in divorce and depression. Having said that, there are relationships with good endings.

Ubhuku Lwamanqe is a true reflection of what is happening nowadays hence a 2014 drama book. Unlike talk exchanges of *Uqomisa Mina Nje Uqomisa Iliba* and *Kuyoqhuma Nhlavana ... ezinye ziyofekela* which depicts resistance of true love, in *Ubhuku Lwamanqe* talk-exchanges highlight love based on a lifestyle (belongingness) and material things (who you and how much you worth) where weak and stylish Phindisiwe is easily caught up in the web of shrewd thugs of Nkululeko's calibre. *Kuyoqhuma Nhlavana ... ezinye ziyofekela*'s talk-exchanges highlight those churches that attract people (worshippers) for material gains where cult worshipping is noticed. In essence, today's love is mostly based on greed than pure and real love. There are few cases where love aspire to the collective need and the mutual benefit of families. Today, love is very individualistic and capitalistic.

In one of her book, entitled, Soak In My Love My Bride, Green (2015:8) talks about the power of love as shown in the debate in some of the selected books above. She says:

> Love is the essence of My being. My love conquers all. My love conquers death ... My love conquers jealoust, envy and strife. My love conquers greed, theft and coveteousness.

6.2.9 Seniority in police ranking is observed

Talk-exchanges in these drama books, *Mubi Umakhelwane* and *Amaqili* demonstrate areas where positions or ranks within the police force highlight seniority and subordination. This is evident in the way in which a police constable behaves whenever he is summoned by the sergeant.

In *Mubi Umakhelwane,* the dialogue reveals that seniority is always felt whenever a policeman talks to a sergeant, and, likewise when the sergeant addresses the superintendent. There is that respect in the form of words that is always accompanied by actions of saluting which indicate

respect of ranks.

In *Amaqili*, the dialogue reveals Sergeant Cele leading the investigation about Simonyo's activities while also commanding the teams that are assisting in the search. Dlomo as a junior officer or constable reports and takes instructions from sergeant Cele.

In both cases, *Mubi Umakhelwane* and *Amaqili*, the dialogue highlights a stable relationship between a constable and a sergeant. Such relationship is evident in their conversation when a constable gives his report of the incident to a senior, highlight ranking.

Today in the police force seniority is still observed and the respect for the ranks is still there. What has changed however is the fact that ranking and seniority happens in all spheres of the police force irrespective of race, gender, colour or creed.

What has been said above about seniority and ranking in police force is vindicated in the thesis by Arie (2015:4) when he says that in the South African Police Services, due to the nature of their protocol which emphasised on the seniority dominated by rank structure, creates an environment of inequality … meaning that junior officers are not encouraged to challenge their superior on the hostile treatment as it will be viewed as a lack of discipline on the part of the junior officer.

6.2.10 The Pride and honour of Africans to their rulers versus Pride and honour of Whites to the British Crown

What talk-exchanges depict as waves of resistance from Black people in a number of instances as highlighted in these two drama books, that is, *Awuwelwa UMngeni* and *Insumansumane*, must not only be taken as the protection of the land of their ancestors but must also be viewed within the scope of pride and honour. Talk-exchanges further highlight that pride and honour is due to their Chiefs respectively, Chief Salimani (Gcumisa) of uMngeni area and Chief Bhambatha (Zondi) of uMshwathi area and more importantly to King Dinuzulu – King of AmaZulu. From both books, talk-exchanges also demonstrate loyalty as observed from different subjects of both chiefs. The dialogue reveals a number of loyal supporters of both chiefs who are willing to die for the protection of dignity and pride of their nation. Apart from large support for the preservation of indigenous pride and honour talk exchanges also mention those who have sold their hearts out to the White rule and betrayed black patriotism.

196

When observing talk-exchanges in both *Insumansumane* and *Awuwelwa UMngeni* the theme of pride and honour is not only observed through the resistance of Black people but is also highlighted in a number of interventions done by the officials of colonial government who frequently visit the Chiefs timeously to remind, strengthen and demonstrate the power of colonial government. In one of the conversations Chief Bhambatha, in *Insumansumane*, is heard complaining to his elder brother, Sigubhu and his mother, MaMchunu about the way in which officials of white colonial government keep on checking him. As the conversation unfolds, he noted that the Whites were doing that because they did not trust him and his rule over his people. It is through these visits that the pride of whiteness and colonial hegemony is displayed as colonial officials keep on referring to Queen Victoria whom the Chiefs and their subjects have never met.

Today, even though the political freedom that was obtained in 1994 has not emancipated Black communities economically but the talks about the return of land back to their rightful owners (Blacks) is a positive step towards maintaining honour and dignity of Black population in the land of their forefathers. There is also the recognition of the traditional leadership which was deliberately destroyed by the colonial government as it maintained the symbol of unity, pride and dignity of African people. Furthermore, the Department of Arts and Culture is reviving historical sites of African descent and is fast tracking the naming of important areas with African names which bear historical importance. However, there is strong resistance from the majority of whites in South Africa who receive the support from Britain and United States. These groups are still protecting the interest of their Queen as it is known historically that most of the land in South Africa is owned by the Queen of England.

Furthermore, England and the Queen still pride themselves since even after independence South Africa still belongs to Common Wealth of Nations which subscribe to English norms and standards. Again, South Africa is still a British colony since it is still using English as medium of communication and instruction in all state entities. Although the use of Black languages is accepted but it is very minimal and suppressed and lacks support for growth. Another area which worth mentioning is the fact that the Queen never visits South Africa but every president of this country anointed they visit the Queen. This is a affirmation of servility that heads of state submit to the Queen and confirmation of pride that England and the Queen still enjoys even after many years of 'independence.'

A similar case of pride and honour to traditional rule is highlighted by Okonkwo and Ewe (2019:147) when they say that traditionalists regard Africa's traditional chiefs and elders as the true representatives of their people, accessible, respected, and legitimate, and therefore still essential to politics on the continent. This school argues for the need not only to retain the institution of indigenous rulership in government and administration, but also (and more importantly) for an upward revision of the role which the institution plays in the political scheme of things, to a level comparable to what it was in the pre-colonial period.

SAHO (2020) highlights a similar case about the pride and honour of British rule when it says that Milner was a devoted servant of Empire, and was personally invested in extending the power of the Empire. He believed, like Rhodes, that the British were superior to every other 'race', and that humanity would become more 'civilised' living under British rule. He believed that British supremacy in South Africa was crucial for the interests of the British Empire. And Britain was threatened by the emergence of Germany, which had friendly relations with the Boers and with Kruger.

6.2.11 Loss of identity and dignity vs solidifying of identity and dignity

Talk-exchanges in *Uqomisa Mina Nje Uqomisa Iliba* highlight the loss suffered by African Kingdom and Chieftaincy in their cultural beliefs and customs while *Kuyoqhuma Nhlamvana ... ezinye ziyofekela* highlights pride and greed.

In all instances of the contestation, talk-exchanges highlight similarities by the manner in which parents, fathers in particular, take control of their daughters' lives under the pretext of providing better lives by arranging marriages for them without their consent. The girls are subjected to these pre-arranged marriages for loyalty, identity, pride/honour and power.

In *Uqomisa Mina Nje Uqomisa Iliba* talk exchanges characterizes patriotic attempts of conservatives who are still loyal to King Cetshwayo thus to their heritage. The dialogue reveals Ngqengelele (Nontombi's father) as a conservative father and a staunch supporter of King Cetshawayo who is prepared to fight against insolence that is displayed by *izintombi zeNgcugce* (Nontombi's regiment) in defiance of the King. As the dialogue unfolds it is mentioned that

Izintombi zeNgcugce is given orders by the King to marry retired soldiers of Dlokwe and Ndlondlo in honour of their service, but iNgcugce refuses. This arrangement among the Zulu nation was customary and it was purposely done for the breeding of new soldiers. Nontombi and Maqanda (her boyfriend) are killed to set the record straight and bring back the dignity of the King and that of the nation.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela* the talk-exchanges reveal Mabaso and Jele going to an extent of using *muthi* for dignity and respect. The interaction makes some deliberations on how the two interactants enter into a covenant with Mzambikhi out of which their sacrifice was to be a blood of a firstborn child. The sacrifice through this covenant was going to make them rich and respected and feared. It is for this reason that they institute a decree in the church that forces the youth to marry in a pre-arranged marriage. However, the result of this covenant becomes nasty when it fails to materialize between Sthe (Mabaso's daughter) and Thulani (Jele's son). Both Mabaso and Jele die; Jele dies of heart attack while Mabaso commits suicide because of the fear of Mzimbikhi and the covenant.

Talk-exchange makes a note that fighting for dignity in *Uqomisa Mina Nje Uqomisa Iliba* and *Kuyoqhuma Nhlamvana … ezinye ziyofekela* is reactionary and resistance. It further highlights it is both reactionary and resistance in *Uqomisa Mina Nje Uqomisa Iliba* since Ngqengelele is responding to challenge posed by her daughter of denouncing King Cetshwayo's orders. As a nobleman and King's army chief he is disappointed by Nontombi's behavior and he needed to sort it out. Further, Ngqengelele is resisting the invasion of white colonialists who are in KwaZulu to destabilize, mock and disrespect his King. The dialogue that ensues in *Kuyoqhuma Nhlamvana … ezinye ziyofekela,* reveals Mabaso and Jele reacting to the disappointment of being opposed. The interaction that for the first that their will and demand is opposed, is diligently executed by a tactful and calculating Sthe. It is so unfortunate for Mabaso that such resistance is waged by his daughter, Sthe.

In essence, talk-exchanges highlight attempts that Ngqengelele, Mabaso and Jele, respectively, tried to solidify their dignity and identity by forcing their children to marry people of their choices without realizing that in the process they are hurting and destroying their children.

It is common for parents to want the best for their children. They normal do this by overprotecting their children instead of tough love. Today, parents are not sure what to for their children because

199

children have more rights than parents. Parenting has been taken over by children's rights which allow the state to take a child away from parents or arrest them if they discipline their children. These rights therefore destroy the fundamental core of parenting and it is for this reason that there are so many delinquent children because they know that they are protected by the law. It is even worse to single parents where there is no father figure since children that grow up in families without fathers always lack respect and modesty.

Dominelli and Campling (2002:38) in their article entitled Oppression, Social Divisions and Identity, compliment the topic on identity loss with an interesting observation by stating that:

> if an individual or group does not have the characteristics specified as desirable, they become socially excluded and subjected to marginalisation … has enabled a dominant group in society to benefit socially at the expense of those whom they have defined as inferior … privileged the voice of the ruling elite at the expense of those with lower status in the prevailing social hierarchy.

6.2.12 Detective skills displayed against (clever tsotsi) notorious manipulation

Talk-exchanges in the drama book, *Amaqili*, highlights the daily routine of detectives' work as they fight crime for community safety. On the other hand, the dialogue fully displays how thugs disturb communities in their normal social engagements while manipulating the hands of the law. Simonyo is harassing communities of KwaZulu-Natal by stealing and hijacking cars. The dialogue further highlights collaboration and team work. As soon as Njivana, an ex-convict, whose bad luck became the blessing for the police, renders his support for catching Simonyo, who also had his own luck of escaping the hands of justice, was the beginning of an end to Simonyo's chase. The dialogue highlights Njivana's pledge to support the police as a blessing in disguise since Njivana as an ex-convict knew about Simonyo's activities. After this agreement it does not take long before Simonyo is arrested by these combined forces of Cele and Njivana.

Even though there are communities that are scared to take action against criminality but there is growing trend of the formation of Community Policing Forums. These forums assist the police in combating crime since happens in communities and the criminals are best known by neighbours who live with him/her. What Njivana does in *Amaqili* is part of many former convicts do. This

implies that crime will be defeated when law enforcement agencies work together with communities.

Jones (2017) in article entitled, Inside The Mind of a Detective: What Skills Do You Need?, published in GIZMODO on January 19, 2017, strongly concurs with the ability and skills needed by detectives (apart from what one learns in the classroom) when she highlights few skills that qualify a genuine detective, namely, passion, gut instinct, reading people, patience, objectivity, communication sskills and street smarts.

6.2.13 Crime does not pay

The dialogue in *Amaqili*, Simonyo characterizes a skilful but psychic car thief and a hijacker who has no mercy to his victims, even to the police. It also indicates how he boldly harasses almost the whole part of KwaZulu-Natal and some parts of Gauteng. Throughout the interaction it does appear that while Simonyo is boasting about his success, the police are also advancing their methods of dealing with crime, particularly, those criminals that are dangerous and who are a threat to the society. The dialogue however does show how police succeeded in using a collaborative skill with former criminals. This collaboration made it possible for detective Cele and ex-convict Njivana to arrest Simonyo after a long run from the police. He is bitten by police dogs to an extent that he is confined to the wheelchair. This is an indication you cannot run away from the arms of law forever.

In *Ubhuku Lwamanqe*, the talk-exchange reveals immoral Nkululeko and his heartless gang together with deceitful and an accomplice Phindisiwe robbing the bank where Phindisiwe works. They are arrested immediately after their departure from the scene. They are sentenced for many years in jail. Phindisiwe loses his family and his marriage is destroyed.

There are still those notorious criminals, like Simonyo even today, who kill the police. Even though suspects or criminals have rights like any other citizen but there is a saying in the police force that says: answer fire with fire, meaning that if a criminal shoots at you, fire back. Today there is a special unit in the police force that deals with heists. This unit, like the car hijacking squad, are the ones that answer fire with fire since the criminals that are involved and operate in these areas are police killers who are very brutal.

A similar case is reported in the Overport Rising Sun by Nduzulwana (2017) of 26 May where he says the 30-year-old from Clermont started stealing and robbing people on the street at a young age. He then moved up the crime ladder to terrorising and robbing people in their homes. Mathontsi said he lost his leg when he was trying to run from the police after he broke into a house in Umhlanga last year.

6.2.14 The Church and wolves in sheep skins

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, the talk-exchange highlights a church not as the body of Christ but as a place or a word which people abuse to advance their self-interest. It further reveals how Mabaso and Jele as leaders of the church have gained power and wealth by using the church as their pillar. Under the pretext of advancing God's will, they use *muthi* to gain power of controlling the church. For them to be powerful, they have entered into a covenant with Mzambikhi (their witchdoctor) which will make them powerful and wealthy by a sacrifice of a blood of a first born. To get this first born, they had to make an order at the church whereby marriages of every youth in the church should be arranged, managed and monitored by them hence pre-arranged marriages.

This arrangement worked well until it is disturbed by Sthe (Mabaso's daughter) and Thulani (Jele's son) who could not marry due to circumstances that did not allow such marriage to continue.

Churches are a source of wealth and splashy life for pastors and other leaders of the church. Many church leaders, especially of those charismatic church prey on poor souls of their congregants. Most of these congregants come from poor background and they come with a hope of salvation which is promised by the jackals in sheep skins. In many cases these pastors use *muthi* like Mabaso and Jele to lure people into joining their churches. Recently there has been numerous incidents where a number of pastors mislead their congregants into believing whatever they pray for will definitely heal whatever sickness they might have. On the congregants' obsession and ignorance, they believed their pastors and started eating grass, snakes, drinking petrol and sprayed themselves with doom. The other pastor was sleeping with young girls under the pretext that those girls will get jobs. There is a commission of inquiry that is looking at the matter which also promises that churches need to be regulated as a business.

Napier (2019) highlights similar case in the Christianity.com of September 17 when he says the lost and believers without a strong Biblical foundation are at risk to be deceived by the "wolf" who in reality is a worker of the devil. His beliefs and tactics will resemble and mimic those of Jesus Christ.

6.2.15 Your sins will find you

It is the law of the universe that stipulates that, "what goes around comes around." In *Amaqili*, *Ngicela Uxolo*, and *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, Simonyo, MaBele and Mabaso/Jele, respectively, talk-exchanges reveal some characters in the drama books hurting their loved ones while others abuse their positions to make them feel better and advance their egos at the expense of those they hurt or abuse.

In *Amaqili*, talk-exchange reveals Simonyo's notorious life as destructive. He gives a lift to Njivana who has been recently released from jail that morning after spending ten years. Njivana and Simonyo knew each other as schoolmates some years ago and Njivana is delighted to see a grown and successful Simonyo judging by the most expensive BMW car he was driving. Njivana did not know that Simonyo was a notorious car thief and a hijacker and that the car he was driving was also stolen. He only realized that when he is apprehended for being in stolen car which has been left to him by Simonyo who had pretended to have a running stomach and went to releave himself in the bushes nearby. Njivana, despite his explanation to the police, is re-arrested on the same day of his release and Simonyo escapes the arms of the law. After this incident Simonyo becomes a menace to the police as he continues harassing car dealers and motorists with car theft and hijacking. Seeing that the police are failing to catch Simonyo, Njivana decides to collaborate with them. They set a trap and Simonyo is caught in his own game. Lying paralysed in hospital bed Simonyo asks for forgiveness from Njivana. The dialogue reveals Simonyo as a heartless and a selfish car thief who only thinks for himself, while Njivana, although an ex-convict, but he has a big and a forgiving heart.

In *Ngicela Uxolo*, the dialogue reveals MaBele as a stylish and a lavish character who uses love portion to manage their relationship and take control of her husband. She is characterised as a person who likes money and fancy lifestyle. When her husband, Mkhwanazi, becomes mentally depressed she decides to go to the city (Durban) to look for a job, leaving him, his mother and their

newborn baby behind. She is lucky enough to get the job thus buying herself a house. She therefore sends little support money home. She foolishly falls in love (for money and support) with her co-worker who impregnates and dumps her. There are three important things that happen in MaBele's life immediately when she gets pregnant and dumped by her boyfriend; first she loses her job, her house is burnt down and lastly, her husband recovers from depression and files for divorce which goes through without her consent as she was nowhere to be found. Adding to her further, at her workplace, they request for an Identity Document or her marriage certificate to release her money. None of these two documents were available because her ID was destroyed during the fire while her marriage document was no longer there since Mkhwanazi had already divorced her. She had to go back to Mkhwanazi and begged for forgiveness.

In *Kuyoqhuma Nhlamvana ... ezinye ziyofekela*, the dialogue reveals Mabaso and Jele as selfish, cunning and conniving con artists who manipulate and abuse the church and the word of God for power and to do their dirty work. To gain power and respect, they use *muthi* which has to be revitalized its strength and power timeously. They do this with their witchdoctor (*inyanga*), Mzambikhi, whom they had entered with into a covenant of blood sacrifice whereby every first born baby of new couples is unsuspectingly sacrificed. To achieve this they skilfully crafted, one amongst many, the rule that allows a pre-planned marriage for their church youth who are financially viable and have reached a certain age. The trouble begins when it is Mabaso's and Jele's turn where Sthe (Mabaso's daughter) and Thulani (Jele's son) has had to marry. Unfortunately, Sthe has Mdu, her lover and is not willing to marry Thulani who appears to be old and out of style. Due to the pressure exerted by parents a number of attempts to free herself are made by Sthe, but in vain. The successful one is when it is discovered that Thulani was HIV positive thus no marriage as per the law of the church. On realizing that their covenant might not be fulfilled, Jele is struck by heart attack, apologises to Mabaso and dies before he is visited by Mzambikhi boys (*otikoloshe*). When Mabaso realizes that his best friend has died and that Mzambikhi boys will come for him, he shoots himself and dies.

What is signified by these characters in these dramas is the fact that people tend to be more obsessed with material things and solely attached or glued themselves to those things even if it means losing their lives or loved ones. People want lavish and more sophisticated lifestyle which they have not worked for. One of the reasons why there is continuous rise of crime statistics,

particularly in armed and cyber robberies is because people want to live lavishly without hard work. Many beautiful young and intelligent girls throw themselves into the hands of the blessers (sugar daddies) and wrong relationships of abuse and misery because of love for money and fancy lifestyle. Today! Many young men, to compete with the world of the riches, they have adopted the life of *ukuthwala* – being rich (by using the "small boys" (*tokoloshes*) to fetch money for you) by entering into a covenant with a witchdoctor whereby a sacrifice of some sort is be made. The sacrifice is always the blood of a relative. Such vows of those covenants are renewable periodically failing which is the mysterious death of the entrant, as it was observed from Mabaso and Jele in *Kuyoqhuma Nhlamvana … ezinye ziyofekela*.

It is fascinating to see Mail and Guardian's Editorial (2020) of February 21 reporting on the similar case as highlighted above when it says that the sincerity with which the Economic Freedom Fighters confront real political and social problems is sometimes questionable, such as when they created their disruption at the State of the Nation address in questioning the presence of apartheid's last president, FW de Klerk, at the proceedings. What the red overalls have done, albeit inadvertently, remind South Africans that there was crime against humanity that was committed not so long ago called apartheid.

6.2.16 Manipulation in order to control

Pride, power and loyalty play an important role in *Kuyoqhuma Nhlamvana … ezinye ziyofekela* and *Uqomisa Mina Nje Uqomisa Iliba*. The dialogue in these drama books highlights the state in which fathers use their powers (positions)) to force and influence the decisions of their children.

The talk-exchange signifies Mabaso and Jele in *Kuyoqhuma Nhlamvana … ezinye ziyofekela* as characters who manipulate their positions as senior officials in the church to decree a law that obligate to marry within the church in a pre-arranged marriage organized by the church elders. It is this order that forces their children, Sthe (Mabaso's daughter) and Thulani (Jele's son), to marry. Even though the marriage never materializes, but the repercussions of Mabaso's and Jele's actions were costly. In such situation, mostly, children lose their trust to their parents and such actions are the most causes of suicides

The talk-exchange in *Uqomisa Mina Nje Uqomisa Iliba,* demonstrates Ngqengelele's position as a commander in one of King Cetshwayo's army forces him to kill his own daughter (Nontombi) when she refuses to marry Mfelandawonye who has been chosen for her by the King. Even though it appears as if it is Ngqengelele who kills his daughter but in reality Nontombi's death is suicidal because she chooses death than being forced to marry someone she does not love.

Nkululeko in *Ubhuku Lwamanqe*, is revealed as a controlling and conniving character who easily manipulates Phindisiwe in assisting them to rob the bank where she works. The dialogue highlights threats that Nkululeko uses to blackmail Phindisiwe, that is, Ziphozonke is not Thamsanqa's son, their secret love affair and the killing of child by a car accident which Nkululeko went to jail for. Nkululeko's manipulation does not only end Phindisiwe's marriage but destroys Ziphozonke's future and the relationship between Thamsanqa and Ziphozonke. They are also convicted as they try to rob the bank.

