

A COMPARATIVE EXPLICATION OF TWO ZULU PLAYS:

"UQOMISA MINA NJE UQOMISA ILIBA"

AND

"IZULU ELADUMA ESANDLWANA"

by

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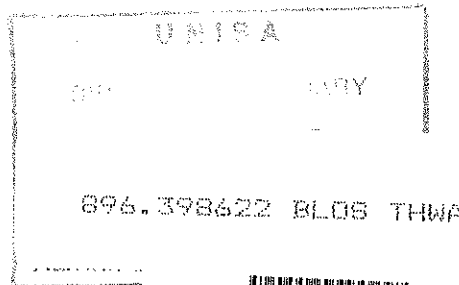
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## DECLARATION

"I declare that A Comparative Explication of two Zulu plays: Ugomisa mina nje ugomisa iliba and Izulu eladuma eSandlwana 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".

*J. J. Bwala*



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## THE SUMMARY OF THE STUDY

This is a comparative study of two Zulu plays: Uqomisa mina Nje uqomisa iliba and Izulu eladuma eSandlwana.

Chapter 1 outlines the aim, definition of terms, research methodology and the delimitation of the study.

Chapter 2 deals with the phases of the plot: exposition, complication, climax etc.

Chapter 3 examines the scenic, historical, spatial and temporal settings anachronism and anachorism for comprehensibility and plausibility.

Chapter 4 discusses the methods of character portrayal and the types of characters that feature in the two plays: the protagonist, the antagonist, the tritagonist, etc.

Chapter 5 focuses on the language of drama: the dramatic dialogue, figures of speech, some of the indigenous expressions, songs and praises.

Chapter 6 reveals the outcome of the research and the recommendations. UQO depicts compassion and the brutal death, while IZU highlights the tenacity and aggression that lead to war, consequently the protagonistic force gains victory.

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CHAPTER 1  
INTRODUCTION

1.0 INTRODUCTION

The study comprises six chapters. It is concerned with two Zulu plays which may feasibly be compared as both are figuratively written and constitute similar characteristics. Each chapter deals with its unit. In terms of theme, the loose units ultimately form a whole. King Cetshwayo is the Zulu monarch who predominates in the two plays: UQOMISA MINA NJE UQOMISA ILIBA and IZULU ELADUMA ESANDLWANA. The significance of dominance is two-fold in these plays; it manifests itself in a protagonist and in one of the antagonistic force members who trigger the action respectively. The protagonists of the two plays are viewed in relation to the antagonists and tritagonists.

Boulton (1960:3) elucidates the notion of a play itself in her definition:

A play is not really a piece of literature for reading. A true play is three dimensional; it is literature that walks and talks before our eyes. It is not intended that the eye shall perceive marks on paper and the imagination turn them into sights, sounds and action; the text of the play is meant to be translated into sights, sounds and actions which occur literally and physically on a stage.

The dissertation focuses on the monarch as a supreme being, heads of the administrative areas, army commanders, members of different



regiments and other dignitaries, namely, the personal attendant, bard, secret agents, etc. in action. It is obvious that both Zulu plays are influenced by Western drama, although they dramatize indigenous occurrences.

## 1.1 AIM OF THE STUDY

This dissertation purports to provide a comprehensive explication of the two Zulu plays. It is a comparative study which will try and illuminate the similarities and the differences that are often found in these plays. It is a four-fold study which will analyse the merits and demerits of these plays:

- The dramatic plot reveals the devices the playwrights employ. Sometimes, there is background information that gives one a deeper insight into the stories. The background information includes exposition, climax and denouement. The rising and falling actions correlate to make the plot plausible, vivid and convincing.
- The setting suggests scenes, place and time as the major elements which make the series of events comprehensive and plausible. Their historical settings give the plays a certain historical flavour.
- The plays are rich in figurative language and implied meanings which elevate the language and add to dramatic skills.

- The characters or dramatis personae and their traits reveal the interrelated incidents. The characters are the flesh of the plot.
- The language of drama is lucid and lively. It encompasses figures of speech, indigenous expressions, symbolic elements, dramatic dialogue, songs and praises. The playwrights use language skilfully to unfold the full range of human experience, expressing the deliberate ambiguities and tactics of manipulation. Schemes of construction depict the structure, form and word-play that are prevalent in dramas.

## 1.2 DEFINITION OF TERMS

The terms that make-up the title of this study are clearly defined in order to facilitate greater understanding in the examination of the work of literature particularly with regard to its construction and its meaning.