The revelation as observed from the drama books mentioned above proves that manipulation has never yielded favourable results for the manipulator but is always the opposite. There are many leaders who selfishly use their positions for their own personal gains. Churches today are full of vultures who prey on innocent members who, because of their trust and respect for their pastors and priests as men of God, they suffer the betrayal for money and lavish lifestyle. These 'men of God' now often called 'men of gold,'play with emotions and confessions of their congregants who strongly believe that these people are God sent. In politics, political leaders use their powers and positions to gain access to the resources of the state while in turn they themselves are manipulated by the business tycoons to enact and permit laws that are beneficial to them. Because of ignorance and naivety, customers and clients in marketing and business world are manipulated into believing that products and services that they are afforded worth their lifestyle. Manipulation is thus a game of control.

Stritof and Snyder (2020) in VeryWell Mind of February 5, highlight an important warning when they say that people who manipulate use mental distortion and emotional exploitation to influence and control others. Their intent is to have power and control over others to get what they want

6.2.17 Dishonesty

In the drama books that were selected for this study, there are three that highlight the theme dishonesty, namely, *Ngicela Uxolo, Ubhuku Lwamanqe* and *Kuyoqhuma Nhlamvana … ezinye ziyofekela*.

In *Ngicela Uxolo*, dishonesty is in two-fold; the first one is when MaBele leaves her mentally disturbed husband for the city in search of a job. She is fortunate to get the job but she also gets a boyfriend, Clerment, and they co-habit in her house and she unfortunately gets pregnant. This is the betrayal of her marriage and dishonesty in her husband. The second one is when she is betrayed by Clerment, who dumps her immediately after she had reported her pregnancy to him. Clerment resigns and moves back to Johannesburg to rejoin his family. MaBele is left alone to deal with her problem.

In *Ubhuku Lwamanqe*, like in *Ngicela Uxolo*, dishonesty is also observed in two scenes. The first one is when Nkululeko fails to honour their agreement with Phindisiwe. When they were lovers, they had promised to protect one another such that Nkululeko took a jail sentence for Phindisiwe, for mistakenly murdering a child in a car accident. On his release from jail, he blackmails Phindisiwe by wanting more money, despite having been paid for going to jail. Nkululeko threatens to reveal all of Phindisiwe's past secrets to her husband, including that they had a child together. The second one is Phindisiwe's betrayal to her husband, Thamsanqa. Forced by Nkululeko's threats, she plans to kill Thamsanqa for his insurance money.

In *Kuyoqhuma Nhlamvana … ezinye ziyofekela*, the dialogue of deceit reveals Mabaso as a dishonest father to her daughter, Sthe, who actually is supposed to be her protector. Sthe feels let down by her own father who forces her to marry Thulani (Jele's son) into a pre-arranged marriage when she had her own lover, Mdu.

There are many sad stories that are a culmination of dishonesty. In marriages, couples have killed each other while in some other instances, children become victims too. Where there is no killing taking place, very serious divorce settlements with strong hatred that tear families apart ensue. Here too, children are common victims who are usually displaced and find themselves in positions that will negatively influence their upbringing. Tribal and gangster wars are mostly fuelled by the breach of agreement and dishonesty of members who had entered into a contract but later revert

to selfish and personal vendettas. Usually, where there is revenge, the root cause is dishonesty, probably, prompted by egotism and greed.

In the Blog by Bregmans (2014) of May 10, he clarifies and demonstrate the side-efffects of dishonesty when he says that a common dilemma, with which employers in all areas of industry are faced, is the question of when dishonesty by an employee is sufficient to justify dismissal.

6.2.18 Racism reared its head

In *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje* talk-exchanges highlight inequality which is characterized by racism. Racism in a sense that if white colonial government takes land from Black people it then gives it to the Whites. Ironically, the land that is taken is quite arable and productive while the one that is dry with no grazing and palatable grass is where Blacks are forcible moved into. The highlight of racism is highly noticeable because there is no conversation in the drama books where a white colonial government is in support of Black people's demands but is very quick to react when a white person is unhappy about what his black counterpart does. Dialogue highlights racism because white people have rights while Black people do not have their identity and dignity in their own ancestors' land.

The dialogue in *Awuwelwa UMngeni* highlights a nagging struggle of land dispute which leaves Chief Salimani with no time of leading his chieftaincy peacefully but to spend most of his time attending meeting and courts back and forth in a bid to win and free his Gcumisa people from the jaws of British imperialists and white farmers. In *Insumansumane* talk exchanges demonstrate similar story where Chief Bhambatha of amaZondi is also facing same hardship as Chief Salimani where white colonial government which want to control and take over his land. In *Kwake Kwaba Nje* talk-exchanges highlight racism at its best when people of eMakholweni are removed forcible from their land by white colonialists to the land they do not know simple because their land is rich for white farmers to plant and graze their livestock.

Today when Black people want their land back it sounds like an insult. It sounds like these things that are recorded in history never happened – genocide and forced removal of Black population. South Africa is experiencing brutal activities of violence, murder and crime. There is hatred and anger everywhere. Black people are with internal conflict. A conflict that even commissions are

unable to sit down for. Presumable, all these uncertainties are as a result of silence whisper of, "enough is enough." It looks like no one is willing to hear those voices. Even though they are chanting at a distance their rhythm is quite audible.

A similar case is reported in Africa News 24-7 by Duarte (2020) of April 8, where she says the Mayor of Welkom speaks to the SANDF, the arm of the state charged with defending the constitution of the Republic of South Africa and refers to the people of Bronville as Boesmanne and drunkards. He tells the army to use their force to deal with the people.

6.2.19 Writers as recorders and reporters of history

When writers of literature convey their messages through their artistic work they are not only writing for fun and knowledge but are also recording historical events. As recorded information is kept in places where it becomes available to readers, so writers like journalists, report events in fashionable way of story-telling, in a dramatic way in this case. In *Awuwelwa UMngeni, Insumansumane, Kwake Kwaba Nje* and *Uqomisa Mina Nje Uqomisa Iliba,* talk-exchanges in these drama books, basically are aimed at reliving historical events in a dramatic form so as to remind those who have forgotten the history behind the story today and how British imperialism destroyed and shaped modern South Africa with a log of land issue unresolved.

In *Awuwelwa UMngeni* and *Insumansumane* talk-exchanges highlight the forcibly taking over of Black land by white farmers and white colonial government and the resistance to white domination by Chief Salimani and Chief Bhambatha respectively. The writers here further indicate how whites organized themselves in a bid to destroy Black solidarity. The dialogue in *Kwake Kwaba Nje* relates to forced removal of Black people from the fertile land of their ancestors to the most-dry land where it was difficult to cultivate and graze their livestock. The land that brought hunger, poverty, diseases and death. Talk-exchanges in *Uqomisa Mina Nje Uqomisa Iliba* highlights efforts of white colonial rule to undermine and discredit King Cetshwayo's determinations to reconstruct the mighty Zulu nation which was deteriorating as a result of white invasion.

Today there are committees that are looking at the submissions of South African people with regard to the land expropriation without compensation. Ironically, when Black land was taken away from them back then, as recorded in history, there were no committees or commissions that

looked into that brutal and barbaric exercise. There is a state capture inquiry and other commissions that are looking at how organs of the state have been captured and run by allegedly by some of alienated Black leaders and groups, who have been targeted and labelled as incapable and corrupt. These leaders are targeted by virtue of their understanding of white conspiracy towards Black led governments in Africa thus they want redress and question the domination of white minority in the economy of South Africa.

Oppong, Besbitt-Ahmed and Fatunla (2015) in Whats On Africa of January 29 talk about a number of African writers some of whom write about historical events in their respective countries. One of those notable writers is Ahmadou Kourouma – ana Ivorian novelist. His book is entitled, Allah is not Obliged, and this is the narration of the story:

> Birahima is a child soldier. Growing up in a village somewhere on the Guinean/Ivorian border. His mother dies when he is 10, and he travels to Liberia to find his aunt but on the way is caught up fighting in the wars that swept West Africa during the 1990s. Kourouma's novel tells the story of chaotic and unfortunate adventures that beset Birahima as child soldier.

6.2.20 Writers and the use of literature to free themselves/people from white domination

It has been mentioned before that talk-exchanges in *Awuwelwa UMngeni, Insumansumane, Kwake Kwaba Nje* and *Uqomisa Mina Nje Uqomisa Iliba* highlight the birth of racism and white domination. Talk-exchanges in these drama books demonstrate how power is manipulated into creating serfdom, vagabondage and mendicancy, particularly in your own country. The dialogue has also revealed how the voiceless voiced their resentment.

In *Awuwelwa UMngeni*, the writer highlights the use of courts as arbitration and a form of resisting white domination and control. The writer is showcasing legal means of displaying displeasure towards a system that is abusive. This is what Chief Salimani does in this drama book. He takes white colonial government to the High court in Pietermaritzburg. In *Insumansumane* the writer is indicating that there is an unbearable situation that may cause people to take up arms in order to

balance the status quo. Losing identity and dignity as a nation is worse than death itself because a nation without land is like a home without parents, therefore, there are things that are worth dying for. Chief Bhambatha takes up arms as a form of resistance against the mighty colonial army. In *Kwake Kwaba Nje,* although there is no formidable resistance that is displayed by the people of eMakholweni during their eviction but the bravery that is shown by Vusumuzi and Magubane is a highlight of individual resistance which, despite its size, but slowly influences even those who were unaware of the situation to take part. In *Uqomisa Mina Nje Uqomisa Iliba,* Ngqengelele is a symbol of solidarity and preservation of what is worth. As elders, Ngqengelele is aware about the game that the white colonial government is playing against his nation, amaZulu. He knows that the British government is trying by all means to revenge the battle of Isandlwana, including the use of psychological war. Writers, like historians, therefore inform people through literature to keep memories alive by narrating historical events in the form of drama.

Today there are many land claims that have been won in courts. As it stands, there is a committee that is dealing with this matter under the banner of 'Expropriation of Land without Compensation. The history that is told in *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje* is a strong reminder that Blacks are having strong case with regards to the land claim. Writers of these drama books also give evidence to the story of the interest of the Queen of England whenever the land issue surfaces. She seems to be more cautious and concerned about how the land issue is debated and handled. *Uqomisa Mina Nje Uqomisa Iliba* reminds the Zulu nation the English are not yet forgotten about their defeat at Isandlwana. This is the reason why today there is yearly commemoration of the battle of Isandlwana that took place in 1879 under King Cetshwayo's rule.

A similar case is observed in The Guardian by Thida (2013) of June 24 where she says literature is a medium which conveys, maintains and appreciates freedom between writers and readers … way it connects people - writers and readers or readers and readers - is through freedom … writers – to have freedom both in creating and publishing literature, they also need freedom or independence from fear, greed, hate or dependency.

6.3 Conclusion

This study has highlighted that in every conversation the topic embeds themes. The themes that have been observed, derived from talk-exchanges of characters as they take turns in the

211

development of topics which they are engaged in. Another highlight that is observed in this study is that most themes reveal that power and the position of characters have an impact in power relations. Further, there is also a glimpse of resistance in every situation where inequality and suppression show its character.

CHAPTER 7

OVERVIEW OF THE RESEARCH

7.1 Introduction

The previous chapter looked into the findings of the data as analysed from the selected isiZulu drama books, where specific themes were revealed while analysing the data gathered from those selected drama books. The discussion and interpretation of the findings were then based on those major themes. Through observation based on critical analysis, these themes highlighted different sections of discrimination in power relations.

This chapter concludes the study since, through the themes that were discussed from the previous chapter, it confirms the notion that talk-exchanges are indeed elements of power relations in topic development. Furthermore, it then presents recommendations to educators, subject advisors, writers and scholars in future studies to acknowledge challenges of power relations as a deterrent to personal and social upliftment.

7.2 Overview of the research

7.2.1 Introduction and background of the Research

Chapter 1 introduced the topic of the study. It highlighted that the main aim of the study was to critically observe talk-exchanges as determinant(s) of power relations in topic development in some isiZulu dramas. It further signified that the objective of this study was to use Critical Discourse Analysis and the Social Constructionism theories in selected drama books. It then indicated that the study, therefore, endeavoured to demonstrate that talk-exchanges are factors of power relations in topic development. The essential research topic was formulated as follows: "Talk-Exchanges as Determinant (s) of Power Relations in Topic Development: A Critical Discourse Analytical Interpretation with Special Reference to the Use of Dialogue in Selected isiZulu Drama Books."

Chapter 1 furthermore demonstrated the background of this study by defining power in relation to power relations. As well as how power has permeated through to socio-economic settings and upset the balance of power. The imbalance of power is, therefore, observed through race, gender, age, position, societal institutions and social classes. It further specified the research objectives and laid out the research approach wherein planned methods and structures were defined.

7.2.2 Literature review

This chapter usually serves as a testimony of what other scholars have written about the topic under study. As observed earlier, the literature review thus documents techniques with respect to the subject, or topic one is writing about. This is a sociopolitical study that observes talk-exchanges as determinants of power relations in topic development. Power relations are observed in dialogue between characters as they engage in different settings of their lives as depicted in drama books.

This chapter provided a review of the research literature relating to talk-exchanges as determinant(s) of power relations and how such relations affect social imbalances. This review was undertaken in order to establish a theoretical understanding of and a basis for developing the research instruments used. Concepts such as talk-exchanges, dialogue, conversation or communication are used in this study interchangeable to display the sharing of ideas and knowledge while further accommodating coordinated action, embedded in context, situated in history and culture (Gergen et al. 2004: 43-44) in Caldwell 2014). Gergen et al., highlight the importance of language in communication where social activities and rituals are negotiated in the construction of reality (ibid).

In this study, Jaworski (1996:111) sees dialogue as a process wherein people do not necessarily agree with each other but instead as a platform that encourages people to participate in a pool of shared meaning that leads to aligned action. It, therefore, allows people to share their experiences, skills, attitudes, values and feelings. According to Eisenberg et al. (2010: 40-46), dialogue is mindful, equitable, empathic, and seeks real meeting points between opponents. This refers to the space of contesting roles of those with power and the powerless as well as the voiced and voiceless. The fact that dialogue allows a space of contesting roles further highlights that it also embeds elements of resistance. Thus, the roles that actors or interlocutors play in a dialogue further

demonstrate inequality in status, gender and age. Guilfoyle (2003:335) highlight that power relations could infuse dialogue, without compromising the dialogical status of the interaction: power and resistance work together to produce a dialogical interplay of the forces … dialogue does require resistance to the exercise of power, or counter-rhetoric. Dialogue as Guilfoyle (ibid) indicates is certainly all that, but it is also a power for the emergence of organisation from within the cooperative interactions conducted between individuals who have something to contest (Caldwell, 2014:3). This has been the reason why Freire (1987:98) defines dialogue as 'a moment where humans meet to reflect on their reality as they make and remake it'. Interestingly, talk-exchanges or dialogue cannot be initiated without language.

Scholars noted that there is always a prospect of weakness that is observed in talk-exchange whenever turns occur in the space of a social setting, for example, cultural differences, status, gender and age (Deborah Tannen 1989, 2005; Harvey Sacks 1974; E. A. Schegloff 2000; Watts 1991). Talk-exchanges embed power which eventually signifies that actors or interlocutors with higher power or status commonly have an advantage over people with lower power or status. Danescu-Niculescu-Mizil et al., (2012:2) states that other weaknesses of talk-exchanges are further highlighted by power dependence as interlocutors indicate dependence on each other for survival. Another weakness of talk-exchanges that has been observed by scholars such as Bielsa and O'Donnell (2011:22) is the interruption in speech or dialogue that can be imposed by those with higher status to those with lower status. These findings have, therefore, demonstrated that talk-exchanges yield power to the point of domination and control while it also serves as an element of resistance in another space.

7.2.3 Theoretical framework

This chapter looked into the theoretical framework of talk-exchanges as embedded in power relations and further patterned within a discourse setting. This chapter, too, was undertaken in order to establish a theoretical understanding of and a basis for developing the research instruments used. This chapter adopted Given's (2008:872) definition on theoretical framework when he says that a theoretical framework has the ability to (a) focus a study, (b) reveal and conceal meaning and understanding, (c) situate the research in a scholarly conversation and provide a vernacular, and (d) reveal its strengths and weaknesses.

The scope of the theoretical framework was to demonstrate if talk-exchanges were elements of power relations in topic development. The study also highlighted Critical Discourse Analysis (CDA) and used Social Constructionism as major theories but used the former as its dominant research tool.

Since this study highlighted social inequalities and dominance through talk-exchanges – language in use – it then employed CDA to demonstrate power relations between Black and White rulers and subjects, fathers and daughters, husbands and wives, church leaders and their congregations, criminals and the law and writers and the law. The study found out, as indicated in the findings, that power relations in South Africa are institutionalised and systemic to the point of the great divide between Black and White. Badat (2011:121) highlights, "in South Africa, social inequalities were embedded and reflected in all spheres of social life, as a product of the systemic exclusion of Blacks and women under colonialism and apartheid." Racial tension between Blacks and Whites dates back to the period of slave trade and colonial expansion. The atrocious colonial system that Badat refers to is observed in dramas such as *Insumansumane, Kwake Kwaba Nje* and *Awuwelwa UMngeni*.

According to Meyer (2001:30), CDA in the majority of cases takes the part of the underprivileged and tries to show up the linguistic means used by the privileged to stabilise or even to intensify iniquities in society." The highlights of the manipulation of power by rulers and their subjects, husbands over their wives, church leaders and their congregants as well as fathers over their daughters is respectively observed in *KwaBulawayo, Uqomisa Nje Uqomisa Iliba* and *Kuyoqhuma Nhlavana … ezinye ziyofekela*. Fairclough (2001:124) concurs by stating that, "CDA has emancipatory objectives, and is focused upon the problems confronting what we can loosely refer to as the 'losers' within particular forms of social life - the poor, the socially excluded, those subject to oppressive gender or race relations, and so forth." *Amaqili* and *Mubi Umakhelwane* have clearly demonstrated how law enforcement agencies can easily manipulate state resources to fulfil their expectations; the use of ex-convicts to catch cunning and notorious criminals.

This study also adopted Social Constructionism as another theory that wished to demonstrate inequities in power relations, as observed in isiZulu drama books that were randomly selected for this study. The study adopted Social Constructionism because of its stance on groupism as Owen

216

(1995:162) puts it or collectivism as Shamai (2003:546) cites Social Constructionist thinking. Gergen (1994) contends that people's understanding of the world relies on linguistic and communicative conventions created through interactions and relationships. This assertion highlights that language is a basic tenet of communication thus, it embeds the knowledge and culture of specific groups of people and communities. De Fina (2010) indicates that Social Constructionist theory is used to construct identities and that conversations or communications between groups in the dramas created various identities both empowered and disempowered for various reasons. Fairclough (2001:194) introduces the notion of 'critical language study', which is intended to show the impact of language-based inequalities on 'those who are dominated and oppressed. It is for this reason that the dominant White minority class in South Africa during the colonial era and the Apartheid government suppressed the growth of African (Black) languages and promoted English and Afrikaans. A series of resistance by Blacks is noticed. The multifaceted protests that are observed in *Awuwelwa UMngeni, Kwake Kwaba Nje, Uqomisa Mina Nje Uqomisa Iliba* and *Insumansumane* emanate from the point of land invasion, the forcible removal of Blacks from their land and the total disregard of their culture and rituals; the destruction of language and identity.

It, therefore, discussed areas of power relations where CDA and Social Constructionism highlighted social ills that needed redress.

7.2.4 Research methodology

Given (2008:517) asserts that Research methodology consists of the assumptions, postulates, rules, and methods; the blueprint or roadmap that researchers employ to render their work open to analysis, critique, replication, repetition, and/or adaptation and to choose research methods. It is against this background that this chapter then looked at how research methodology (philosophy) as a system was able to carry out research and further highlighted the researcher's methods of selecting and arranging data for proving the hypothesis.

This chapter also highlighted the differences and the link between research methodology (a systematic way to analyse a problem) and research methods (the ways in which qualitative researchers collect data to build their argument (Given, 2008:521). It further discussed the research design: population, sampling techniques, size of the data and data collection methods.

The study is qualitative in nature since it uses secondary data - which is textual - that has been collected from selected isiZulu drama books. The qualitative research method enabled the researcher to recognise that drama books represent real social settings where people participate in their daily activities. Qualitatively, the study has also demonstrated that turns that people make in a dialogue carry meaning that can be interpreted as data for research purposes. Furthermore, it proved that talk-exchanges, once analysed and interpreted, brought into the fore, are real elements of power relations.

The main focus of this study was talk-exchanges, which meant dialogue or conversation. Dialogue, therefore, involves turns and turns are mostly dramatic. Because of this background, the population of this study was thus drama books. Out of many drama books only 12 were selected to demonstrate themes that were relevant to the proposed research topic. Secondly, the population was passages and dialogues from the selected isiZulu drama books. What was done when selecting the population for the study concurs with what Bless-Hidson-Smith (1995:87) says about a population of a study. He emphasises that "a population – sometimes referred to as a 'target population' – is the set of elements that the research focuses upon and to which the results obtained by testing the sample should be generalised. From the population, a sample that really met the criteria of the study was randomly selected. Since each drama book represented or qualified for two or three themes, each book was branded and coded with that specific theme(s). The selection of samples was made on most of scenes and acts that displayed relevant data needed for this study. Other acts/scenes were left out on purpose since they were not part of the data selected for the study and analysis. This selection was necessary because all the scenes that were selected contributed to the desired outcome. The selected scenes gave birth to themes that eventually demonstrated the importance of talk-exchanges in highlighting power relations. These scenes proved that talk-exchanges were elements of power relations in topic development as the research topic pronounces.

7.2.5 Data analysis and presentation

This chapter started by defining data and data analysis. It introduced data as collection of information, and information that has to be analysed in the case of a study. Antonius (2003:2) concurs that the word data points to information that is collected in a systematic way and organised

and recorded to enable the reader to interpret the information correctly. Then, data analysis was also defined as a process of assessing that collected information using analytical and logical reasoning to verify those elements. Marshall and Rossman (1999:150) who further describe data analysis as the process of bringing order, structure and meaning to the mass of collected data support this interpretation.

Data were analysed to demonstrate if talk-exchanges are the elements of power relations in discourse. The chapter introduced Analytical Comparisons popularised by Neuman (2000) as the method that was used for the data analysis of this study. Since Analytical Comparisons analyses data by referring to the method agreement and method of difference, this method (AC) was used to analyse themes identified from selected isiZulu drama books during data collection. The themes that were targeted were those that displayed power relations since the study focused on the impact of talk-exchanges as elements of power relations in topic development. Here are the themes that were identified and analysed:

- ✓ **Black resistance to White domination**

   Dcumisa, Zondi and Nxaba in their drama books, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje* respectively, have used talk exchanges or dialogue of dominance to highlight Black resistance to White domination.

- ✓ **Loss of dignity and power**

   Blose and Molefe in their drama books, *Uqomisa Mina Nje Uqomisa Iliba and Ngiwafunge AmaBomvu*, have used dramatic dialogue of preservation to reveal loss of dignity and power suffered by traditional structure and rule in pursuit of freedom of association and love.

- ✓ **Pride and honour**

   Gcumisa and Zondi in their drama books entitled, *Awuwelwa UMngeni* and *Insumansumane* use talk-exchanges of retention, protection and annexation to highlight a common theme on pride and honour, wherein Chief Salimani and Bhambatha are always in confrontation over land with Zithulele, Ndabazabantu and

219

Mgqabula. The latter want to forcible annex Salimani's and Bhambatha's land purely for the pride and victory of the British and the Queen.

✓ **Resistance to indigenous laws**

Blose and Molefe in *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu*, use dramatic talk-exchanges of vows and commitment to display powerful resistance of young couples who are engulfed in love at a very wrong time and space.

✓ **Power and greed**

Gumbi, Mhlanga, Madondo, Gcumisa and Zondi in *KwaBulawayo, Ubhuku Lwamanqe, Kuyoqhuma Nhlamvana ... ezinye ziyofekela, Awuwelwa UMngeni* and *Insumansumane*, respectively, use dialogue of dominance to highlight power and greed.

✓ **Power and patriarchy**

Ngwane and Khumalo in their drama books, *Ngicela Uxolo* and *Isiqalo Esisha,* use dramatic dialogue of male chauvinism to highlight power and patriarchy.

✓ **Power (Law/Institutionalised) and subordination**

Gumbi and Maphumulo in their drama books, *Mubi Umakhelwane* and *Amaqili,* use dramatic talk-exchanges of subordination to highlight their shared theme on power and the law (institutionalized power) which demands compliance.

✓ **Criminality**

Mhlanga and Maphumulo in their drama books, *Ubhuku Lwamanqe* and *Amaqili,* repectively, use dialogue of law and order to highlight the role of law enforcement in dealing with scourge of crime that plagues the country.

- ✓ **Disloyalty / Dishonesty**

  Ngwane, Mhlanga and Madondo in their drama books, *Ngicela Uxolo, Ubhuku Lwamanqe* and *Kuyoqhuma Nhlavana … ezinye ziyofekela* respectively have used talk exchanges of disloyalty to display how dishonesty can destroy the good in one's heart while further damaging the trust and love of those he/she loves.

- ✓ **Love**

  Blose and Molefe in their drama books, *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu* use talk exchanges of committed to the cause to depict that love prevails against all odds.

- ✓ **Servitude**

  Zondi and Gcumisa in *Insumansumane* and *Awuwelwa UMngeni* have used talk-exchanges of manipulation to highlight issues of power relations where those who have manipulate the condition to serve their interest thus making those less fortunate their subjects.

- ✓ **Greed**

  Mhlanga, Madondo and Gumbi in their drama books, *Ubhuku Lwamanqe, Kuyoqhuma Nhlamvana … ezinye ziyofekela* and *KwaBulawayo* have used dialogue of dishonesty to highlight a high degree of greed as characters in each book display disloyalty and inhumane.

- ✓ **Loyalty**

  Blose, Molefe, Zondi, Gcumisa and Madondo have respectively used dialogue or talk exchanges of preservation in their drama books to demonstrate a very distinctive way of loyalty.

As themes were analysed based on the conditions of the agreement (similar cases) and differences, it became more apparent that certain scenes (drama books) shared some conditions. The method

of agreement according to Mill (2010:6) thus relates to conditions where similar effects are likely to arise from a similar cause while method of difference looks into conditions where only one prior circumstance was present in the first case but not in the second (Mill, 2010:12). Even though themes that were identified (as mentioned above) were clustered either into the condition of agreement or difference (as it actually happened), in essence, these theories enabled the researcher to prove that power relations existed in all spheres of social settings and can also be observed in talk-exchanges or dialogue.

7.2.6 Research findings

This study focused on the role of talk-exchanges as element(s) of power relations in topic development, and this was studied from the selected isiZulu drama books. The findings of the study firstly highlighted the relationship between talk-exchanges and power relations in topic development. It also answered the theoretical question that talk-exchanges are indeed element(s) of power relations. Further, the findings also contributed to the understanding that power abuse has been institutionalised along the lines of institutions, race, gender and age. The findings further highlighted that most drama books have themes that share the method of agreement and lesser of the condition of difference.

This study further broadened the understanding of Analytical Comparison, which helped in the formulation of themes relevant to answering the theoretical question through methods of agreement and difference. This process, therefore, indicated that although AC has been used in some other studies, it has never been used to analyse data related to isiZulu drama books.

The second finding of this study has been the effective use of a combination of methods (to minimise but qualify the scope and the vastness of the study but not to compromise the findings). The use of the Critical Discourse Analysis, Social Constructionism as theories and Analytical Comparison as a method used for data analysis have highlighted the need for social cohesion and redress in South Africa. Furthermore, the experience gained while using the combination of methods through data collection and analysis may be useful in future studies.

The findings of this study lie in what the study revealed. This study highlighted text as a powerful tool to convey the mood of interlocutors, and this should be understood against the background of

the social context and content. The study further revealed that positions, power and greed override patriotism, empathy, and humility in communities.

Drama books that were analysed produced the following themes:

- White power and domination vs Black resistance;
  The talk-exchanges in the drama books, *Awuwelwa UMngeni, Insumansumane* and *Kwake Kwaba Nje,* reveal dominance of White colonialists and resistance of Black people. Such dominance is observed through forced removal or forcibly taking over of land from Black people by Whites under Colonial Government.

- African loyalty vs African disloyalty;
  In *Awuwelwa UMngeni* and *Insumansumane* dialogue of loyalty has been used to highlight allegiance to traditional norms and values In *KwaBulawayo, Awuwelwa UMngeni, Insumansumane* and *Ubhuku Lwamanqe* both dialogue of loyalty and disloyalty has been used to highlight evil and greed.

- Black vigilance vs Black servitude;
  In *Awuwelwa UMngeni* and *Insumansumane* respectively, the use of dialogue of resistance and disloyalty reveal vigilance and servitude.

- Conservatism vs Progressive thinking
  In drama books *Uqomisa Mina Nje Uqomisa Iliba* and *Ngiwafunge AmaBomvu*, Blose and Molefe, use talk exchanges of loyalty and adaptation to reveal protection of traditional norms and values and adoption of new perceptions.

- Power abuse by powerful women vs male weakness;
  KwaBulawayo and *Ubhuku Lwamanqe* have used talk-exchanges of deceit to reveal greed as observed from both Mkabayi and Phindisiwe who display themselves as powerful and fearless women. The dialogue of servitude and subordination reveal Dingane, Mhlangana and Mbopha as weak characters as they succumb to Mkabayi's cunningness.

223

- Patriarchy against African women subordination;

In *Ngicela Uxolo, Isiqalo Esisha* and *Kuyoqhuma Nhlamvana … ezinye ziyofekela* the dialogue of male dominance has been used to highlight how men use their powers to subdue women into their property. This is common fact that patriarchy prevails in our African society despite modernisation. What is accredited and praised to men, is insulted and degraded to women. These drama books testify to such abnormalities. Therefore, it is true that talk-exchanges are really the elements of power relations in topic development.

- Police law and power vs African subordination;

The drama books, *Mubi Umakhelwane* and *Amaqili* have used talk-exchanges of law and order to depict scenarios which are common in public domain where police do not only protect civilians but are law themselves. This is commonly observed when law enforcement agencies (police) deal with cases that involve Blacks. Blacks have been made to fear police instead of respecting them. Maybe, it is for this reason that most people do not trust police since to them they (police) still represent the past injustice. Thus, the narrative of the police as the law unto themselves has been highlighted clearly by the interactants in these drama books as they conversed in their scenes where they were displaying such power relation.

- Real love conquers vs love based on greed;

Drama books, *Uqomisa Mina Nje Uqomisa Iliba* and *Kuyoqhuma Nhlavana … ezinye ziyofekela* have used talk-exchanges of vows and commitment to epitomise real love above anything else. Nontombi in *Uqomisa Mina Nje Uqomisa Iliba* and Sthe in *Kuyoqhuma Nhlavana … ezinye ziyofekela* represent the strength of true love through all odds and that has been demonstrated beautifully through dialogue. *Ubhuku Lwamanqe* has used talk-exchange of disloyalty to demonstrate love based on greed – where love is depended on material things. Phindisiwe represents those girls that sell themselves to the riches under the pretext of love. It is common these days.

- Seniority in police ranking is observed;

Drama books, *Mubi Umakhelwane* and *Amaqili* have used talk-exchanges of subordination to highlight seniority and ranking as something that is highly observable in certain quarters of the workplace. These books depict how seniority permeates into discipline, responsibility and accountability.

- The pride and honour of Africans to their rulers, vs Power and honour of Whites to the British Crown;

  In *Awuwelwa UMngeni* and *Insumansumane* respectively, the use of talk-exchanges of conservancy, demonstrate each party's commitment to pride and honour as displayed by the British or the White pride and honour to the British Crown – the Queen as well as Salimani's admiration for the Kingdom of the Zulus and his King Dinuzulu

- Loss of identity and dignity vs solidifying of identity;

  The drama books, *Uqomisa Mina Nje Uqomisa Iliba, Kuyoqhuma Nhlamvana … ezinye ziyofekela* and *Ngiwafunge AmaBomvu* have used talk-exchanges of foreign influence and leadership styles to reveal loss of identity and dignity

- Detective skills displayed against (clever tsotsi) notorious manipulation;

  The drama book, *Amaqili*, has used a dialogue of law and order to reveal how detectives use certain skills to deal with notorious tsotsi who is a menace to the law and the society. There is a saying that says, 'send a thief to catch a thief,' and this approach is commonly used by law enforcement agencies as tool to combat crime. The book confirmed that if police and the community work together crime can be combated.

- Crime does not pay;

  In *Amaqili* and *Ubhuku Lwamanqe*, the use of talk-exchanges of law and order reveal that crime does not pay. After all, Simonyo's clever acts of playing law enforcement fools in *Amaqili,* he is finally caught by another former convict who was working with the police to catch him. Nkululeko and his gang, in *Ubhuku Lwamanqe,* are finally caught by the police after a carefully planned bank break in. These drama books also confirmed that, "what goes around comes around."

- The church and wolves in sheepskins;

  In *Kuyoqhuma Nhlamvana … ezinye ziyofekela* the use of Biblical dialogue demonstrates how other people abuse the word of God by hiding behind it for their selfish deeds. This drama book reminded the reader that there are many 'Christians' out there who do not walk the talk. This drama book further confirmed that there is a lot that the church needs to do to address issues of faith, spirituality and theology in the light of mainline and charismatic churches.

- Your sins will find you;

  The use of the dialogue of dishonesty in *Amaqili*, *Ngicela Uxolo*, and *Kuyoqhuma Nhlamvana … ezinye ziyofekela* highlight the fact that one cannot run away from ones sins. This also is a confirmation of the law of the universe that says, 'what goes around comes around.' After harassing people and killing the police, Simonyo (*Amaqili*) ends up in the hospital bed after being badly bitten by a police dog and begging for forgiveness from those he hurt, among others, Njivana. MaBele in *Ngicela Uxolo* returned home to her husband, Mkhwanazi, begging for forgiveness after her bad stint with city life which had left her pregnant by her newly found, hit and run boyfriend, Clement. In *Kuyoqhuma Nhlamvana … ezinye ziyofekela* Mabaso and Jele were finally caught up in the web that they had created themselves. They failed to meet a covenant that they had made with Mzambikhi. These drama books have truly highlighted the theme through talk exchanges as characters conversed throughout the stories.

- Manipulation in order to control;

  In *Kuyoqhuma Nhlamvana … ezinye ziyofekela* and *Uqomisa Mina Nje Uqomisa Iliba*, the use of the dialogue of deceit, has revealed how fathers have manipulated their powers for their serving their own interests. Mabaso and Jele in *Kuyoqhuma Nhlamvana … ezinye ziyofekela* abused their powers into forcing their children to marry without their consent. In *Uqomisa Mina Nje Uqomisa Iliba,* Ngqengelele used his powers as a powerful army chief and a nobleman to influence the life of her daughter, Nontombi.

226

- Dishonest;

  The dialogue of deceit that is used in *Ngicela Uxolo, Ubhuku Lwamanqe* and *Kuyoqhuma Nhlamvana … ezinye ziyofekela* has revealed how dishonest people can be to their loved ones. In *Ngicela Uxolo*, MaBele is revealed as an unfaithful wife to her husband, Mkhwanazi. *Ubhuku Lwamanqe* highlighted betrayal of the worst kind. Nkululeko failed to keep a secret promise they had made with Phindisiwe. On the other hand, Phindisiwe betrayed her husband Thamsanqa.

- Racism reared its head;

  The dialogue of inequality that is used in *Insumansumane, Awuwelwa UMngeni* and *Kwake Kwaba Nje*, reveals huge disparities between Blacks and Whites. These drama books indicated that White farmers and colonial government took only fertile Black land because of the claim that Blacks were inferior to land preservation and stork farming.

- Writers as recorders and reporters of history; and

  In *Awuwelwa UMngeni, Insumansumane, Kwake Kwaba Nje* and *Uqomisa Mina Nje Uqomisa Iliba,* the use of descriptive dialogue has demonstrated the impact of writers in telling historical stories. All these drama books reminded those readers that have forgotten and taught the new ones about how Blacks were robbed their land by Whites

- Writers and the use of literature to free themselves/people from White domination.

  The use of the dialogue of resistance in *Awuwelwa UMngeni, Insumansumane, Kwake Kwaba Nje* and *Uqomisa Mina Nje Uqomisa Iliba* confirm that serfdom, inequality, domination, control, abuse of power and racism can be defeated by unity. These drama books have further validated that if change, whether traditional or modern, is influenced, championed and driven by societal forces which is non foreign, it receives a fertile ground for growth, prosper and acceptance.

Therefore, this indicates that domination, inequality and control were highly prevalent in a number of cases/themes that were observed. It further proves that power relations could also be observed in texts and most likely in drama books where talk-exchanges commonly occur.

7.2.6.1 Reearch questions addressed

The study has been very honest and revealing. It has correctly covered all what has been issues in as far as the research questions is concerned.

- What influences or drives talk-exchange? What encompasses talk-exchange in isiZulu dramas?

This study has revealed that talk-exchanges involve participation and thinking together in a relationship. This is somehow the sharing of ideas where conversation is natural and open, and seeks to give voice to the voiceless. In this study, inequality and dominance are exposed through conversation as characters take turns. These elements of talk-exchange are unpacked in themes that have been observed in selected isiZulu drama books for this study, and some of these themes are; White power and domination vs Black resistance, racism reared its head, dishonesty, and so on.

- Does talk-exchange have features of power relations in isiZulu dramas?

The themes that were identified from the selected isiZulu drama books highlighted strong correlation between power relations and talk-exchanges. These themes managed to highlight power relations in terms of inequality and domination. These were largerly observed in racial and gender inequalities, cultural and religious tension, clash between elitism and traditional norms, as well as age and status.

- Where do we determine talk-exchange as a revelation of power relations in isiZulu dramas?

Different themes that were observed from the selected isiZulu drama books highlighted remarkable extent of power relations as characters echo their sentiments through turns in their respective topics and roles. Voices of characters representing their clusters and categories were heard and seen displaying and revealing their agendas, attitudes and beliefs. This study therefore demonstrated

well through themes that talk-exchanges is indeed an element of power relations in topic development.

- How does talk-exchange facilitate or capitulate to power relations isiZulu dramas?

Since talk-exchange is natural and transparent, it therefore seeks to balance the disproportionately unequal status quo. This is observed as characters converse, when unknowingly but honestly, reveal their character and opinion about their attitudes and beliefs. The position that each character finds him/herself in, is displayed in his/her action as he/she converses with other characters. This is what this study has revealed in themes that were observed and discussed above to support the notion of talk-exchanges as an element of power relations. The themes therefore comfirm the notion.

7.3 Contribution of the study to academy and society

This study intended to justify talk-exchanges as a powerful tool in power relations and, indeed, it looked into conversations as they unfolded in isiZulu drama books that were specially selected to demonstrate this ritual (power relations as embedded in talk-exchanges of daily conversations).

The findings of this study have proved that talk-exchanges are elements of power relations in topic development and that this can be observed in texts. If the information on power relations is found in texts as revealed by this study, it is evident, therefore, that this study will benefit academic institutions, schools, tertiary institutions and libraries that are the custodians of information today.

Nowadays, with the eradication of proper family structures, churches and schools are the only surviving institutions that are centres of moral conservancies thus, as beneficiaries too, they need to equip themselves in attending to issues of power and control. Educators have to identify areas of moral degeneration, and the voiceless and educate learners on power relations. Learners who are the youth stand to benefit a lot from this study as they are the future. They need to know their background and issues as they are today. They need to trace the source of their existence and thereby be able to determine their future.

The society as a whole will also benefit from this study since power relations is a voiceless societal issue which is known but ignored because people are habitual to this kind of treatment. Domination and inequality are acceptable norms that form a way of life to many, therefore, if issues of power

relations are openly debated, read and aired on television and radio, people will begin to understand them as one of the social ills. In this instance, talk-exchanges could also contribute to the discussions on identity as a way of finding oneself and others in topic development. This includes, among others, gay and lesbian marriages, women and leadership, minority and majority, Blacks and Whites, Christians and non-Christians, and more. Through talk-exchanges, this study will also open the doors for the so-called, "silenced dialogue" in power relations.

Amakhosi and their subjects may learn from this study to appreciate and advance for mutual benefit rather than subject benefit. Many African people live in traditional areas where traditional laws subjectivity still prevails. Apart from traditional life and Amakhosi, the benefit can even be extended to the racial tension that is always there between Blacks and Whites. People will be able to understand history behind issues that are debated about today, such as the land issue.

Writers and media houses will learn to demonstrate nonpartisan attributes while exhibiting patriotism and nation-building by distancing themselves from any form of political manoeuvres and appetite. In addition, universities, media houses, will be urged to play their nation-building role as academic institutions that include in their curricula issues that deal with power relations so as to address societal issues.

This study will further advance the role of talk-exchanges not only in teaching generally but also in societal circles where challenges of critical and sensitive nature need to be addressed and unpacked as we approach the Information Age. In this instance, the issues of culture, religion, decolonisation and racism demand social fora with government and traditional institutions leading the debates. Over and above this, this study wishes to create more insight into the notion of power relations, in African Languages in general and more specifically in isiZulu where little has been explored on this concept.

7.4 Recommendations

The study has opened up new avenues of research in isiZulu literature. The outcome of the study challenges the perception that talk-exchange is only meant for drama and recommends that such studies be extended to other genres of literature, like music, poetry and other narratives.

Since writers and publishers are record keepers of our history, they need to produce literature that at most relates to the daily activities of the society. It is also recommended that writers and publishers create writers' clubs that would nurture young and upcoming writers. This would allow space for writing skills seminars and conferences where papers, articles and books are presented. Creative writing workshops and seminars could also be a lucrative platform that would nurture upcoming talent. Furthermore, the creation of writers' club can also facilitate the formation of a group of scriptwriters and producers that would turn drama books into Radio and TV dramas. This club can also facilitate an annual award-winning ceremony for the best achievers in drama writing and production.

The revelation on domination, power abuse and control as demonstrated by this study recommends new dialogues in structures of various institutions such as the church, law enforcement agencies, schools, tertiary institutions and government institutions such as the courts and monetary institutions such as banks and SARS. It is these institutions that have dominating powers over their clients/customers through their policies that are always designed to favour their interests. Clients and customers are not part of the decision-making. They are logistically there to serve the need of those institutions. The church has its leadership that enacts church laws, and the followers have to abide by those rules, e.g. in *Kuyoqhuma Nhlamvana ... ezinye ziyofekela*. Law enforcement agencies and courts sometimes take advantage of ordinary people's inability to know about their rights and procedures to be followed when one is involved with the law and its agencies, e.g. in *Mubi Umakhelwane*

7.5 Constraints/Limitations of the study

There were two limitations that were observed during this study. The first notable constraint of this study was the limited size of data with themes needed to highlight power relations in relation to talk-exchanges in topic development. IsiZulu drama books are very few, let alone those the study focused on. However, the study was limited to drama books so that it could be managed. Further studies should also focus on interviews involving authors, lecturers, students and researchers including the public.

The second constraint was the scarcity of resource materials on specific concepts that affected the study. For instance, there were few writers on shelves that have written about Analytical Comparison which I found very helpful. However, this method of data analysis was found to be easy to understand and apply, and hopefully there will be more research materials based on it so that upcoming researchers could use it.

The limitation of such information hindered the explanation intended by the researcher.

7.6 Conclusion

This study was geared to highlight that talk-exchanges are elements of power relations in topic development. It then utilised the Critical Discourse Analysis and Social Constructionism as yardsticks through which issues of disparities, domination and control were to be measured and validated as power abuse, inhumane and self-righteousness, and go beyond into finding alternative ways of producing and presenting knowledge, which is socially based with lively expressions of language, free from biases and indoctrinations. Because of the interconnectedness of the study and text, and language as it embeds power, it became necessary therefore to use a Dialectical-Relational Approach that employs qualitative data analysis to analyse critical social issues such as equality, equity and redress. Through themes that were identified from isiZulu drama books that were selected to demonstrate talk-exchanges and power relations in texts, using Analytical Comparison's methods of agreement and difference, the study was able to prove that language embeds power relations. Further, it proved that talk-exchanges were indeed, elements of power relations in topic development.

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UNISA DEPT. AFRICAN LANGUAGES RESEARCH ETHICS REVIEW COMMITTEE

Date 22 January 2020

Dear Sipho Samuel Myeza,

Decision: Ethics Approval from:
02 January 2016 to
31 December 2019.

NHREC Registration # : REC-240816-052
CREC Reference #: 2016-CHS-Department-6399223
Name: Sipho Samuel Myeza
Student Number #:6399223

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0832646218

The *low risk application* was *reviewed* by a Sub-committee of URERC on 14 November 2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment. The decision was approved on 31 January 2019.
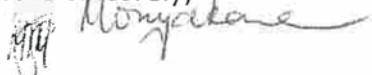
The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the CHS Research Ethics Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No field work activities may continue after the expiry date (31 November 2021). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

The reference number **2016-CHS-Department** -6399223 should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Yours sincerely,

Monyakane

Signature

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URERC 25.04.17 - ecision template (V2) - Approve

INDEX

The Data and Themes

1. Uqomisa Mina Nje Uqomisa Iliba:

Scene 1 Act 1: 1-2: Loss of identity, dignity and power

uSofasonke: (**WD**) Zulu omhlophe onjengezihlabathi zolwandle! Ningethuki nina

beNkosi! Izwe lifile niyazibonela. Abantu bandinda ezintabeni

ngikhuluma nje iNkosi yenu isemanzini. Ngisukuma ukwethula inxusa

leNkosi uQhathizwe enimaziyo nonke … Uza nezindaba ezinkulu

okumele nizilalele kahle ngoba zisingethe ikusasa lenu. (*Ahlale phansi*.)

Sofasonke: Zulu! Who is white as the sea's sands! Do not be alarmed. Our land is dead as you

can see. People are wondering and homeless as we speak and Your Majesty the

King is in trouble. I am rising to introduce to you the King's representative

Qhathizwe whom you all know … he is here to tell you incredible news which you

all have to pay attention to as they will determine your future. (*He sits down*.)

uQhathizwe: (WD) Nina beNkosi! Ngiphethe izindaba ezinzima esezidunge izwe

leNkosi zalenza ihlane, kwamachanca. Ngikhuluma nje akwaziwa

okwenzekayo eMlambongwenya nasoNdini. Izwe lifile. Enyangeni efile

kube nembizo enkulu koMkhulu, lapho kwakhuluma amanxusa

akwaHulumeni. Ngifuna nikwazi ngokusobala ukuthi iNkosi yenu

isemanzini; futhi izulelwa amanqe; nombuso kaZulu usengozini

yokuchitheka. (*Livungame ibandla ngokungxama … iningi lihlikihle*

izandla.)

Qhathizwe: The Great Ones! I have very disturbing news that have degraded the King's

land into shame, where people do as they please. As we speak we don't know
what is happening at Mlambongwenya and oNdini. Our forefathers' land is
dead. Last month at oNdini, there was a huge gathering where Government's
representative spoke. I want you to clearly understand that your King is in
deep trouble, and in danger while His Zulu kingdom is in danger of
dethronement. (*the whole congregation complain with disapproval … while
many rub off their hands*.)

uSofasonke: Sh … Sh ….h! (*Lithule ibandla*)

Sofasonke: Sh … sh … h! (*The congregation keeps quite*)

uQhathizwe: (SFR) Ababekhona bazokhumbula imithetho eyazongolelwa

entanyeni yoweZulu ukuthi isiyombusa yena noZulu wonkana.

(*Livungame futhi ibandla kodwa lisheshe lithule*.) Nonke besenibeke

indlebe ukuzwa ukuthi uDlokwe neNdlondlo bayojutshwa nini.

Seyenzekile inkelenkele engazange ibekhona emlandweni waKwaZulu.

Nisizwile isimanga esivelile. Kuthe ukuba iwajube lamabutho ezinsizwa,

iNkosi iwajubela ibutho lezintombi zeNgcugce, zasho ngokusobala

265

izintokazi zathi: 'Ucu kalulingani '… Zingamane zigane izinyamazane

okungcono. Nebala izwi loweZulu lawela phansi.

Qhathizwe: Those who were there would remember very well how forcible and

demanding the laws were that were decreed upon the King and which were

going to rule him and his entire Zulu nation. (*The whole congregation*

showed dissatisfaction but remained calm.) I guess you all wanted

to know about the date of the deployment of Dlokwe and Ndlondlo. A great

misfortune which has never been heard of in the history of the Zulu nation,

has occurred. I think you heard about the tragedy that took place. On the

King's order of deployment of these warriors to marry the young women

ibutho leNgcugce, who then vehemently denied the King's order.

uMzingelwa: (*Ngokufutheka.*) (**LIR**) Uthini Qhathizwe?

Mzingelwa: (*With anger*) Qhathizwe! What are you saying?

uQhathizwe: (LIR) Ngithi eleNkosi libuye lilambatha.

Qhathizwe: I'm saying that the King's word went unheard.

uMzikayifani: (LIR) Madoda! Nithi kwenzenjani? AmaNtungwa yini!

Mzikayifani: *Madoda*! Did you say what happened? Is it maNtungwas?

uQhathizwe: (LIR) Sengishilo Mzikayifani! Akusiwo amaNtungwa. Inkatha

yenkangala!

(*Kusuke isiphithiphithi. Lisukeme lime ngezinyawo ibandla.*)

Qhathizwe: I've already said Mzikayifani! It is not the Ntungwas. It is the real problem!

(*The chaos ensued. The congregation stood up*)

uMzikayifani: We Qhathizwe! …. (*Kuxhakele omunye.*)

Mzikayifani: Qhathizwe! … (*Interupts another one.*)

uMzingelwa: Hheyi, weMzikayifani …!

Mzingelwa: Hey, Mzikayifani …!

uQhathizwe: (LIR) Kahleni muzi wakwethu ukuthukutheliswa okuncane okukhulu

        ningakakuzwa. Ngikhuluma nje uMntwana akasalali imilayezo

        yakobeLungu. Basho nokusho ukuthi umbuso kaZulu uzulelwa amanqe.

        Sekugcwele amambuka namanina athengisa ngegazi loweZulu. INkosi

        yenu isemanzini, izwe selimakhosikhosi. Sekuduma uBayede yonke

        indawo. MaZulu! Niyayinikela iNkosi yenu na?

Qhathizwe: Hold on my fellow brothers! Don't be angered by little issues when you

        haven't heard big news. As I'm talking to you now the Prince is not resting

        due to messages from the Whites.They even highlight that the Zulu

        Kingdom is in shambles, it can be destroyed at any moment. The land is

        roamed by converts and sellouts who bargain with the King's blood. You

        King is in deep trouble and the land has multiple chieftaincy. You hear

        Bayede in every corner of the Kingdom. Zulu! Are surrendering your King?

uMzikayifani: (LIR) Kungasa ngifile! Ngithi mina asinikele khona oNdini.

Mzikayifani: That will never happen! I'm suggesting that we must hastily go to oNdini.

Scene 2 Act 3: 24-29: Pride/honour and servitude

 uNgqengelele: (LIR) Makube awuyiqaphele ingozi engiyibonayo wena. Zolo lokhu

iNkosi ijube uDlokwe neNdlondlo ukuba bathathe ezintombini zeNgcugce. Ibutho lezintombi lenqaba lathi ucu kalulingani. Noma zinazo izizathu zalokho wena ubona kumele zona ukuba zitshele iNkosi kanjalo? Angithi kula mabutho kukhona izikhulu zempi ezizolotsholelwa iNkosi uqobo? Kuyinto encane lokhu okwenzeka phambi kwethu MaMthombeni?

Ngqengelele: It must be that you do not realize the danger that I see. Recently, the King

ordered Dlokwe and Ndlondlo warriors to marry girls from iNgcugce

regiment but they (iNgcugce) refused. Despite their sound issues, do you

feel that there was any need for them to tell the King straightforwardly

that they were not interested? Isn't true that in these warriors there are high ranking army officials whose dowries are offered by the King himself? Is this what is happening infront of us MaMthombeni, just a small matter?

uMaMthombeni: (S) Ngizwe kahle Baba! Angivuni zintombi mina. Kodwa

okungangikhanyeli kahle ukuthi noma naye enqabe ukugana lokho

uNontombi useqomephi?

MaMthombeni: Father, I heard you loud and clear! I'm not supporting the girls, but what puzzles me is the fact that if Nontombi is against the marriage whom is she in love with?

uNgqengelele: (LIR) Ukuthi useqomephi anginamsebenzi nakho. Engifuna ukwazi,

naye futhi akwazi, ukuthi leso senzo sabo sokweyisa iNkosi siyangicasula. UNontombi uma engakwazi ukuthobela umthetho wami nezwi leNkosi angavele ahlale angendi, noma abophe izikhunjana zakhe abone ayaziyo.

Ngqengelele: I don't care about whether she is in love or not. What I want you and her to know is that this act scorning the King makes me sick. If Nontombi is not prepared to respect my authority as wellas that of the King, she might as

well pack all her belongings and leave.

uMaMthombeni: (S) Ungathini ukukhuluma kanjalo ngengane yakho Baba!

Akusimntanakho yini lona yise kaNontombi?

MaMthombeni: How dare you talk like that about your own child, father! Isn't she your child Nontombi's father?

uNgqengelele: (LIR) Noma kunjalo, kungasizani ukugcina intombazana engalazi izwi

lami nesinqumo seNkosi? Elami nje lokugcina lithi; khuluma nentokazi yakho lena uyitshele ukuthi yimina indoda lapha ekhaya. Uma ifuna ukuqoma   nomendo,   nasi   isikhulu   sempi   uMfelandawonye kaSomfengane.Kungaba   usiza   yena   nabaningi.   Ngiyakwazi okuzokwenzeka   ezweni   lonke   ezintombini   zeNgcugce.   (*Aphume uNgqengelele sekubonakala ukuthi ungxamile impela. Awuyeke umlilo uMaMthombeni abuke phandle. Ilangabi lomlilo ebeselokhela lize licime kusuke intuthu endlini. Abuyele kuwo futhi aqale izikhuni kahle. Dukuduku kungene uNontombi ephethe umbijozana.*)

Ngqengelele: Even that being the case, what good does it serve to keep a girl that does

not respect my word and the King's command. My finally word is that; go and talk to your daughter and remind her that I'm the only man of this house. If she wants love someone and get married, there is Somfengane's son, Mfelandawonye, an army official. She would be helping herself and many others. I knowwhat is going to happen nationwide to the girls of iNgcugce.

(*Ngqengelele angrily leaves the room. MaMthombeni leaves the fire unattended and look outside. The flame that was beginning to show some life fades away, allowing the smoke in the room to rise. She goes back to re-ignite it. Suddenly, enters Nontombi with water urn.*)

Scene 4 Act 1: 61-63 (Resistance to Indigenous Laws, Power and Loyalty)

uNgqengelele: Mfana kaSakhayedwa, uqondeni?

Ngqengelele: Son of Sakhayedwa! What is your intention?

uMaqanda: Ngiqondeni ngani, baba?

Maqanda: What do you mean by that Father?

uNgqengelele: (*Efutheka elungisa umkhonto*). We mfana ngithi uqondeni?

Ngqengelele: (*Angrily, while preparing his spear*) Hey boy! Once more, I'm asking

you, your intentions?

uMaqanda: Baba! Kangiyizwa inkulumo yakho.

Maqanda: I really do not understand you, Father.

uNgqengelele: Nontombi, emuva! Wena mfana ngizokufundisa ukuthi izwe leli

lihanjwa kanjani. Ngizokunika isifundo. Liyahlonishwa izwe mfana.

Ngizokusiza, ngisize nabanye futhi abaningi obungase ubadalele

uhlupho njengoba usudalele mina. Ngizokusiza ngale ndlela yokuthi

awuseyukuphinde uludinge usizo lomuntu wakulo mhlaba.

Ngqengelele: Nontombi, at the back! Boy, I'm going to teach the manner in which you

conduct yourself in this earth. I want to teach you a lesson. You have to

respect the earth, boy. I'm going to help you, as well as others and many

whom you would have troubled them as you did to me. I'm going to help

you such that you will no longer ask for assistance from anyone of this

world.

uMaqanda: Ndlelani leyo, baba?

270

Maqanda: Which way is that, Father?

uNgqengelele: Uma ufuna ukufa njengeqhawe lindela, ngoba ngizokusakaza ngewisa

phakathi kwamehlo khona manje. (*Asho ahoshe iwisa. Kuthi lapho*

egalela agxume uNontombi aziphose kuye ekhala ubuqanduqandu).

Ngqengelele: If you want to die like a hereo be ready because right now I'm going to

crunch you with the knopkierie between your eyes. (*On saying that he*

pulls his knopkierie. When he tries to hit Maqanda, Nontombi jumps and

throws herself to him crying loudly).

uNontombi: Baba! Okungcono bulala mina kuqala ngife ngingabonanga. (*Ayikhuze*

ngempama ayilahle phansi intombazana uNgqengelele. Afahle ngewisa

kuMaqanda. Avuke athathe itshe uNontombi agalele kuNkonzo.

Bamthelekele uMaqanda bamhlabe abhongise okwenkunz yenkomo afe).

Nontombi: Father! It's better if you kill me first so that I'll die because I don't want to

see. (*Ngqengelele smacked the girl down. He then hit Maqanda hard with*

a knopkierie. Nontombi stood up, took a stone and heat Nkonzo hard with

it. They simultaneously attacked and sturbed Maqanda, who bellowed like

a bull and died.)

uNgqengelele: Ngakutshela Nontombi ukuthi uziqalela umsebenzi ongeke uwufeze.

Ngoba kawuthandanga ukungilalela sengizokwenza ukuba ungilalele

ngendlela elikhuni. Eyakho indaba ngiyoyizwa ekhaya. Uzongitshela

kahle ukuthi usithathephi isibindi esingaka.

Ngqengelele: Nontombi! I told that you were starting something that you won't be able

to finish it. Since you didn't want to listen then, now I'm going to make

it harder for you to listen to me. I'll hear your story at home. You are

going to tell me clearly where did you get this bravery from!

uNontombi: (*Ekhala kakhulu ehlehla nyova eyela efokozini elingasemfuleni*). Akusizi,

Baba, ngoba zonke izinto ngizenze ngizicabangile. Ngeke ngilubeke

olwami unyawo ekhaya. Ngiyokufa lapho nimbulalele khona uMaqanda.

Nontombi: (*Crying loudly while retreating towards a dense bushes near the river*).

Father! It's no longer helping. All what I did was well thought of. I'm not

going back home. I'm going to die on the spot where you killed Maqanda.

uNgqengelele: Nibangephi nalo mfokazi?

Ngqengelele: Where are going to with this man?

uNontombi: Kusasizani ukubuza kanjalo senimbulele nje?

Nontombi: How does such question assist as you have already killed him?

uNgqengelele: Uphendula bani kanjalo, awuyizwa into engiyibuzayo?

Ngqengelele: Whom are responding to like that, don't you understand what I'm asking?

uNontombi: Kuyafana ukuzwa nokungezwa kwami. Baba! Ningenzenje? He-he! He!

Ngigwazeni ngife naye okungcono! Ngigwazeni, ngigwazeni,

nisangiyekeleni? Nisalindeleni? (*Zehle zigibhoza izinyembezi*).

Nontombi: Father! Whether do you hear me or you don't, it doesn't matter. Are you

really doing this to me? He-he! He! Sturb me then so that I die with him!

Sturb me, sturb me, why are you not finishing me here? What are you waiting

for?

(*Tears dripped down her cheeks like a rain.*)

uNgqengelele: Buya lapha sibuyele nawe emuva wena. Ngifuna ubone ukufa kwalo

mfokazi othi angadelela izwi leNkosi nelami abuye adle amabele.

(*Asuke ngejubane uNontombi eqonde emfuleni asithele ngehlashana.*

Alandele uNgqengelele basithele bobabili. Kuzwakale izwi

likaNontombi.)

Ngqengelele: Come back here so that we go back home. I want you to note the death

of this man who thought he could easily disregard the command of His

Majesty and mine and continue to live freely. (*Nontombi run towards the*

river and disappeared in the tiny bushes. Ngqengelele followed and they

both disappeared. It is only Nontombi's voice that is heard from the

distance.)

uNontombi: Noma ningathini, uMaqanda ngowami **sogcagca kwelabaphansi.**

Nontombi: No matter what you say, Maqanda is mine and **we'll marry beyond the**

grave.

uNgqengelele: (*Ekusithekeni*) Vava! Nkonzo! Wozani madoda. Nithule nithini

intombazana izominza ngi… (*Lithule izwi. Baphuthume. Bangaboni*

lutho bakhangwe udaka nokudungeka kwamanzi).

Ngqengelele: (*Where it is no visible*) Vava! Nkonzo! Madoda! Come. Why are you so

quite when the girl is drowning …. (*The voice went silent. They rushed*

to the scene. They couldn't see anything but only mud and dirty water.)

2. Awuwelwa UMngeni (Pride, honour and servitude)

Scene 1 Act 5: 32-33

uMbongolo: (RWD) Sondelani nani besimame enihleli buqama. *(Ekhomba*

abesifazane abathe shaye buqamama ngemuva emsamo noma esinqeni

sodiwo.) Sizwe sikaManyosi! Kubalulekile ukuba wonke umuntu

azwisise. Njengoba nibuthene lapha oKhalweni Lwamabutho ningaka nje

kukhona inkulumo iNkosi efuna ukuyibeka phakathi kwenu.

Mbongolo: Ladies, who are the back there, you may also come closer. (*Pointing at*

some of the women who were seated and occupying a large area at the

back of the area.) Manyosi's people! It is very important for everyone to

hear clearly. As you are gathering in your numbers here at Khalweni

Lwamabutho, the Chief wants to share with you a very profound speech.

uSalimani: (RWD) Sizwe sikaManyosi! Indaba ithi ingabankulu ingazekeki.

Ngizoqoba amaqatha aqalazayo-ke.

Salimani: Manyosi's people! What I want to share with you is very formidable. I'll

however try to be short and specific.

Isizwe: (*kubekhona abethukayo kodwa bangathi vu*.)

The audience: (*there were those who were frightened but kept quiet*.)

uSalimani: (RWD) Lapha nginibizele ukuzonazisa ngomhlola ogilwa abelungu

noSomtsewu. USomtsewu nabelungu bamapulazi ngokusho

kukaNdabazabantu waseMshwathi, uZithulele, sebevumelene ngokuba

basikelane nenye ingxenye futhi yezwe leli lenu.

Salimani: I called you here to let you know about the inhumane behavior that is done

by whites and Somtsewu. According to uMshwathi Bantu Affairs, Zithulele,

Somtsewu and his white farmers have agreed to further divide our land
among themselves.

Isizwe: Hhawu!

The nation: Heavens!

uSalimani: (RWD) Nanxa kungenina nonke enithintekayo kula magangangozi,

njengoba nina niyisizwe esisodwa eselokhu kwathi nhlo niyabazisa ubunye,

niyathinteka nonke ngothi lwenu. Imiphumela yalokhu kuqomana

isinyenyela kukaSomtsewu nabelungu bakubo abangamaJalimane,

kungaba nomphumela omubi oyonithinta nonke. Isizwe lesi siyanda

njengoba omame bezala nje. Indawo lena yenu kepha ayandi lena yenu

kepha ayandi. Ziyokwakha ziphilephi-ke izizukulane zenu uma izwe

seliphanisa abelungu?

Salimani: Even though it is not all of you who are affected by this insulting move, as

you have been that one nation that has been upholding unity ever since, then

you are all affected in one way or the other. The consequences of this

agreement between Somtsewu and his white German counterparts, might

yield unfavourable conditions for you as well.

Isizwe: (S) (*Kubekhona ukuvungama okukhulu.*)

The nation: (*There was a great dissatisfaction*)

uSalimani: (RWD) Le ndawo engikhuluma ngayo-ke uVimbingwenya, uMkhabela

noMngeni.

Salimani: This place I am referring to is Vimbingwenya, Mkhabela and uMngeni.

275

Isizwe: (S) (*Owesifazane*) Yehheni bo! Saze savelelwa. (*Bamkhuze*)

The nation: (*A woman*) Ohh no! What is happening? (*They silence her*)

uSalimani: (RWD) Abantu bami bakwaVimbingwenya, baseMngeni naseMkhabela

nanxa bekhona lapha sengike ngahlangana nabo ngababikela ngalo mhlola

salumunyunga lolu daba. Mina-ke njengomholi wenu, sengize ngamtshela

kabili ekhaleni uZithulele ukuthi kungasa ngifile like lathathwa leliya lizwe

kwaphaniswa ngalo kanye nabantu bami.

Salimani: I have met and reported these horrendous news to my people from

Vimbingwenya, uMngeni and Mkhabela and we talked about them

thoroughly. I, as your leader, have confronted Zithulele at least twice that

the taking and the distribution of my land and my people is unacceptable

and it will be met with the strongest resistance it derseves.

Isizwe: (S) Ngwazi! Jila!

The nation: Ngwazi! Jila!

uSalimani: (RWD) Le nsumansumane mina nabafowethu nezinduna zami siyimele

ngezinyawo silwa nokuyichitha nya. Nani kungenzeka nidingeke,

kudingeke elenu iqhaza uma izikhohlakali ziphikelela phambili.

Ngingathanda ukuba umfowethu uMcondo ake abeke libe linye naye

ngalolu daba.

Salimani: My brothers and my captains! This mystery that seems to be a huge block in

front of us, we are trying by all means to defeat it. You may also be needed

at some point, for your opinion, if these crookes push this matter further. I

would be pleased if my brother Mcondo share with us at least one word with

us regarding this matter.

Scene 2 Act 1: 37-39

uSomtsewu: (P) (*ukhuluma ubhekise kuNongejeni. Uthanda ukufudumala.*)

Somtsewu: (*talking directing to Nongejeni. He is getting angrier*)

uNongejeni: (S) (*etolika*) Khuluma into ezwakalayo Ngoza uchaze imingcele yezwe
likaSalimani. Kwakungezwe lakho yini leliya?

Nongejeni: (*interpreting*) State clearly Ngoza and explain the bounderies of Salimani's
land. Wasn't yours that one over there?

uNgoza: (S) (*ejejemuza uSalimani*) Umngcele umfula uMngeni Nkosi wawuthi
awuhambe khona lapha usuhamba khona manje.

Ngoza: (*looking at Salimani very scary*) The boundry that the river uMngeni is forming,
My Lord, was just about flowing on the very same direction that it is flowing
on right now.

uZithulele: (P) Khuluma into ezwakalayo Ngoza! Umfula uMngeni ongumngcele
phakathi kukaSalimani namapulazi onkosana wawuthi awuhambe
lapha uhamba khona noma wawuhamba khona?

Zithulele: Tell the truth Ngoza! Was uMngeni river which is the boundry between
Salimani and the White farms just about flowing where it is right now or
was it flowing there?

uSomtsewu: (P) (*usegcwalelene.Ubheka uNgoza akasathi cwayi*)

Somtsewu: (*he is really angry. He looks at Ngoza without blinking*)

uNgoza: (S) (*ebe uSomtsewu.*) Uhamba lapho wawuhamba khona Nkosi. Ubuyela
endaweni yawo.

Ngoza: (*sharply loos at Somtsewu*) It's flowing where it was flowing My Lord. It's
going back to its original place.

uMcondo: (RWD) Mina ngiyakweshwama nje ngawo lo mbango oqubukayo ukuthi

277

le nto esiyenzelwe uMngeni, ukuba ubaleke ushiye isikhondo sakho usibiyele esiqhingini, yake yehla. UmntakaNdaba lona okade elanda eqinisa, ethi akuqali lokhu, mina kwakuyinkosi yomukhwe wami leli zwe lingakedluleli kuBab uManyosi. Naye uyazi ukuthi uyazisholo nje ukuthi kwake kwenzeka lokhu ngesikhathi sakhe. Ngesikhathi sokuphila kwami akukaze kwenzeke lokhu. Angimazi-ke ukuthi njengoba ethi yena kwake kwenzeka ukuthathaphi lokho.

Mcondo: Since this fight over land broke out it is for the first time I'm hearing that uMngeni had once left its track and created an island, that is new to me. The honourable Ndaba's son who has been confirming that it this is not new is mistaken since I know it all as this was my brother-in-law's land before it was turned over to Baba Manyosi. He knows very well that he was lying that this ever happened in his time. In my life this has never happened.

uSomtsewu: (*ukhuluma ubhekise kuNongejeni*)

Somtsewu: (*talking to Nongejeni*)

uNongejeni: **(WD)** (*etolika*) Nangalena-ke kwakho konke lokho obasi ngiyabanika uVimbingwenya. Ngilandela wona umngcele osudalwe uMngeni. Izwe eliphakathi koMngeni noMkhabela nalo ngizolinika abelungu. Kuhle nazi Salimani ukuthi izwe leli eniliphethe elikaHulumeni. Niliphathele yena. Niliphathele indlovukazi uKhwini Vitoli, hhayi uShifu Dinizulu Zulu, njengoba ngizwe kuthiwa wena uphikelele usho kanjalo. Nabantu bakho abakulezi zindawo ngizwa ukuthi bayakuthokozela ukubuyela ngakobasi.

Nongejeni: (*interpreting*) Beside that I'm handing Vimbingwenya over to the whites. I'm following on the very same boundaries that have been created by uMngeni River. Even the land that is between uMngeni and Mkhabela will also be allocated to Whites. You need to know Salimani that the land you lead belongs to the Government. You rule it for Him. You rule it for the Queen, Queen Victoria and not Chief Dinuzulu Zulu, as I hear some rumours that you persist on saying that. I also hear that even your people who are in these areas are happy to be returned to the white bosses.

278

uSalimani: (RWD) Njengoba singakaze simbone kwaKhwini Vitoli lowo uyofika nini

  evela phesheya ukuzolamula anqande ukugobhoza kwegazi? Ngisemi kulona

  elami lokuthi izwe elenkosi uDinizulu. Ukuthi abantu bami bafuna ukweqiswa

  uMngeni, amanga! Uhubhu kabhejane. Abami abantu bayahlolelwa. Abakaze

  bathi bafuna ukweqiswa uMngeni.

Salimani: Since we haven't seen that Queen Victoria from overseas, when is she coming

  here for mediation and prevention of bloodshed? I'm still holding on to my

  word that this land belong to King Dinuzulu. That my people are eager to

  cross uMngeni is not true! It is a blatant lie. My people are taken for a ride.

  They have never wanted to cross uMngeni.

uSomtsewu: (*ukhuluma ubhekise kuNongejeni*.)

Somtsewu: (*directing his speech to Nongejeni*)

uNongejeni: (*etolika*) **(WD)** Ukugobhoza kwegazi kumele kunqandwe yini nabantu

  bakho ngokuhlonipha uHulumeni.

Nongejeni: (*interpreting*) Bloodshed should be prevented by you and your people by

  respecting the Government.

uSalimani: (RWD) Ngoba nakhu-ke uHulumeni yindlovu kayiphendulwa kumele

  batshelwe nguyena lokhu ahlose ukukwenza kubona. Mina nginxusa ukuba

  kuze uNdabazabantu azobachazela. Kuhle nabelungu bamapulazi

  babekhona.

Salimani: Because the Governement is despotic, I'd prefer that it be Him who conveys

  His intention to them. I request that Ndabazabantu must come and explain

  this situation. It would be wise too if white farmers avail themselves in that

  meeting.

3. Insumansumane (Pride, honour and servitude)

Scene 2 Act 2: 31-33

uNdabazabantu: (WD) UHulumeni okabani?

Ndabazabantu: Whom does the Government belong to?

uMagwababa: (SWR) Owethu Nkosi! (*Ethi ukuphakama esigqikini*)

Magwababa: It's ours, My Lord! (*Attempting to rise up alittle from the wooden chair.*)

uBhambatha: (RWD) Ngabe sesingabelungu; owethu uHulumeni angaba nazo zonke lezi zimpendulo ezidingwa isizwe samaZondi. Ngelakithi isiko, angingabazi ukuthi lihle. Sihlala phansi singamadoda sibonisane. UShaka wayeluhlanguhlangu nje wayethanda ukuhlala namadoda ebandla. Kuwena nalo Hulumeni wakho siyizingane ezikhasela eziko. Uma sifuna izimpendulo, nina nisibona njengamaphekula. (*ambuke emehlweni*) Le nto ilula nje uma ibandla livumelana ukuthi nje amasimu esizwe andiswe, yize kungekho ndawo yokulima, isidingo salokhu sethulwa emphakathini ngamaciko azobeka aphinde aphendule imibuzo. Lo Hulumeni obonisana nawe kuphela, bese wena ufika usiqwaqwadisa okwezimbongolo, uyasixaka.

Bhambatha: Unless we are Whites; our Black Government would have every answers for the Zondi nation. I don't doubt the beauty of our culture. Even though Shaka was wild but he preferred talks and negotiations with his subjects through *imbizo*. In this Government of yours, we are children that have vision. If we want answers ayou see us as instigators. (He looks at his eyes.) This thing is simple, if people agree that the land for the nation needed to be extended even though there might be no space for cultivation that issue reported to the community by leaders who are able to narrate the story and answer back questions athat are by the people. This Government of yours, who only negotiate with you and then send you here to just treat us like donkeys, really makes me wonder.

uMagwababa: (SWR) Khona lokho nje ukuthi inkosi isivakashele namuhla kuyinhlanhla enkulu

Magwababa: We are really humbled that the Lord has decided to pay us a visit.

280

uBhambatha: (RWD) Isizwe sizothanda ukuzwa ukuthi ubesiphatheleni?

Kuyilungelo laso ukukuzwa lokhu. Izophela yini le ntela esingazi ukuthi eyani? Abantwana abasezukuphoqwa yini ukuyosebenza emapulazini, emakhishini nasemalibeni?

Bhambatha: The nation would love to hear the nature of your visit? It is her right to hear that. Is this tax that we don't know nothing about ever stop? Are our children will never be forced to work on farms, as domestic workers and in cemeteries?

uNdabazabantu: (WD) Usuthinte into enkulu kabi. UHulumeni akumphethe kahle ukungandi kwesibalo sabantu, amadoda nesizwe sakwaZondi, abayokhonza esilungwini. Nalapha wena njengenkosi yakwaZondi udinga ube nempendulo.

Ndabazabantu: You've touched on the most crucial part. The Government is happy about the constant decline of people and men from Zondi clan, to go and pay lip service to the Whites. In thisarea too, you as the Zondi chief, you need to provide an answer.

uBhambatha: (RWD) Angithi ngithe uma ngibuza kuwe wathi awuzile ukuzoqophisana nami lapha. Nami sengiyayazi impendulo yamakhosi, "angazi," futhi-ke uma uthi ngiyinkosi yakwaZondi, akuwona umsebenzi wami ukuyisa amaZondi ekuhluphekeni, kodwa uma kukhona osibonayo isidingo sokuyokhonza kobelungu ngingabakhuthaza ukuba baye. Indoda ifanele ike iphume emphekweni ikikhothiswe uthi lokubonda luphuma embizeni egxabhayo.

Bhambatha: Isn't you who said you are not here to argue with me when I asked you? Now I already know the answer to that question; "I don't know," and if you are correctly referring to me as the chief of amaZondi, then it isn't my duty to lead my people to poverty, if however there are those who are willing to go and join the white lifestyle are free to go. Sometimes a man must see reality of hardship that we always refer to by realy experiencing

281

it.

uNdabazabantu: (WD) Kanti umthetho uthini?

Ndabazabantu: What does the law state?

uBhambatha: (RWD) Angazi. (*esho emamatheka, kuthi akafe uNdabazabantu*)

Bhambatha: I don't know. (*Saying that grinning making Ndabazabantu very angry.*)

uNdabazabantu: (WD) Okufanele ungakulibali ukuthi yiziphi izinto owathembisa
ukuzenza ulandela izimiso zikaHulumeni: ukuqoqa intela,
ukungagxeki izimiso zikaHulumeni nokuhlonipha izithunywa zakhe.
Mina nje ngiyisithunywa sikaHulumeni.

Ndabazabantu: What you mustn't forget are the things that you promise you'll do for
The Government: the collection of tax, not speakagainst the
Government and to respect the his messengers.

uBhambatha: (RWD) Kukhona yini okwalokhu obona ukuthi angikwenzi?

Bhambatha: Is there anyone of those things that you see I'm lacking in performing
them?

uNdabazabantu: (WD) Uyangihlonipha uma ukhuluma nami kanje?

Ndabazabantu: Do you respect me when you talk to me like that?

uBhambatha: (RWD) Bengithi ngiyindoda ngikhuluma nenye indoda. Bengingazi
ukuthi ngifanele ngibe yinyoka uma ngikhuluma nawe.

Bhambatha: I thought I was a man talking to another man. I didn't know that I'm
supposed to be a snake when we are talking.

Scene 2 Act 3: 39-40 (White Power/Domination and Black Resistance to White

Domination)

uNhlonhlo: (RWD) Kwenzenjani?

Nhlonhlo: What's going on?

uMlungu: (WD) Uphi lo mfana? (*akhombise ukufuna ukudlula angene elawini*)

A White man: Where is this boy? (*indicating the eagerness of entering the Chief's room.*)

uNhlonhlo: (RWD) Akungenwa lapha. (*asho avimbe ngaphambili, umlungu azame ukumchiliza*)

Nhlonhlo: No one enters here. (*Preventing him from entering, while the white man tries to push him aside.*)

uMlungu: (WD) Ekabani le ndawo? Akuyindawo yethu lena?

A White man: Whose land is this? Isn't this our land?

uNhlonhlo: (RWD) Umuzi wenkosi lona! Akungenwa kuwo ngale ndlela ofuna ukungena ngayo.

Nhlonhlo: This is the Chief's house! It s forbidden to enter here the way you've just did.

uMlungu: (WD) Ngifuna umfana. (*akhombise ukudinwa*)

A White man: I want a boy. (*showing anger*)

uNhlonhlo: (RWD) Wenzeni umfana?

Nhlonhlo: What did the boy do?

uMlungu: (WD) Uyangibambezela. (*asho amchilizele laphaya kanti inkosi iyabuka nje isukume ithathe imvubu iqonde emnyango*)

A White man: You are wasting my time. (*As he pushes him aside the Chief is watching. He stands up, takes a sjambok and goes outside.*)

uBhambatha: (RWD) Uthini? (*asho ayifake imvubu kumlungu*)

Bhambatha: What do you say? (*Beating him with a sjambok.*)

uNhlonhlo: (RWD) Kahle Nondaba! Myeke nathi lo mlungwana. (*asho uNhlonhlo ayifake induku esithweni ahlehle ayowa umlungu abone ukuthi akazukukhuluma namuntu lapha, kusenjalo kuqhamuke uMaMchunu*)

Nhlonhlo: Wait Nondaba! Leave this little white man with us. (*Beating him on the leg with a sjambok, as the white man retreats he falls and realized that no one is prepared to talk to him, enters MaMchunu on the scene.*)

uMaMchunu: (S) Kodwa nenzani bantabami? Nasibophisa nabelungu! (*asho ebavimbela*)

MaMchunu: What are you doing my children, really? Why do you invite arrest from these whites? (*Stopping them as she speaks*)

uNhlonhlo: (RWD) Yilo mlungu nje odelelayo! Ungena emzini wenkosi eqhayisa ukuthi yindawo yabo lena.

Nhlonhlo: It is this white man who behave rudely. He enters the Chief's kraal displaying that this land is theirs.

uMaMchunu: (S) Kahleni bantabami! Ningalibulali izwe lamaZondi! Ayokhala ngani uma nenze nje!

MaMchunu: Wait my children! Don't destroy the Zondi land! The will blame you if you behave this way!

uMlungu: (*esho ehlehla*) **(WD)** Bayeke mfazi! Ngizobabopha ngibaxoshe lapha kule ndawo.

A White man: (*Moving backwards*) Leave them woman! I'm going to arrest them and chase them out of this area.

uBhambatha: (RWD) Usabiza umama ngomfazi! (*asho emjombela ngemvubu*)

Bhambatha: You still call my mother as 'this woman!' (*And jumped on him with a sjambok.*)

uMaMchunu: (S) Kahle mtanami! Yizwani uma nginikhuza. (*Ahlehle umlungu eya ngasesangweni. Kusenjalo akhubeke awe. Bahleke bonke. Avuke azithintithe abheke esangweni elandelwa abantu bakhe*)

MaMchunu: Wait my child! Listen to me if I'm warning you. (*The white man backtracks towards the gate. At that moment he stumbled and fell. They all laughed. The stood up, brushed the dirt and move towards the gate with his men following him.*)

uNhlonhlo: (RWD) Yilo mlungu nje ongena lapha egijima ehubha lo mfana.

Nhlonhlo: It is this White man who enters our premises running and chasing this boy.

uMaMchunu: (S) Umxoshelani?

MaMchunu: Why is he chasing him?

uNhlonhlo: (RWD) Nathi asazi! Besingakambuzi umfana lona.

Nhlonhlo: We also don't know! We hadn't asked the boy yet.

uMaMchunu: (S) Kwenzenjani mntanomntanami?

MaMchunu: What happened my grandchild?

uMfana: (RWD) Gogo! Sibaleke epulazini ngoba singasafuni ukusebenza, basixosha, basibamba, basishaya. (*esho ebakhombisa imivimbo emilenzeni nasemzimbeni*)

A Boy: Granny! We ran away from the farm because we were tired of working there, they chased us caught us and beat us. (*The boy showed them slashes all over the body and legs.*)

Bonke: (RWD) Hawu!

All: My Goodness!

4. Ngiwafunge AmaBomvu (Resistance to Indeginous Laws, Power and Loyalty)

Scene 1 Act 1: 2-4

uThulisile: (RIL) Khonzeni! Ake ungitshele. Wena ungavuma nje ukuthi wehlukaniswe nesoka lakho? Ungavuma uma iNkosi ithi gana umfana wayo manje, ushiye uMzinto wakho?

Thulisile: Khonzeni! Tell me. Can you allow a situation where you are separated with your love? Can you agree with the Chief when you have to leave Mzinto and ask you to marry his son?

uKhonzeni: (LIL) Mina ngimqomile uMzinto. Lonke izwe layo iNkosi leli liyakwazi

        lokho. Bayilandile impahla kimi. Ngeke ikusho lokho iNkosi ngoba

        iyayazi leyo nto.

Khonzeni: I've already given my love Mzinto. This entire Chief's nation knows that.

        They have collected my acceptance gift (*impahla*). The Chief won't say that

        to me because he also knows that.

uThulisile: (RIL) Mina ngoba nakhu ngisamthanda ngasese uZaba. Angikakamqomi

        lokhu kokwaziwa yizwe lonke kuhle ukuthi ngenziwe nje?

Thulisile: Just because I haven't openly but have secretly declared my love to Zaba. Is

        this the treatment that I deserve because I haven't confirmed my love to the

        entire nation?

uKhonzeni: (LIL) (*Ehlisa umoya*) Thulisile! Nami ngiyayibona le nkinga okuyo.

        Ngiyazi ukuthi uZaba kade usuzinikele kuye.

Khonzeni: (*Calming down*) Thulisile! I see the problem that you are in. I know that you

        have given yourself to Zaba.

uThulisile: (RIL) Kade sengize ngamtshela futhi. Yini nje le eyenzeka kimi manje?

Thulisile: And I've already told him. What is it that is happening to me?

uKhonzeni: (LIL) Ngiyakuzwa konke lokho kodwa, Thulisile ake ubeke umoya phansi.

        Yinkinga impela lena kodwa idinga ukuthi sihlale phansi siyilungise kahle,

        singayibambi ngobhongwana sengathi kuyaliwa.

Khonzeni: I hear all that but Thulisile calm yourself down. Indeed this is the really

        problem but it needs to sit down and find an, and amicable solution, we

mustn't be haste as if there is a fight.

uThulisile: (RIL) Ngiyalwa mina Khonzeni vele nje!

Thulisile: Khonzeni! I am already fighting!

Scene 1 Act 4: 17

uMzwezwe: (LIL) Mina ngixakwa ngukuthi ngizoyiphikisa kanjani imvelo. Angazi

ukuthi ngizokwenza kanjani ukuthi ithi yona iya eNyakatho mina

ngiyivimbe ngiyiphindisele eNingizimu.

Mzwezwe: What puzzles me is that how am I going to go against nature. I don't know

how am I going to undo its course that when it moves towards North I then

force it South.

uMsanka: (LIL) Bengivele ngisola ukuthi laba bantu abangene endlunkulu ngeke baze

bathande into eyodwa ngoba nakhu kuthiwa bangumuntu oyedwa.

Msanka: I've been all along suspicious that these people who been invited into Chief's

house would never behave the same as it is expected because they are twins.

uMzwezwe: (LIL) Ungibona nje ngizama ukwelapha ilawu leNkosi. Ngethemba

ukuthi akuzufana nokuthela amanzi edadeni.

Mzwezwe: If you noticeI'm trying to cleanse the Chief's room. I'm hoping that it's not

gonna be a waste of time.

uMsanka: (*Athande ukwexwaya*) **(LIL)** Pho! Uma kunjalo iNkosi ivumelani ukuthi ngibe

khona nami? Umsebenzi omkhulu phela lona.

Msanka: (*With surprise*) Then! If that is the case why does the Chief want my presence?

This is not a minor thing.

uMzwezwe: (LIL) Iyazi iNkosi ukuthi nina Msanka zonke izinsku lezi nxa nivuka

ekuseni niyagqaba. Nami uma ngilungisa ilawu leNkosi ngale ndlela

ngidinga ubukhona bomunye umuntu ogqabe kanzima.

Mzwezwe: The Chief is quite aware Msanka that each an every morning, everyday,

when you wake up, you powder yourself with *muthi*. Now, on preparing

the Chief's room like this, I need the presence of someone who has a very

strong sense of *muthi* powdering.

uMsanka: (LIL) Umuntu ngeke ayiqede imikhuba yenu. Usebenza ngezigqabo zami

ube ungazi nokuthi zithakwe kanjani? Kodwa uma ubheka, asibambile

isisila sejuba nje kule nto esiyilwayo.

Msanka: One would never know much about tactics. You are combining my muthi

when you even don't know is it mixed? Tell me, if you look closely, are we

not fooling ourselves with this?

uMzwezwe: (LIL) EleNkosi kalibuyi lilambatha Msanka. Uma libuye lilambatha,

kukhona isidumbu esizophuma. Okubi nje ukuthi sibhekene neshinga

lendawo. Ayibhenywa le ntombi egane iNkosi namuhla.

Mzwezwe: The Chief's word is final Msanka. If it fails to matter, there's death. The

bad part is that we are facing with a very stubborn person in this area.

uMsanka: Siyoyicela ivuthiwe!

Msanka: Well! We are waiting for the results!

uMzwezwe: (LIL) Lo mdlunkulu yiwona ozozalela iNkosi indlalifa. Nxa kungenzeki

lokho, lingawa licoshwe zinkukhu.

Mzwezwe: This is the Queen that will bear an heir of the Chief. That has to happen no

matter what. (Molefe, 1991:17)

Scene 4 Act 7: 91-92

uMgidi: (P) Ukhona ofuna ukuphawula amele ibandla? (*Kusukume indoda ende nje*)

Mgidi: Is there anyone who would like to say something on behalf of the congregation?

(*A very tall man stood up.*)

Indoda: (LIL) Ndabezitha omkhulu! Mina ngifuna ukuzwa ukuthi indlovukazi yona

yayibona ukuthi yenzani ngokuganga nebhoxongwana eligcwele umoya

wezikhova?

A man: Your Highness! I just want to find out from the Queen if she what she was

doing when she fell in love with this young man?

uThulisile: (RIL) Linye izwi engizolisho, ukuthi ngithe ngiza lapha esigodlweni ngabe

sengimtshelile uZaba ukuthi ngiyamthanda.

Thulisile: I'm just going to say this once, that before I came here at the Royal kraal I

had already told Zaba that I loved him.

Indoda: (LIL) Wavumelani ukuzogana enkosini pho?

A man: Then, Why did you agree to come and marry the Chief?

uThulisile: (RIL) Inkosi kayiphikiswa.

Thulisile: You can't deny the wishes of the Chief.

Indoda: (LIL) Wena uchaza ukuthi kawuyifuni inkosi?

A man: So, are you implying that you don't love the Chief?

uThulisile: (RIL) Ngangingeke ngiyiqome noma yayiyiseseli sami esinemithi

ehlanganiswa yinyanga enamandla ngaphezu kwazo zonke izinyanga

esinazo lapha eMabomvini. Yiqiniso engicela ukulifela manje lelo.

Thulisile: I wouldn't have fallen in love with the Chief even if he was my suitor who

uses the best *muthi* mixed by one of the best traditional healers we have here

at Mabomvini. That is the truth which I am prepared to die for today.

Indoda: (LIL) Wala inkosi phambi kwabantu abangaka ntombazane, unamagangangozi.

Kukufanele ngempela ukufa. Ngizophakamisa ukuthi inkosi ilandelise ngawe

emva kwalo mfana.

A man: You deny the Chief's love in the presence of so many people girl, you're so ill-

mannered. Death is what you must be punished with, really. My proposal to

the Chief would that you're killed immediately after this boy.

uThulisile: (RIL) Inhliziyo yomuntu yiyo engumbusi wakhe. Ukugcagca nomuntu

ongamthandi empilweni yakho kufana ncimishi nokufa.

Thulisile: It is the heart of a person that controls his/her feelings. Marrying a person that

you don't love is equivalent to death itself.

uMgidi: (P) Kwanele! (*Athule isikhathi eside.*) Angikaze ngiphoxeke ngale ndlela.

(*Atshake amathe futhi. Aguquke achachambe ebusweni ngesikhashana. Bese*

ebheka uZaba.) Amazwi engizowakhipha manje ngiwabhekise enjeni efana

nalo mfana awakaze aphume emlonyeni wezinyane lamaBomvu ngisho

nangezikhathi zawokhokho. Mfana kaMsanka, (*Athule antongele kancane,*

abheme kahle nje.) Ulihlahlele inkamba beyibuza yengozi izinyane lamaBomvu

290

ebelikucele iqhude ngomshoshaphansi. Siyisibonelo ebuthweni lakho isibindi

sakho sokumela iqiniso noma sekumnyama. (*Ithule imbuke futhi umfana kaMsanka*.) Ngikwenza inceku yami enkulu kusukela namuhla. Ngizokwakhela indlu enhle lapha ngaphakathi esigodlweni wena kanye nenkosikazi yakho. Ngiyabathanda abantu abazisa amaqiniso. Wena Msanka, uyinsila yami, uzohlonishwa kakhulu lapha koMkhulu.

Ngifuna unethezeke, uqhubeke nokwethembeka kanye nokumela iqiniso kulesi

sithabathaba somuzi kababa. (*Kudume ihlombe! Kukhulekelwe nenkosi kube*

njeya. Abanye banikina amakhanda bedidekile.)

Indlovukazi yami entsha sha yiyo lena (*ekhomba uKhonzeni*) ngenxa yeqiniso

layo eliphuma liqonde ngqo. (*Abheke uMajola.)* Ngiyamthatha umntwana

wakho Majola lona oze ngomzimba ongenaxhala esigodlweni. Impelesi yakhe

 kayisoze yathola ukuhlushwa lapha ngaphakathi komuzi kababa. Yimina

 owenu! (Molefe, 1991:91-92)

Mgidi: Enough! (*He pauses a little longer*) I've never been so humiliated like this in

my entire life. (*He spits again. Suddenly his face is full of life. He turns to Zaba.)*

The words that I'm going to say to the dog like this boy have never been uttered

by any of amaBomvu's cubs even during the times of our grandfathers.

Msanka's boy!

 (*He smokes steadily, surely and slowly*.) You have inflicted a shallow scar into

the head of the cub of amaBomvu, having asked a secret fight with you. The

strength and the truth that you stood for and displayed in spite of everything is a

very good example to your regiment. (*The chief keeps quite for sometimes while*

looking at Msanka's boy deeply.) As from today, I'll make you one of my greatest

servant ever. I'll build you and your wife a very beautiful house inside the royal kraal. I like people who speak the truth. You Msanka! You'll be my next in command, and you'll earn great respect from the royal kraal. I want to see you enjoying the comfort and continue displaying honesty and truth in this royal mansion. (*There was a loud applause with many praises of the chief while others shake their heads in disbelief*.)

 My new queen will be this one (pointing at Khonzeni) because she has a

character of truthfulness. (He looks at Majola.) Majola! I'm going to marry your

daughter who came innocently into the royal house. Her little bridesmaid (Nokufika) will be highly protected within structures of my father's house. Sincerely yours! (Molefe, 1991:91-92)

5. KwaBulawayo (Power, Servitude/Subordination/Loyalty and Greed)

Scene 3 Act 1: 56-57

uShaka: (P) Feweli noFini! (*Kusho iNkosi ngolaka*)

Shaka: Ferwell and Fynn! (*The King speaking out angrily*)

uFeweli noFini: (S) Bayede wena weZulu! (*Basho kanyekanye*)

Ferwell and Fynn: Bayede Your Highness! (*pleading together*)

uShaka: (P) Namhlanje nilibuke niligcine.

Shaka: Today is your last day.

uFeweli: (S) Awu! Siyashweleza Ndlovu edla abasondezeli bayo! Inyoni edla
   ezinye mayidle izibekele!*(Bayazikhalele. UFini kanye noFeweli bedliwa*
   izimvalo sekugubha amabhulukwe.)

Ferwell: Ay! We really apologise Your Greatness! The Mightiest Bird that swallows its
   enemies! We really beg for you forgiveness! (*They are pleading for mercy.*
   Ferwell and Fynn are shivering and fearful.)

uShaka: (P) Namuhla kunamuhla beLumbindini kanye nezisebenzi zenu. Lezi zilwanyana zenu zigile umkhuba ongakaze wenziwe KwaZulu. Kufanele ngizithumele kwagoqanyawo kanye nani. Kungesinina kuphela kepha nabo bonke abeLumbi abaseSibubulundu. Ngizoqotha imbokodo nesisekelo. Ngizoyiphaka impi khona manje iyohlasela ibhuqe eSibubulundu. (*Washo washingila wabafulathela*.)

Shaka: Today is today you little white and your servants. These little creatures of yours have done terrible thing that has never been done here in KwaZulu. I have to kill them all together with you. I'm going to kill all of you. I'll deploy my army now to attack and destroy Sibubulundu. (*He said those words and turn away from them.*)

uFeweli: (S) Shwele …. Shwele Zulu eliphezulu! INkosi mayidle izibekele.

Siyizinja zakho Nkosi! Izinja zethu zigangile ngakho-ke nathi liyasidla icala.

Inja ishiya ichichima esitsheni sayo ihambe iyokweba ithambo kwamakhelwane. Awu! Inja yinja! Inyoni edla' ezinye mayidle izibekele. (*Kushweleza uFeweli*)

Ferwell: We are sorry…. So sorry Your Highness! Forgive us My King! We are you dogs my Lord! Our dogs have done an unforgivable act and we are also part of it. A dog always leaves its favourite dish and go out to steal your neighbour's bone. A dog is a dog! The Mightiest Bird that swallows its enemies! We really beg for you forgiveness! (*Kerwell pleads for mercy.*)

uShaka: (P) Ukhuluma njengendoda Mlumbindini! Isahlulelo sokudlwengula lapha KwaZulu ukufa kuphela. Ngiyabona ukuthi ezweni lakini umthetho awukho. Kuyagcagcazwa nje. (*Wabanyonkoloza kabi nabo benyela impela. Wabuya waqhubeka ngenkulumo yakhe*.)

Shaka: You are talking like a man, you little whiteman! The punishment for rape here in KwaZulu is death. I can see that in your land there is no law. People are doing as they please. (*He looked at them angrily and they felt badly. He then continued with his speech.*)

uFeweli noFini: (S) Silalele Zulu eliphezulu! Mlomo ongathethi manga!

Ferwell and Fynn: We are listening to you Your Highness! To you 'The mouth never

tells a lie!'

uShaka: (P) Ukusukela manje ngininika izinsuku ezilishumi nane ukuba niyohlasela

uBheje. Nithumbe zonke izinkomo zakhe. Nifike niqothe imbokodo

nesisekelo nibuye nezintombi kanye nezinsizwa zizokwandisa amabutho ami.

Nxa ningehluleka ukukwenza lokho anokwazi ukuthi igama lenu ningabafi.

Hambani-ke niyokwenza lokho enginiyalela khona manje. Hambani! Ningabuyi

nilambatha. Hambani! (*INkosi yabakhomba isango baphuma belakanyana kuhle*

kwezimvu zeqa umsele.)

Shaka: From now on I'm giving you only 10 days to attack Bheje. Kidnap all of his

cows. Kill them all and come back with young women and men to strengthen

my army. If you fail to perform that duty, be ready to call yourselves the dead.

Go and perform what I have ordered you to do. Go! (*The King showed*

them the gate and they all rushed to it like lambs jumping the tranch.)

uFeweli noFini: (S) Bayede wena weZulu! Intando yakho sizoyenza mlomo

ongathethi manga. Bayede! (*Baphuma. Bahamba.*)

Ferwell and Fynn: Bayede Your Highness! Your wish will be done! The mouth never

tells a lie!

uShaka: (P) Angeke babuye bephila kuBheje. Bayoyikhotha imbenge yomile

ngiqinisile. Nxa befe kanjalo belwa empini ngeke ibe nokusola iNkosi yabo

iKingimjoji. Kanjalo-ke nabantu abasezweni labeLumbi ngeke kwenzeke

ukuthi babulawe. Akunjalo Ngomane ninoMdlaka na? (*Kwabuza iNkosi uShaka.*)

Shaka: The people will come back alive from Bheje. They will meet up with the hardest

resistance over there. Having died like that, in a war, their King and King

George will not be suspicious of anything. And even my people who live in the

white's land will never be harmed in any way. Isn't so Ngomane and Mdlaka?

(*King Shaka asking*)

Scene 5 Act 2: 114-116

uMkabayi: (P) Uthini wena kulolu daba lokubulala uShaka?

Mkabayi: What is your take in this plan of killing Shaka?

uMhlangana: (LIR) Nkosazana yeZulu! Nginawe Ndaba kukho konke okushoyo. Into
nje ngancishwa ubuciko bokukhuluma. Ngikholwa izenzo kuphela.
Lapho ungijuba khona Ndaba ngizokuya noma sekunzima kangakanani.

Mhlangana: Your Majesty! I'm with you Ndaba in everything you say. The thing is

I'm not a good orator. I strongly believe in doing only. Wherever you

send me Ndaba I'll go without any hesitation or difficulty.

uMkabayi: (P) Ukhuluma njengendoda Mhlangana. Vele ngiyakwazi ukuthi uyindoda
engandanga ngomlomo njengesiqabetho. Unguvuka ayibambe wena.
(*Athule kancane akhokhe umoya.*) Bantwana bakaSenzangakhona kaJama!
Itshe limi ngothi! Qaphelani! Laphaya esigodlweni sikaShaka
kwaBulawayo sekugeleza umfula wegazi labantu bakababa bebulawa
isimaku bengone lutho. Kwazi bani? Mhlawumbe omunye wenu noma
nobabili elangomuso lingashona ningasekho kuShaka wansondo. Ngithi-ke
gadlani kuqala! Kungaze kugadle uShaka, kobe kuphelile ngani.

Mkabayi: You speek like a man Mhlangana. I know that you don't like talking too

much. You want action. (She kept quite for a while to regain strength) Princes
of Senzangakhona of Jama! The situation is tense! Be careful! At
KwaBulawayo, in Shaka's castle, the killing of my father's people who are
innocent, has created a river of blood. Who knows? Maybe one of you is the
next in Shaka's list. Then, I say, attack him first! If he strikes first it'll be all
over with you.

Abantwana: (LIR) Kunjalo Ndabezitha! (*Bavumela phansi phela kugunundwa udaba*

olubucayi isibili.)

Princes: That is true Ndabezitha! (*They all agreed in whisper as they were discussing*

a very delicate matter.)

uMkabayi: (P) Ngiyanijuba-ke manje ngithi bulalani uShaka. Ngifuna ukuthi

    elangomuhla omunye lishone engasekho. Niyangizwa Dingane nawe

    Mhlangana?

Mkabayi: I'm now ordering you to kill Shaka. When the day after next gets dusk I want

    him dead. Do you hear me Dingane and you Mhlangana?

Abantwana: (LIR) Wena weZulu, siyakuzwa Ndaba!

Princes: Your Majesty! We hear you Ndaba!

uMkabayi: (P) Lithini isu lakho wena Dingane?

Mkabayi: What is your plan Dingane?

uDingane: (LIR) Ndabezitha! Isu mina anginalo. Ngethembele kuwena. Ngibona

    ubulukhuni nje ukuyogasela iNgonyama esigodlweni sayo, emfuleni

    wegazi, ngoba singahle siyothenga ilala.

Dingane: Ndabezitha! I don't have any plan. I rely on you. I only see the difficulty on

    attacking the King's castle, in the river of blood, because we might all end

    up being killed.

uMkabayi: (P) Jama! Kanti unovalo entanyeni njengeselesele Dingane?

    Ulingamathandukwana levaka. Awuboni yini ukuthi akusekho lutho lapha

    kuShaka? Kanti awunaso isibindi sokugudlula uShaka?

Mkabayi: Jama! I didn't know that you are such a frightful coward, Dingane? You are

    a real dreadful coward. Don't you realize that Shaka is weak now? You don't

    have any vigor to kill Shaka?

6. Mubi Umkhelwane (Power and Subordination)

Scene 1 Act 2: 7

iPhoyisa: (P) Obani abalwayo? Obani abalwayo?

The Police: Who is fighting? Who is fighting?

Abantu: (SO) Nampa phoyisa. Yibo laba ababili. (*baxokozela behleka*)

The crowd: Here are they policeman. These two. (*shouting and laughing*)

iPhoyisa: (P) Kwenzenjani nina? Nilwelani?

The Police: Hey you, what is happening? Why are you fighting?

uMaSibeko: (S) Ungethukile! Uthe ngiyathakatha.

MaSibeko: She insulted me! She called me a witch!

uMaKhuzwayo: (S) Naye ungethukile! Uthe ngiyinja.

MaKhuzwayo: She also also insulted me! She said I am a dog.

iPhoyisa: (P) Ningabafazi ababi abalwa esitaladini. Neswele umsebenzi. Ningabantu

    bokubhadliswa ejele nina.

The Police: You are immoral women who fight in the streets. Don't you have anything

        to do? You are that kind of people who are supposed to rot in jail.

uMaSibeko: (S) Uyena ongethukile phoyisa futhi walimaza umntanami.

MaSibeko: She is the one who insulted me moreover she injured my child.

iPhoyisa: (*Ngokufutheka*) **(P)** Thulani! Wozani sihambe! Khamani! Senginibophile

        manje. Hambani! Niyokhuluma phambili! (*Iphoyisa liyabaqhuba libayisa*

        enkantolo kaNsumpa.)

The Police: (*Angrily*) Shut up! Come, let's go! Come, come! I've arrested you now. Go!

        You will talk in court! (*The police takes them to the Superintendent.*)

Scene 1 Act 3: 7-11

uSayitsheni: (*Ngokumangala*) **(P)** Kwenzenjani MaSibeko?

The Segeant: (*flabbergastedly*) What has happened MaSibeko?

iPhoyisa: (SO) Ngibathole belwa Sayitsheni. Balwela esitaladini.

The Police: I found them fighting Segeant. Fighting in the street.

uSayitsheni: (*Ngokufutheka*) **(P)** Thula wena! Angibuzi wena!

The Segeant: (*Angrily*) Shut up, you! I'm not asking you!

iPhoyisa: (SO) Ngiyaxolisa Sayitsheni. (*Ngokuzithoba*)

The Police: I'm sorry Segeant. (*Apologetically*)

uMaSibeko: (S) Nguyena lo mfazi obengethuka engibiza ngomthakathi.

        Wavimbezela umntanami ngingekho ekhaya. Manje walimala.

MaSibeko: It is this woman who insulted me by calling me a witch. She even attacked

        my child at my house while I was away.

uSayitsheni: (P) Hawu! Hawu! Ihlazo lelo MaSibeko! Inkosikazi yomuntu

        ohlonipheke kangaka iyokulwa esitaladini! Kodwa uzothini uNsumpa

        uma ezwa le ndaba embi kangaka?

Segeant: Ohh no! That's a shame MaSibeko! The wife of highly respected person fights

        in the street! What will the Superintendent say if he found about this awful

        incident?

uMaKhuzwayo: (*Ebanga umsindo*) **(S)** Uyena lo mfazi ongivimbezele emzini wami,

        engibiza ngomgodoyi engethuka.

MaKhuzwayo: (*Making noise*) It is this woman who attacked me at my house, calling

        me a dog and insulting me.

uMaSibeko: (*Ephakamisa izwi*) **(S)** Angithi nguwena ongibize ngomthakathi?

      Ngingahle ngikushaye futhi manje, kanti uyashinga?

MaSibeko: (*Raising her voice*) Isn't you who called me a witch? I might as well hit you

      once again, are you so offensive?

uMakhuzwayo: (S) Awungeke! Awungeke ulokothe ungithinte!

MaKhuzwayo: No, you can't! No, you can't touch me!

uSayitsheni: (P) Hheyi bo! Ningazobanga umsindo lapha enkantolo. Ngizosuke

      nginivalele esitokisini nobabili khona manje. Niyangizwa?

Segeant: Hey, shut up! You can't make noise in my court. I might as well lock both of

      you in the cell right now. Do you hear me?

Bobabili: (*Ngokuzithoba*) **(S)** Siyezwa Sayitsheni!

Both: (*Apologetically*) We hear you Segeant!

uSayitsheni: (P) Phoyisa!

Segeant: Police!

iPhoyisa: (SO) Yebo Sayitshei!

The Police: Yes Segeant!

uSayitsheni: (P) Bavalele esitokisini. Sizobonana kusasa usuphelile lo msindo wabo.

      Kusenkantolo lapha. Ngeke ngiyimele indelelo neze. Baqhube bobabili.

Segeant: Lock them in the cell. We'll continue tomorrow when the noise they causing

      is over. This is the court. I won't allow anyone to undermine my

      authority here. Take both of them to the cell.

7. Isiqalo Esisha (Power/Greed, Patriarchy and Subordination

Episode 5 Act 3: 25-27

uMduduzi: (MD) Uthini kimina Nomathemba?

Mduduzi: What are you saying to me Nomathemba?

uNomathemba: (*Usakhala*) **(S)** Ngikhulelwe Mduduzi.

Nomathemba: (*Still in tears*) I'm pregnant Mduduzi.

uMdududzi: (MD) Ukwaze nini lokho?

Mduduzi: When did you get that information?

uNomathemba: (S) Uyakhumbula ukuthi ngesikhathi ngisuka lapha kuwe kuthangi

ngangizodlula kudokotela ngoba ngingaphilile? Ngiye izolo.

Nomathemba: Do you remember that the day before yesterday when I was leaving I

told you that I wasn't feeling well and I was going to see the doctor? I visited

him yesterday.

uMduduzi: (MD) Wayesefike ekutshela ukuthi ukhulelwe?

Mduduzi: And then he told you that you are pregnant?

uNomathemba: (S) Sizokwenzenjani Mdu?

Nomathemba: What are we going to do Mdu?

uMduduzi: (MD) Wathi "sizo" wangasho ukuthi "uzo"? Kanti uyangifaka yini kule

nto?

Mduduzi: You say "we", why don't you say, "you are" Are you also involving me in

this thing?

uNomathemba: (*Udidekile*) **(S)** Uthini manje Mdu?

Nomathemba: (*Confused*) What are saying now Mdu?

uMduduzi: (MD) Uyangazi ukuthi ngimi kuphi ngendaba yomndeni Nomathemba!

Mduduzi: You know me very well about my stand on matters relating to starting a

family Nomathemba!

uNomathemba: (*Ehlise umoya*) **(S)** Ngikhulelwe Mduduzi. Iqiniso kodwa lithi

angizikhulelisanga. Manje angiyiqondi le nkulumo yakho?

Nomathemba: (*Calming down*) I'm pregnant Mduduzi. The truth is I didn't impregnate

myself. Now, I don't understand your speech?

uMduduzi: (MD) Ufuna ngenzenjani Nomathemba?

Mduduzi: What you want me to do Nomathemba?

uNomathemba: (S) Ngifuna unginike iqhinga lokuthi sizokwenzanjani.

Nomathemba: I want you to give me an informed advice for what we need to do.

uMduduzi: (MD) Siyafunda sobabili Nomathemba. Manje yiliphi iqhinga

elizokwenziwa? Uyazi ukuthi anginamali. Angisebenzi ndawo.

Mduduzi: We are students both of us Nomathemba. Now, which plan are going to do?

You know that I don't have money. I'm not working anywehere.

uNomathemba: (*Akhale kakhudlwana*) **(S)** Kanti Mduduzi sonke lesi sikhathi uthi

uyangithanda, ubufane ungikhohlisa?

Nomathemba: (*She cried a little louder*) Mduduzi, all this time when you told me that

you loved me were you just lying?

uMduduzi: (MD) Ukukuthanda ngiyakuthanda Nomathemba. Inkinga yami ngawe

301

eyokuthi izinto uyaziphuthuma.

Mduduzi: That I love you Nomathemba it is true, I do. My problem with you is that

you tend to rush things.

uNomathemba: (S) Uchaza ukuthini?

Nomathemba: What do you mean?

uMduduzi: (MD) Kuthangi kade ungibelesele ngomshado. Wena futhi usukhululwe?

Kahle ngamatshe Nomathemba.

Mduduzi: The day before yesterday you were busy telling me about marriage. You

again, now are pregnant? Stop it Nomathemba! You are too hasty!

uNomathemba: (S) Umthetho wakho Mduduzi ubona ukuthi ngikhulelwe ngoba

ngifuna umshado kuwena? Uyazi ukuthi uyangethuka Mduduzi?

Nomathemba: Mduduzi! Do you think I'm pregnant because I want you to marry me?

Do know that that is an insult Mduduzi?

uMduduzi: (MD) Akusabalulekile lokho. Okubalulekile wukuthi angizokusiza

ngalutho kule ngxaki ozifake kuyo.

Mduduzi: That is irrelevant now. What is important right now is that I'm not going to

help you in any way with this mess that you put yourself into.

uNomathemba: (*Ebibitheka*) **(S)** Kanti umuntu uguquka kalula kanje? Wena lona

Mduduzi okade uncoma uthando esithandana ngalo. Uma lolo thando

seluthela izithelo usukhuluma kanje Mduduzi?

Nomathemba: (*Crying*) How soon can a person change? Just recently Mduduzi, you've

been crazy with our love. If this love bear its fruits, you now change

the tone Mduduzi?

uMduduzi: (MD) Akuzithelo zothando lezi Nomathemba kodwa wukhula oludinga

ukuhlakulwa.

Mduduzi: These are not fruits of love Nomathemba but only weeds that need to be

rooted out.

uNomathemba: (S) Uchaza ukuthini Mduduzi?

Nomathemba: What do you mean Mduduzi?

uMduduzi: (*Akhulumele phansi*) **(MD)** Sikhiphe lesi sisuNomathemba, ukuze

siqhubeke nezifundo zethu.

Mduduzi: (*Speaking softly*) Make an abortion Nomathemba, so that we continue with

our studies.

uNomathemba: (*Avukwe wulaka*) **(S)** Usaqhubeka nokungenza isidwedwe

sentombazane Mduduzi! Kunokuthi ngenze lo doti owushoyo

ngingafane ngizibonele okwechwane lenyoka. Ungafane

ungazihlanganisi nale ngane, ngehle ngenyuka nayo emigwaqweni.

Uyezwa Mduduzi!

Nomathemba: (*Became angrier*) You still continue treating me like dirt Mduduzi.

Instead of doing that filthy thing that you are advising me to do, I'd

rather be alone in this mess and deal with it myself. You rather not be

part of this child and let me wander up and down the streets with it.

Do you hear Mduduzi!

uNomathemba: (RIL) Mama! Angiyizwa le nto oyishoyo.

Nomathemba: Mama! I don't get what you say.

uMaMdunge: (P) Xhumana noyise kaSipho Nomathemba!

MaMdunge: Nomathemba! Contact Sipho's father!

uNomathemba: (RIL) USipho akahlanganise lutho noMduduzi Mthembu.

Nomathemba: Sipho has no connection with Mduduzi Mthembu.

uMaMdunge: (P) Usho ukuthi uyimpumputhe ngendlela yokuthi awuyiboni inkinga

ebhekene nomntwana, Nomathemba?

MaMdunge: Are saying that you are so blind that you don't see the problem that

your son is faced with Nomathemba?

uNomathemba: (RIL) Izinkinga zikaSipho selokhu kwathi nhlo zithombululwa

yimina nawe mama. Wokunjani-ke lokhu?

Nomathemba: Ever since Sipho was born his problems have always been dealt with

by me and you, mama. Now, what's the difference?

uMaMdunge: (P) Lokhu kwanamuhla kuxhumene nezidalwa. Ngeke sakwazi thina

ukuzilungisela.

MaMdunge: But this one has to do with his ancestors. We can't solve them now.

uNomathemba: (RIL) Ungufakazi wokuthi wangiphatha kanjani lowa muntu.

Manje-ke ngimncengela ukuthi kube njani?

Nomathemba: You are the witness to the way that person treated me. Now, why do I

have to beg him?

uMaMdunge: (P) Mntanami! Uyamthanda uSipho?

MaMdunge: My child! Do you really love Sipho?

uNomathemba: (RIL) Yilona lolu thando olwenza ngingafuni asondelane nabantu

abangamenzelanga lutho, njengalo yise okhuluma ngaye.

Nomathemba: It is this love that makes me protect him against those people that were

not there for him, like this father you are referring to.

uMaMdunge: (P) Uma umthanda ngeqiniso, yenza lokho umzali omthandayo

umntanakhe angakwenza. Mvikele olakeni lwabaphansi olubukeka

lumkhokhobela kancane, kancane.

MaMdunge: If you really love him, do what a loving parent would do for her child.

Protect him against the anger of the ancestors which seek to destroy him

slowly, slowly.

8. Kuyoqhuma Nhlamvana … ezinye ziyofekela (Power/Patriarchy, Greed and

Subordination)

Scene 2 Act 4: 32-33

uFunani: (RSO) Awusho kodwa Msizeni! Le nkonzo yakho osusha amashushu ngayo,

ungasezwa lutho ngisho ingane yakho izikhalela, wayitholaphi?

Funani: Tell me Msizeni! Where did you get to know this church from, that makes you

crazy such you can't even listen your child's needs?

uMabaso: (MD) Cha! Phela sisi, umuntu ufike akhuliswe ekhaya akhonjiswe indlela

namasu empilo, bese kufika isikhathi sokuba azikhethele yena siqu

owakhethele yena siqu owakhe umgudu wempilo. Nawe uyazi ukuthi

sakhuliswa ngenkolo kepha sasinigambelwe eMpini Yosindiso ngabe

sengizikhethela elami ibandla

njengoba nawe wazikhethela ukuhlala khona eSalveshe lapho.

Mabaso: No, my sister! A person is firstly nartured at home and prepared with all the

necessities of life, then comes a time when s/he chooses for him/herself the

kind of life s/he is going to lead. You know that we were brought within

religious confines but we ended up chosing our own churches hosing our own

churches as you chose to remain with the Salvation Army.

uFunani: (RSO) Uma umuntu enokukhetha konje ukhetha kusiphi isigaba sempilo?

Funani: In your church, if one has to choose a life partner, at which stage of life is this

most appropriate?

uMaZulu: (SO) Ngokweyakithi inkolo kuleli bandla, ukhetha uma esonokuzimela.

Okungalinganisiwe ngokweminyaka yomuntu.

MaZulu: Our church principle states that once one is able fend for oneself, one is able

to choose for one's life partner.

uFunani: **(RSO)** Zinkomba zini enibona ngazo ukuthi umuntu usengazimela?

Funani: What are the indicators that qualify such independence?

uMabaso: (MD) Ukuzimela komuntu kungasho ukuba nemali, ukunganciki kubazali

ngosizo nokuthi iNkosi ikuhleleleni.

Mabaso: Independence can be determined by financial viability, idependence from

parental assistance as well as what God has planned for you.

uFunani: (RSO) Izinhlelo zeNkosi ziye zibonakale kanjani?

Funani: How do you value God's plan?

uMabaso: (MD) Kunabantu ebandleni ababoniswayo bese bekwethula ebandleni

lokho abakubonile.

Mabaso: In the church, we have prophets who have God-given revelation powers who

normally inform the church about such developments.

uFunani: (RSO) Nina-ke njengabaphathi nibuhlole kanjani ubuqiniso balezo zinto?

Funani: And you as the church leader how do you test the authenticity of such narrative?

uMaZulu: (SO) Ukukholwa Sisi kunjalo. Sikholwa esingakubonanga ngamehlo

enyama. Uma isithunywa sisebenzile ngenceku kaJehova, asibheki

ubuqiniso kepha sibheka izwi leNkosi.

MaZulu: That is how faith is sister. We believe in things that we haven't see with our

naked eyes. If a God's messenger has worked through Jehova's, we don't

look for authenticity but the word of God.

uFunani: (RSO) Yingakho nakuSthe nisho kanje? Yilelo zwi leNkosi? (*Ababheke*

ngqo ezinhlamvini zamehlo bakhophoze bobabili)

Funani: So, is this what you preach to Sthe? Is this the word of the Lord? (*She looks at*

them straight in the eye and they were shy)

uMabaso: (MD) (*Ngokubhavumula*) Uyazi! Ngike ngasola uqala le nkulumo

yokugigiyela ngebandla lethu. Konje nina mabutho ninjalo. Niwabukela

phansi amanye amahlelo, ikakhulu lawa ethu ase-Afrika. Sisi! Nawe impela

uzogibeza ingane ekhanda lami?

Mabaso: (*Angrily*) You know! I suspected at the beginning of your speech that you

wanted to blame my church. That's the character of the Salvation Army.

Yes my sister, you always undermine other denominations, especially

those that are African! Really! You are here to undermine my authority

in support of a child?

Scene 5 Act 3: 76-78

uMabaso: (MD) Yini le engaka? Angithi ngimlethile umakoti nambona. Yini enye?

Akenenelisi?

Mabaso: What is it? I did bring the bride and you saw her. What else? She doesn't

satisfy you?

uMvangeli: (P) Cha! Akusikho lokho. Umalokazana muhle impela. Into nje

abethembisile phela iringi ingekho. Bona abokuhamba basithini la

bekhona?

Mvangeli: No! That's no the case. The bride is very beautiful. The thing is, they have

engaged yet when the ring is not there. What do strangers wherever they are

say about us?

uMabaso: (MD) Kumnyama kubomvu siyaqhubeka. Isivumelwano simile. Ngilethe

konke ngakho-ke ngidinga okuphelele.

Mabaso: Dark or blue we continue. The agreement stands. I brought everything

likewise I deserve the whole package.

uMvangeli: (P) Angithole isiqiniseko sokuthi ngoMeyi umshado umile, akukajiki

      lutho.

Mvangeli: Let me get an assurance that the wedding is still on in May, nothing has

      changed.

uMabaso: (MD) Awethembi mina noma awethembi umfana wakho? Uyoke

      awuqaphele umshado ehlulwe okuncane nje ukuphatha iringi? Usihlazile

      phela lo mfana. Nakuba siyakhuluma sikhulumela ukuthi abanye abefundisi

      bayasazi futhi siyahlonishwa. (*Athule kancane*) Hawu! Anikezwa

      nomkhondo wemoto?

Mabaso: Is it me whom you don't trust or your boy? Will he be able to look after the

      wedding when he has just failed to look after the ring? He really caused us a

      shame. That we are still breathing it's because some other pastors know and

      respect us. (He rests a while) Ohh! Haven't you heard anything about the car?

uMvangeli: (P) Mlingani! Uqala ukubona inqe lihluthuke intamo. Mina angiyazi

      indaba yalo mfana ukuthi ngiyogcina ngiyitheni. (*Athule*) Imoto

      iyalandeleka. Amaphoyisa ayibika eMkhuze. Nabafana bami basayocinga

      ngakhona. Uma belambatha sengiyocabanga amanye amasu.

Mvangeli: My in-law! Is it for the first time for you to see someone in trouble? I really

      don't understand what to say about this boy. (*Quiet*) We are at the footstep

      of the car. The police alleges to be around Mkhuze. Even my boys are still

      going to search for it there. However, if they fail they will then come up

      with another plan.

uMabaso: (MD) Kungafi muntu mlingani! Phela wena ngiyakwazi. Uma usucinga

      ezakho izinduku kuvalwa imizi. (*Athi uyambheka athole emgqolozele*

      ngalokozayo amehlo kuze kukhophoze yena.)

Mabaso: My in-law! There should be no-one dying! Remember that I know you. When you want to revenge, people suffer. (*When he looks at him he saw him looking at him with ferocious eyes which made him felt uneasy*.)

uMvangeli: (P) Uqinisile uma uthi ungazi kahle. Ngisho nomkami akangazi njengoba ngaziwa nguwe. Wazi ngisho engikwazi ngedwa. Yikho usuyingozi nje nakimi. (*Ahleke ubala*)

Mvangeli: You ae correct when you say you know me well. Even my wife doesn't know me the way you know me. You know even the minute things that I'm the only one who knows. That is why I now figure you as a danger even to me. (*He grins*)

uMabaso: (MD) Hha! Uthini manje? Ungihlolelani? Ukhona umuntu owake wayingozi kuwe waphila?

Mabaso: No! What are saying now? What do you mean? Is there anyone who was once a danger to you and lived again?

uMvangeli: (P) Ngeke uze ube yinyamazane, engani sikhendla ndawonye nje nawe. Nawe uyasazi isivumelwano sethu ukuthi sithini. (*Babhekane emehlweni*)

Mvangeli: You cannot be my prey, we are brewed from the same pot. You know what our agreement demands of us. (*They looked at each other's eyes*.)

Bobabili: (MD&P) Siyowa ngamkhonto munye. Bheka ngemuva nami ngibheke ngapha. Inhlanhla yami yinhlanhla yethu. Umndeni wami ngowethu. (*Bahleke bonke baze bampansane*)

Both: We will die together. Watch my back and I'll watch yours. My luck is our luck. My family is ours. (*They laughed and give hi-5 to each other*.)

uMvangeli: (P) Umshado umile. Singakhohlwa ukuthi uyingxenye yokuqinisa isivumelwano. Le mindeni iyohlala ndawonye noma sesadlula ntanga.

Mvangeli: The wedding stands. We mustn't forget that it is one of the pillars of our agreement. These families will be together even after we've gone, my brother!

uMabaso: (MD) Lisho uliphinde lelo ntanga. Amadlelandawonye aphakade. Okwaboshwa uSqethevu ifindo laphakade.

Mabaso: Say that again my brother! The everlasting comrades. What was tied by Sqethevu is an everlasting knot.

uMvangeli: (P) Ungabe usasho ntanga! Hleze izindonga zizwe. Kukude kakhulu la sisuka khona. Abeyini amaringi oThulani abawakhohlwayo? Ngeke ngisakukhipha ntanga. Izitolo zisimele.

Mvangeli: Say it no more my brother! Mybe the walls might have ears. We are coming from very far. What importance do the rings that Thulani easily forgets, are? I'm not going to accompany you any further than this. The stores are waiting for us.

uMabaso: (P) Kunjalo ndoda yamadoda! Seliyaphakama ilanga. Abantu balambile. (*Bahlukane*)

Mabaso: That's the truth my friend! The sun is rising. People are hungry. (*They parted*)

9. Amaqili (Power and Subordination)

Act 7: 43-49

uDlomo: (SO) Yinto ezothiwani-ke lena Sayitsheni? Uthi uyabona kodwa ukuthi uyaphunyula okokuphela uSimonyo ecaleni uma engatholakali lo fakazi oqanda ikhanda kuleli cala? Ngabe uyabona futhi noNjivana angase ayishaye

itoli uma kuya ngalolu phenyo olukuleli dokodo esesiledlulisele

kumshushisi? Bese siba yini-ke thina uma leli cala lingagojeli ngisho

noyedwa nje okungenani! Awuboni ngani wena ukuthi sizobe singcolisa

amagama ethu siwahudulela phansi emphakathini nakuzazimthetho?

Kuzothiwa sehlulwa umsebenzi wethu wokuphenya.

Dlomo: What are going to do Segeant? Do you realize that Simonyo is winning the case

if we do not find the witness for this case? Even Njivana will be freed if it all

goes according to the document that we sumitted to the prosecutor. What are

we going to be if not even a single person is found guilty? Don't you realize

that our reputation, in the community and the law societies, will be damaged?

They will claim that we are incapable of investigative and detective duties.

uCele: (P) Khona kunjengoba usho nje Mkhabela! Sizohlekwa izwe uma kungase

kungaboshwa muntu kuleli cala. Hhiya! Mina sengiyibona ngelinye iso manje

le nto. Kuzofanele ngihlasele umshushisi. Ngifike ngicele idokodo

elimaqondana nokwebiwa kwale moto. Kuzomele sizihlele kabusha zonke

izitatimande. Masisale sesifa naye uNjivana kuleli cala ukuze lingonakali

ekugcineni, selisifukuzise nakangaka pho! Izitatimende ezithinta igama

likaSimonyo kufanele sizibuyisele

eceleni. Ngeke zisisize ngalutho impela ukuxazulula le nkinga yethu.

Cele: Yes! It's exactly as you pointed out Mkhabela! If nobody is convicted in this case,

they are going to laugh at us. No! Now I'm viewing at this matter in different

angle. I have to visit the prosecutor and asked for the document with the case of

his stolen vehicle. We have re-organised all these statements anew. The only

option now is to point all the evidence to Njivana so that it isn't thrown out in

the end, having worked it so hard. We have to ignore all the statements that

relate this case to Simonyo. All those statements will never help us if we want

to solve our problem.

uDlomo: (SO) Uyihlabe esikhonkosini ngempela Sayitsheni. Impela nami bengike

ngalicabanga lelo cebo. Kwayilapho-ke kungelula ukuba ngiliphimisele

ngingakaluzwa uvo lwakho.

Dlomo: You are definitely correct Segeant! I also have thought the very same way as

you have. However, it wasn't easy to proclaim it before I hear you opinion.

Act 17: 117-118

uCele: (P) Zingihlaba umxhwele Njivana lezi zindaba ofika nazo zokuthi umkhondo

kaSimonyo usuwutholile. Yikhathi kusazoke kunqamuke ukuthethiswa

ngu*Major*.

Cele: Njivana! The report that you are bringing in about the whereabout of Simonyo

makes me very happy. This will bring to an end the everyday reprimand by the

Major.

uNjivana: (SO) Angikhulumi indaba yokungathekisa Sayitsheni. Ngikhuluma into

engiyaziyo. Nginganithatha ngize ngifike nginibeke exhokovaneni limbe,

ehlathini laseMandlalathi, lapho uSimonyo ebhace khona. Ngiphinde futhi

ngize ngiyonibeka eshibhini limbe, khona lapha esithawa, lapho adamane

evakashela khona ebusuku.

313

Njivana: I don't speak in riddles Segeant! I'm speaking from experience. I can take you

to where Simonyo is hiding in one of the shacks in the forest of Mandlalathi.

Once again, I can also take you to the one of the shebeens in town, where he

used to visit at night, timeously.

uCele: (P) Ngizwa ngifikelwa yintokozo echichimayo Njivana ngala mazwi akho

amnandi kangaka! Sengizizwa ngikhululekile kwakhona nje manje. Ngani na?

Ngenxa yokuthi ayikhambi lokungelapha kulesi sifo sokugqilazeka

kwemicabango esihleze singidla imihla yonke le. Kusobala ukuthi kuzofanele

ngithume wena Njivana, uphume nabo ozakwethu laba uma sebeyohlwaya

umkhondo. Cishe ingafezeka kahle inhloso yethu ngoSimonyo uma siqhuba

wena Njivana phambili. Angingabazi ukuthi ngokwenzenjalo zizotholakala

zombili lezi zimoto ezintshontshwe yileli sela.

Cele: Njivana! Your promising words make me feel very happy. I feel relieved even

right now. Why? Because those words are like a cure to the stress of mind that

is always persistant every day. It is clear that I have to send you Njivana together

with my colleague in this search. Surely! Our wish about Simonyo will be

realized if we work with you Njivana. I'm very confident that by doing so both

of these cars will be found.

uNjivana: (SO) Khululeka ube yinqaba wena mseshi omkhulu! Uma sekuphume

ezinathi nje, angingabazi nakancane ukuthi sizobanjwa noma yikanjani

isigebengu lesi. Ngizimisele ngempela ukusebenzisana nani bomthetho

ukuze ziqoqwe izigebengu ezifana noSimonyo, eziwuhlupho lapha

emphakathini.

Njivana: Don't worry senior detective! Once we have start moving, I'm sure that at

any given moment the culprit will be caught. I'm fully prepared to work with

the law enforcement so that cuprit like Simonyo, who are troublesome in the

community, are brought to book.

10. Ubhuku Lwamanqe (Power/Greed and Subordination)

Scene 1 Act 1: 12-13

uNkululeko: (P) Uzongisiza ukuthi ngisimame?

Nkululeko: Are you going to help to pick myself up)

uPhindisiwe: (SO) Kunye engikakusiza ngakho. Iza nePhrojekthi ezokufakela imali.

Mina-ke ngizokusiza ngenginamandla okukwenza uma nje ungeke

wangiphazamisa emndenini wami.

Phindisiwe: I've got only one option with which I can be helpful to you. Come with the

project

uNkululeko: (P) Usigcine isethembiso sakho-ke ntombi. Wazi kodwa ukuthi uma uke

wenza okunye uyowukhomba umuzi onotshwala.

Nkululeko: Make sure that you keep your promise, my dear. Bear that in mind because

if you don't you'll see what's coming!

uPhindisiwe: (SO) Kuyabonakala ukuthi ijele kalikwenzanga lutho. Empeleni nje

kawulaleli Nkululeko. Iyangicika into yokuthi usaqhubeka

nokungisongela. Ngithe iza nephrojekthi ezokufakela imali ngizokusiza. Kusho wena uthi indoda ilala iphenduka, ngakho-ke ufuna ngiphenduke kula mazwi engiwasho kuwena?

Phindisiwe: It's apparently clear to me that even the prison has failed to reform you. In fact Nkululeko, you don't listen. Please! Stop this nonsense of threatening me because it makes me sick. I said to you come up with a project that will benefit you financially, I'll help. You've said it yourself that a man is a rolling stone, so you want me to reverse my words?

uNkululeko: (P) Ngithi uyothatha intambo uzikhunge. Ngaleso sikhathi uyobe usuwedwa ehlane. Usuphundlekile. Ulugwadule olungenampilo.

Nkululeko: I'm saying you'll take the rope and hang yourself. During that moment you'll be alone in the desert. Having nothing. Being hopelessly dry and lifeless.

uPhindisiwe: (SO) Ngiyazibonga iziqalekiso zakho. Kufanele wazi nawe ukuthi impilo yami ayikho ezandleni zakho. Kwezakho izandla kuneyakho kanti kwezami kuneyami futhi.

Phindisiwe: Thank you for those curses. However, you should also know that my life isn't in your hands. In your know that in your hands there is yours while in my hands there is mine also.

uNkululeko: (P) Yilokho nje engikushoyo Phindisiwe! Kufanele uwakhumbule amazwi ami. Kungalelo langa lapho uyobona ukuthi impilo yakho isentendeni yesandla sami. Ngakho-ke uyokwenza into engiyifunayo.

Ingane yami yona ngiyifuna ngamehlo abomvu. Ngeke ibize omunye umuntu mina ngibe ngidla amabele.

Nkululeko: Phindisiwe! That is all that I'm saying to you. You should remember my words. It will be that day that you'll realize that you life is in the palm of my hands. Therefore, you'll do whatever I want from you. My child, should be brought back to me, dark or blue. He can't be using someone else's surname while I'm still alive and well.

uPhindisiwe: (SO) Asiyibeke eceleni leyo Nkululeko. Sakhuluma ngayo. Ungalokhu ungifundekela ngengane engeke ibe nekusasa elihle ezandleni zakho. Uzoyondla ngani-ke? Kawungutshele njengoba ungasebenzi?

Phindisiwe: Let us put that aside Nkululeko. We talked about that. Don't worry yourself about the child whose future will never be safe in your hands. How are you going to support him? Tell me since you are not working?

uNkululeko: (P) Angithi uma usungisizile ngaphumelela ukuvuna kule Phrojekthi engiza nayo imali iyobe isithi baba lapha kimina?

Nkululeko: Won't it be the case that once you help me with that project I'm coming up with, money will flow like a river to me?

uPhindisiwe: (SO) Ngicela ukuthi uma umthanda uZiphozonke umyeke phansi ahlale lapho ekhona.

Phindisiwe: Please! If you really love Ziphozonke I would plead with you to let him stay where he is right now.

uNkululeko: (P) Ngeke ngimyeke! Phela! Kangizange ngimphike. Wena uzithathele

isinqumo sokuthengisela uThamsanqa ijazi. naye waligqoka.

Lamlingana.naye walihloma ngelikhulu iqholo enjalo nje.

Nkululeko: I won't leave him alone! Remember that I didn't disowned him. You only

took that dicision by yourself and lie to Thamsanqa who gladly accepted.

He agreed!

Scene 4 Act 1: 80-81

uNkululeko: (-P) Ngithi angikuncome salukazana sami. Uyidlalile indima yakho.

Bengingazi ukuthi uhlakaniphe ngale ndlela? Ukuba ubuke wabheda

inhlamvu ibiyokhala enhloko. (*Esho emkhomba ngontuluntulu*

wesibhamu)

Nkululeko: I think I need to congradulate my old lady. You really played your part. I

didn't know that you are so bright? If you had gone wrong the bullet

would have pierced through your head. (*He says this pointing her with*

an automatic rifle)

uMaKhangela: (*Esehlahle amehlo ngenxa yokuthuswa yisibhamu esikhulukazi*

ayengakaze asibone empilweni yakhe) **(S)** Phindisiwe! Yenza

njengokusho kwakhe umkhwenyane. Ingabe ngiyobabhekelwa ngubani

abakwaMathonsi ngoba phela le nto ebengiyichwensa uThamsanqa

yisono esingephinde sixoleleke.

MaKhangela: (*Her eyes wide open for fear of such a big gun she has never seen before*)

Phindisiwe! Do as the son-in law's command. I wish to know as tohow

318

am I going to face the Mathonsis since my behavior to Thamsanqa was very rude and an unforgivable sin ever.

uNkululeko: (P) Musa ukusixoxela inganekwane. (*Abheke umngane wakhe uMaqoma.*) Umsebenzi wakho ukuthi uqinise indodakazi yakho idolo ingalokhu ihluphana nomphefumulo wethu yenze njengoba ngishilo. Lokho okhuluma ngakho niyosale nikubona seninodwa. Kufanele nginixwayise ukuthi ubulima benu yibona obuyonifaka kwenkulu inkinga lena.

Nkululeko: Don't tell us bedtime stories. (*He looks at his friend Maqoma.*) Your duty is to give support to your daughter so that she doesn't annoy us and do exactly as I told her. What are you talking about right now should be your problem that you'll discuss when we are gone. I must warn you however that you misbehave you will get yourselves into big trouble.

uPhindisiwe: (SO) Ngangingazi Nkululeko ukuthi unenhliziyo elukhuni ngale ndlela?

Phindisiwe: I didn't know Nkululeko that you are such a stone-hearted person?

uNkululeko: (P) Kuyokusiza ngani ukubuza lowo mbuzo manje, ngoba wehluleka ukubamba inhliziyo angithi? Nguwena owangisukela ngiziphuzela nabangane bami. Sonke lesi sikhathi ngangikuthengela ukudla nezimpahla zokugqoka. Imfihlo engiyigqibile uthini ngayo? Izandla ziyagezana ntombi. Sekuyisikhathi sokuthi nawe ungisize.

Nkululeko: What good does it do you right when you ask such a question because you failed to be faithful? You are the one who wanted me while I was busy

319

drinking with my friends. All this time I've been buying you food and

clothing. What the secret that I'm keeping? You scratch my back I'll

scratch yours. Now, it's your time to help me.

uPhindisiwe: (SO) Sengonakalelwe Nkululeko ngenxa yakho. Nami-ke ngibeka le

mibandela yokuthi uma imali leyo usuyitholile uyongihlephulela ukuze

impilo iqhubeke ngoba ngiyobe ngingasenaye umuntu ongibhekile.

Ukhumbule ukuthi uThamsanqa ubeyikho konke ezinganeni zami manje

ukwehlukana kwami naye kusho khona ukuthi useyoyeka ukuzondla.

Phindisiwe: Nkululeko! I've lost everything because of you. Now, I have to state my

terms and conditions which assures me that you'll give some portion

when you have received the money, for me to carry on with my life since

they will be no-one to support me then. Remember that Thamsanqa has

been everything to my children and he will stop supporting them after

we have parted.

uNkululeko: (P) Musa ukulokhu ungibalisela. Kwakufanele ukuthi ngabe yinto

yokuqala eyafika emqondweni wakho ngesinyathelo osithathayo

sokuqoma ube unomuzi nezingane. Ngabe akuzange kuvele ungiyosho.

Ubunomyeni okuthandayo uphila impilo enhle ungaswele lutho.

Nkululeko: Stop those crocodile tears! You should thought about that in the first

instance before you took a decision of having an affair when you have

your family and children. There should have not been any illegitimate

child. You had your loving husbnd and leaving a very peaceful and

fulfilling life.

uMaKhangela: (S) Lixhoshwa libhekile ndodana!

MaKhangela: We made a mistake, my son!

11. Ngicela Uxolo (Patriarchy, Subordination and Greed)

Scene 1 Act 1: 2-3

uMkhwanazi: (MD) Into engiyibonayo ukuthi imali eningi iphelela lapha ekhanda

lakho leli elihlale lichicha nsuku zonke, nakulo buyikayika bezingubo

ozishintsha kwasa.

Mkhwanazi: What I see is that most of the money is spent on your head that is always

glossy every day, and also to these lavish clothes that you keep on

changing every time.

uMaBele: (S) Usho ukuthi mina ngeke ngisayigqoka nakancane into ebukekayo,

ngizilungise nasekhanda? Usufuna ngigqoke amanikiniki bese ngiba

nezinwele ezomile kuhle kwesikhuhlamabhodwe.

MaBele: Are you saying that I'm no longer allowed to wear something that suites me,

and also do some hairdo? You want me to wear untidy clothes and keep

my hair look like a steelwool.

uMkhwanazi: (MD) Angisho njalo. Kodwa kuhle wazi manje kuthi imali

esengizokunika yona sekuzoba ngamakhulu amabili amarandi kuphela.

Lena enye ngizozibekela yona.

Mkhwanazi: I'm not implying that. But you have to know that from now on I'm going

to give you only R200.00. The remainder, I'm going to save it myself.

uMaBele: (*Athule uMaBele angaphenduli. Avalelise uMkhwanazi, ahambe. UMaBele*

asale ekhuluma yedwa.) **(S)** Lokhu okunguMkhwanazi akuve kuzitshela

ukuthi kusile. Ucabanga ukuthi wayengangithatha le eFolweni kanti

akazukungondla ngendlela engiyithandayo, ngigqoke ngendlela yesimanje.

Mina ngeke ngikumele ukuba ngibe ligxaba sengathi ngingumakoti

odlulelwe isikhathi. (*Ahleke.*) Angi-ekspayile mina uma engake angibhekisise

kahle. Into ethanda ukuba yinkingana kimina *(aswace)* yilena yokungatholi

mntwana. Kodwa-ke izinto ezincane zonke lezo. Kuzofanele ngicele

ukuvakashela ekhaya ukuze ngikwazi ukubona inyanga yangakithi uS'khobeni.

Into engiyijahe kuyena umuthi wephupho kanye nozifozonke nentando; ubheka

mina ngedwa woqobo! UMkhwanazi yena ngizomlungisa. Uzoqonda njengothi

lomkhonto.

MaBele: (*MaBele remains silent without any response. Mkhwanazi waves good-bye*

and leaves. MaBele is left alone and she soliloquises). Mkhwanazi

thinks that he's clever. He thinks that he took me all the way from

Folweni to starve me here and not support me the way I like to and not

wear the newest fashion. I can't be an old fashioned and expired wife.

(*Laughing*). If he can take his time, he may have noticed that I haven't

expired. The only minor problem that I have right now (*frowning*) is this

322

of not getting a child. Anyway, those are just minor issues. I have to

request a permission to visit my family so that I get a chance to see our

local witch-doctor S'khobeni. What I'm rushing to collect from him is

dreamer's potion, mixed and lovers' portion; the one that will make my

man love me and only me! I'll sort Mkhwanazi out. He'll be straight as

an arrow.

Scene 13 Act 1: 104-105

uMkhwanazi: (*Uyabalisa*) **(MD)** Wangenza mkami! Wangenza maqedane

wazihambela. Namhlanje sengiphenduke impohlwa. Ngangingazi

ukuthi yimina lo ongagcina esenje … Habe! Ngeyami le ncwadi?

(*Ayithathe kwetafula*.) Ibhalwe uMnu. N.V. Mkhwanazi … ngeyami

ngqo. Engabe ibekwe ngubani lapha noma mhlawumbe okuyingane

yesikole kuthe ngokubona kuthi akukho muntu lapha ndlini kodwa

kuvuliwe, kwamane kwangena kwayibeka. (*Eyivula, eyifunda*.)

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Mnu. Mkhwanazi

Ngiyabingelela. Ngiyothokoza nxa usaphila wena nosana lwethu kanye

nomama. Nokho nami ngisaphila ngapha esilungwini. Nakhu

ebengithanda ukukwazisa khona; imali ebengivamise ukukuthumelela

yona engangama-R200.00 njalo ngenyanga, isizokwehla iye kuma-R50

njalo ngenyanga.

Lokhu ngikwenze ngoba ngifuna kubuye imali yami lena ebanjwa

zonke izinsuku. Ngiqonde ukuthi ngithenge indlu lapha edolobheni

budebuduze nala ngisebenza khona. Yize incane le mali

engizokuthumelela yona kodwa ngibe nesibindi sokuthi nawe uzobona

njengendoda ukuthi umisa kanjani.

Le ndlu engikhuluma ngayo iyikhishi nekamelo kuphela ingibize izi-R5

400.00, okusho ukuthi ngenyanga ngizokhokha imali engangama-

R150.00 kuze kube iminyaka emithathu. Kodwa-ke uma ngiqede nganeno
kweminyaka emithathu, ngithenjiswe isaphulelo samaphesenti amahlanu,
okungukuthi, ngingagcina ngikhokhe izi-R5 130.00. Kanti-ke ngithe uma
ngixoxela umlungu wami, angethembisa ukuthi uma sengikhokhe uhhafu
wemali futhi ngimsebenzela kahle angangikhokhela lo omunye uhhafu.

Uma kungenzeka ngiwushiye lo msebenzi, indlu ngiyoyidayisa kubuye
imali yami nenzalo yonke eyobe isiyizuzile.

Yimina Ozithobayo

uSthembile

Mkhwanazi: (*Complaining*) What a mess you left me with my wife! You did your and

then you left me. Today I'm a bachelor! I didn't know that I'll end up

like this … Oh no! Is th my letter? (*He took it from the tabletop*) It is written Mr N.V. Mkhwanazi … it's mine. I wonder who put it here or is it one of those school kids who on realizing that the door was opened with no-one answering, decided to come in and left it here. (*He opens it and read it.*)

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Mr. Mkhwanazi

Greetings! I will very much happier if you and our and mom are fine.

Well! We are also fine here in the city. Here is what that I would like to inform you about; the R200. 00 monthly money that I've been sending you will now depreciate to R50. 00. This is because I want a re-umbursement on my money that is deducted everyday. I want to say that I bought a house here not so far away from my workplace. Even though I understand that what I'll sending you is too little but I took this decision with courage knowing that as a man you will pull through.

The house that I'm talking about has a kitchen and a bedroom and it costs R5 400.00, this means that I'll be paying R150. 00 per month for 3 years. However, if I finish before a 3 year term, they have promised me a 5% deduction, which amount to R5 130.00 that I may pay. In our discussion with my employer, he promised me that once I have paid half of the price and also hard-working, he will also pay the half. If I happen to leave my

job, my house will be sold and I'll benefi on both its purchase price and the interest it would have incurred over that period of time.

Yours Faithfully

Sthembile

uMkhwanazi: (*Ngokucasuka.*) **(MD)** Uyangidakelwa lo mfazi. Ucabanga ukuthi

ukhona umuntu ongondliwa ama-R50 inyanga yonke ebe enengane!

We! Udlala ngesikhathi ngoba imali yami iyavuthwa ngoLwesithathu. Akazi nje yena ukuthi indaba yakhe isiphandle manje. Osekungifanele manje ukubuyisa umama kaDumazile, uThobe. Yize noma kubukeka kungelula nje. Uma kunjani-njani ngiyaphindela eNdiyeni lami u*Mannie*. Into ewutshwala kuzomele ngizame ukuziqhelelanisa nayo. Angilale kusile khona manje. (*Alale*.)

Mkhwanazi: (*Angrily*) This woman is mad. How on earth does she think that a person

with a child can be supported with a lousy R50.00 a month! Shame! She is wasting her time because my money matures on Wednesday. She needs to know that her place is no longer here but out there. What I need todo now is to bring back Dumazile's mother, Thobe. However this story doesn't sound easier. If things doesn't go accordingly I'll have to go back to my old Indian friend, Mannie. Again, I have to stay away from drinking … Let me sleep because very soon it will be dawn.

12. Kwake Kwaba Nje (White Domination, Resistance to White Domination and Compliance

Scene 1 Act 4: 11-21

iMantshi: (*Ime ikhulume ibabuka bonke*) **(WD)** Muzi waseMakholweni! Ngithe lo

mhlangano angiziphathele mina luqobo ngoba nesiZulu senu ngisazi kahle.

Ngizosiza labo abafuna ukusizwa. Ekusizeni kuphi na? Ekuthini nilandele

muphi umgudu uma uHulumeni esenisusa kule ndawo enithi ngeyenu. Futhi

akumina engithi sukani lapha. Cha! Akumina. Mina ngiyisithunywa

sikaHulumeni. Ngiyasebenza. Ngisebenza ngaphansi komthetho

engiwushayelwayo. Elokugcina ngicela sihloniphane. Ningahhomuzeli

njena. Ofuna ukukhuluma aphakamise isandla

… okhulumayo ngicela azisho ukuthi ungubani ukuze lo mhlangano ube

namaminithi azoya kwabangiphetheyo.

The Magistrate: (*He tood up and speak while loking at all of them*) Citizens of

Makholweni! I've decided to chair this meeting myself since I know

your Zulu very well. I'll hep those who wants to be helped. Where

exactly? So that you know exactly what to route to follow when the

Government remove you in this place you persistently saying it's

yours. Anyway, it's not my jurisdiction to remove you here. No! It's

not me. I'm the servant of the Government. I'm working. I'm working

under the rules which I have to comply with. Lastly, I'm appealing for

respect for one another.

Don't scorn and shout. If anyone of you wants to speak s/he must raise

his/her hand … the speaker must identify him/herself so that this meeting

must have minutes which will be sent to my authorities

uVusumuzi: (*Ekhuluma ngosizi*) **(RWD)** Mina nginguVusumuzi Mbhele.

Ngisukumela ukubuza ukuthi inhloso kaHulumeni yokuthatha indawo

yethu iyiphi? Senzeni kuye engaze afune ukusihlupha kanje?

327

(*Egqolozele imantshi*)

Vusumuzi: (*Speaking with sadness*) I'm Vusumuzi Mbhele. I'm rising up to find out

where precisely is the intention of the Government by taking our land?

What have we done to him to deserve such harsh treatment? (*Looking straight at the magistrate.*)

iMantshi: (WD) Cha! Kuyezwakala Mbhele. UHulumeni uthi usemkhankasweni

wokuhlela kabusha isimo sendawo. UHulumeni wakudala kunamaphutha wenzayo mayelana nokuhlalisa izinhlanga ezahlukene. Uqhubeka athi njengamanje usemkhankasweni wokuhlalisa izinhlanga ezahlukene ngendlela efaneleyo. Ufuna abamhlophe babe ngapha, kuthi abamnyama babe ngalaphaya. Lokho kuzokwenza ukuthi izinhlanga ezehlukene zizithuthukise ngendlela yazo. Kafushane nje, uthi le ndawo eniyakhele, uHulumeni owayebusa ngesikhathi sokhokho benu, kwakufanele ayidayisele bona. Kwakumele ayinike bona abelungu, nina nakhelwe kwenye indawo. (*Ithi ukuthulathula. Ibuye ithi qala qala ikhombe.*)

The Magistrate: No, your point is taken Mbhele. The Government is in the mission of

land demarcation. There are many mistakes that was done by the old Government in terms of racial settlement. According to this new Government the mission is resettle different racial groups in a proper way. He wants to separate Blacks from Whites. This will enable separate development of different racial groups. In short, he says that this area, the Government that ruled before in times of your forefathers should sold this land to the Whites. This land was supposed to be given to whites while you are removed to somewhere else. (He keeps quite for a while. (*He looks around the room and point at someone.*)

uMagubane: (RWD) Mina okhulumayo ngingu-Elphas Magubane. Ngisukumela

ukubuza ukuthi uma uHulumeni ebeqonde ukungasiphathi kabi ngale nto

yokuthi asisuse lapha, ubengaqali ngani kithina ukuze ezwe uvo lwethu

ukuthi sizimisele yini ngokushiya okhokho bethu, abalele laphaya

eKhalazome? Ngithi njengoba bangishiya lapha baze bangithengela

nendawo, ngiyothi kubo la manxiwa abo ngiwashiyelani? Cha, cha, cha!

Uyaganga lo Hulumeni! Okwakobani nje okwehlukana nezinyanya

zakini, uyozilahla kuyo yonke imimoya ongayazi ongaze uhlangane

nemincwi? Mina angiyiboni le nto. (*Ahlale phansi*.)

Magubane: The speaker is Elphas Magubane. I rise up with the intention of finding if

the Government wasn't intending to harm us by this removal thing why

he didn't come and talk to us to find out our feelings if we were prepared

to move and leave our ancestors and their graves at Khalazome? Since they
bought this land and left me here, what would be the sound explanation to
them for my leaving their land? No, no, no! This Government is really
palying! Where on earth have you ever heard people leaving their
forefathers behind, and through yourself in all kinds of spirits that you don't
know if they are ghosts or what? I really don't see this thing. (*He sits down,*)

iMantshi: (*Igwajaze ibuka ibandla*) **(WD)** Zwanini kahle madoda! UHulumeni

unamandla okushaya umthetho engathintanga muntu. Kanjalo nangale ndawo

yenu usewushayile umthetho wokuthi uyanichitha kuyo. Phela uma engaqala

ngokuhambela wonke umuntu ngaphambi kokushaya umthetho, angagcina

esenguHulumeni onwabuzelayo okonwabu. UHulumeni ukhonela khona

ukushaya imithetho okumele ilandelwe yiwo wonke umuntu ethanda noma

engathandi, Akaphikiswa. Izwe lonke elakhe. (*Lihhomuzele kakhulu manje*

ibandla. Ime ngezinyawo ithule ibuka.)

329

The Magistrate: (*Cautiously he looks at the people.*) Listen carefully gentlemen! The

        Government has every powers to enact any law without consulting any

        one. Likewise, even the issue of this land, he has already enacted the

        law that removes you from it. If he can go around asking everyone before

        making the law he could be viewed as the Government that moves very

        slowly, as slowly as a tortoise. The presence of the Government is there to

        stipulate laws that peple has to follow whether they like it or not. He is

        despotic. The whole land is his. (*There was a high noise of dissatisfaction*

        among the congregants. The magistrate stands up quietly looking.)

uMagubane: (RWD) Mina ngikhuluma ngamangcwaba ethu kuphela.. Ufuna ngilalele

        le mbudane yokuthi amangcwaba ethu kugangwa ngawo?

Magubane: I'm only referring to our grave sites here. You want me to listen to that

        stupid act of disrespecting our departed?

iMantshi: (*Isicasukile iveva.*) **(WD)** Ungakhulumi nami kanjalo. Uma ungabhasobhile

        uzozithola ulele endlini emnyama namuhla!

The Magistrate: (*Very angrily*) Don't talk to me like that. If you are not careful you

        might find yourself sleeping in the dark cell today!

uMagubane: (*Ngokungagqizi qakala.*) **(RWD)** Mane ungibophe manje! Ngibophe!

        Nazi izandla! Faka kuzo uzankosi! (*Ehlanganisa izandla aziqhubele*

        phambili) Sheshisa! Nanka amaphoyisa akho agcwele! (*Abuke ibandla*

        lonke) Nathula madoda? Nina nithini?

Magubane: (*Without any worry*) Just arrest me right now! Arrest me! Here are my

        hands! Cuff me! (*He puts his hands together pushing them forward*

        signaling the arrest) Hurry up! Your policemen are all over here!

(*Looking at other congregants*) Why are quite gentlemen? What are you

saying?

uVusumuzi: (*Esukuma*) **(RWD)** Sithi akuyiwa lapho! Uhulumeni udakiwe!

Asinyakazi kule ndawo! Udakiwe! Asiyindawo! Vuma! Unjani

uHulumeni? *Ibandla limvumele ngesiqubulo. Lize liphakamise nezandla*

ezifumbethe inqindi.)

Vusumuzi: We are saying we aren't going nowhere! The Governement is drunk! We

are not leaving this area! He is drunk! We are going nowhere! Say it!

How is the Government? (*The whole congregant joins the chant. As they*

are chant they sway their fists up.)

iMantshi: (*Ebuka amaphoyisa*) **(WD)** Babopheni laba! (*Ikhombe uVusumuzi*

noMagubane.) Badunge umhlangano. (*Abadumele amaphoyisa ebabopha*

ebaqhubela evenini.)

The Magistrate: (*He looked at the police*) Cuff these (*Pointing at Vusumuzi and*

Magubane.) They disturbed the meeting. (*The police cuffed them and led*

them into the vans.)

Scene 2 Act 2: 32-33

uBuhle: (S) Ngiyabonga mngani ngomusa wakho. (*Esula izinyembezi ngentende*

yesandla.) Hhayi bo! Kwaba sengathi iveni yamaphoyisa njena lena ezayo?

Abuke ngalapho okuvela khona umsindo odumayo)

Buhle: Thank you my friend with you kindness. (*Wiping tears with the palm of her hand*.)

Oh no! Isn't the police van that's coming towards us? (*Looking where the engine*

sound comes from.)

uKheswa: (*Ebukisisa*) **(S)** Yiyo impela! Angiyazi-ke eze ibe nanesibindi sokungena

esontweni. (*Ize ime*.)

Kheswa: (*Looking carefully*) It is really! I haven't seen the one that disrespects and

enters the premises of the church

uBuhle: (*Ngokwethuka*) **(S)** Nazi izimanga bo! Kukhona nanomfundisi uGabela

ohamba nala maphoyisa. Nanka emehlisa eza naye ngapha.

Buhle: (*With dismay*) This is something we have never seen before! These policemen

are with Reverend Gabela. There disembark him and are coming with

him towards us.

uGabela: (*Eseseduze noBuhle. Abantu bonke bagijima bayothi bu eduzane kwakhe*

sebemzungezile.) **(S)** Muzi waseMakholweni. Anginibizeli ukuzokwenza

umhlangano nani. Ukuze nginibize ukuthi ngiphoqwa isimo. Kuthiwe

angikhulume nani ngiqoqe inkulumo. Okubalulekile nje ukuthi lo mthandazo

owawuhlelelwe ukuthi ube namhlanjena khona lapha, awusaphumeleli.

Imantshi ithi awuvunyelwe. Kusoleka sengathi sizama ukuceba icebo

lokubhuntshisa eyokuthuthwa kule ndawo. Futhi okunye okumele nikwazi

ukuthi kusukela namuhla kuze kufike isikhathi lapho imantshi esiyohoxisa

khona isinqumo sayo, ngeke kube nezinkonzo zesonto.. Kuthiwa futhi

anginitshele ukuthi ukuhlangana kwanoma iluphi uhlobo lwabantu

abangaphezu kwababili akusavunyelwe. Nakho lokho kuseyiyona imantshi

eyokuhoxisa. Angizukukufihla ukuthi kwamina sengizithola

sengisengxakini. Leyo ngxaki-ke iyona esingenze ngathatha isinqumo

sokuthi ngilishiye leli

bandla engasuka le kithi enhla nezwe ngithi ngizolisebenzela. (*Bahhewule*

abantu. Amaphoyisa aze kuyena emdonsa ngengalo beqonde naye emotweni.

Abantu behlukane.)

Gabela: (*He is nearer to Buhle.Everyone is rushing him and on arrival they surrounded*

him.) People of Makholweni! I'm not here to have a meeting with you. That

I'm here I'm forced by circumstances. I've been told to be very brief. What is

important is that the prayer that was supposed to be observed here today, will

no longer take place. The magistrate says that it is not allowed because it is an

unlawful gathering. They suspect that the whole intention is to plan against the

proposed removal of Makholweni people. Again what you need to know is that

from now onwards there'll be no church service until the magistrate withdraws

his decision. I'm sent to tell once more that it is now illegal for any people of more

than two to meet. Again, that will also be withdrawn by the magistrate if

he so wishes. I will not hide the fact that I also find myself in trouble. This

problem has pressed me to take some drastic measures of living the church that

I left my home, the North, for. (*People scream. The police come to him and drag*

him with his arm and take him to the van. People disperse.)

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