### 1.2.1 Comparison

The Oxford Advanced Learner's Dictionary of current English (1974:172) defines comparison as follows:

An examination or judgement to what extent persons or things are similar or not similar.

As with poetry, we approach drama primarily with imaginative intuition. Drama is specifically men and women in action before our eyes. Therefore, without action drama does not exist. This

notion will be considered of fundamental importance in a discussion that explores the similarities and differences in these two Zulu plays. The comparative investigation will examine to what extent each play is imaginative.

This comprehensive theoretical approach will centre on comparison. All literary criticism is related to the comparison. Comparison involves analysis, interpretation and evaluation. Comparison implies a great variety of opinions about literature, about language usage and about the creative and imaginative faculties of the writers. The comparison determines the relationships among the parts and reveals the relation of the parts to the whole. It leads to the understanding of each play or drama as a complex and unified whole in its own right.

The comparative views of Aristotle and Plato that trace the evolution of literary criticism in all of its complexities serve as a judgement of literary works of art. Reaske (1966:92) says that:

The aristotelian critic is able to discover the basic value of that work within it. The play's meaning is entirely self-contained and we need not seek outside the play for any understanding of its values.

Platonic criticism, in contrast, suggests a utilitarian attitude toward works of art. A play's value is the practical good it brings to people; art, in this perspective, is less formal, but morally stimulating; the value of the play is seen more in the effect it has on the audience than in its artistic value.

Aristotle's account of the nature of literature demonstrates that it is true, serious and useful. Plato examines the nature of imaginative literature with a view to demonstrating that it is false, trivial and harmful.

Zhirmunsky's statement in Jost (1979:24) points out that:

Comparative study, either within or beyond the limits of a national literature must be regarded as a fundamental principle of literary research.

#### 1.2.2 Explication

Hall (1981:1452) says that:

When we explicate a literary work we unfold its intricate layers of theme and form.

The word "explication" originally meant unfolding. It explicitly explains the work that is dense and concentrated, taking it word by word or line by line. An explication needs a certain logical order to prevent it from becoming artificial or mere drudgery. The presentation of ideas must begin with the exact formal views and move to the speculative or informal submissions. Explication includes both conventional and unconventional interpretations of the plays.

Explication is a synthesized total examination of any work of art. It needs a certain pattern: moving from simple to complex aspects, from easy to difficult, from usual to unusual, from

standard rhetorical style to peculiar rhetorical style. Although, explication concentrates on finer details, it overlooks the basic or literal meanings of the play. It is a formal and close analysis of a text elucidating every aspect of it, for example, its structure, content, style, etc.

### 1.2.3 Drama in general

Dube et al (1979:727) define drama as:

... the performance of a story by actors in front of an audience. Like fiction and poetry, it is a genre of literature. That is when we contemplate its language as written, it is literature; but when we regard its language as spoken, it is theatre.

Drama, like all other genres, is a work of literature but, unlike other genres, drama does not only talk about something but it shows something through an action. Drama is the mimetic of action. It is the delightful imitation which is evolved from and dependent on a story line. In drama, an actor pretends to be someone else. Any good mimic becomes highly amusing in the manner in which he performs and in his ironic tone of voice. Drama is both the work of literature and theatrical presentation. It has the beginning, a middle and an end. Even if the audience happens to know the basic plot and the end of the story ahead of time, as in the case of our two plays entitled "UQOMISA MINA NJE UQOMISA ILIBA" and "IZULU ELADUMA ESANDLWANA" founded on Zulu history and

traditions, drama captures the moment of life in both theoretical and practical applications. The term drama includes both comedy and tragedy.

Drama as theatrical presentation is primarily intended to restore an expression of the inner nature of man as well as provide an outlet for the creative urge. It is an activity which is opposed to idleness, is socially acceptable and contributes to the physical and mental values of the participants, and moral welfare of the audience.

Drama as literature involves quiet relaxation, listening and reading. It encompasses the physical mastery, co-ordination and social capacities for strengthening relationships between the actors and audience. However, drama tones down the strain and stress of work and daily routine activities.

Drama is a form of creative and recreative activity which is as old as man himself. It releases tension as it gives the temporary escape from reality. The tools that are necessary for expression in making it the performing art are voice and body. It may be the simple and unpretentious activity or the serious dramatic productions of national reputation. (Jafta (1978:4) says that:

Dramatic art imitates life and in doing so certain modes of expression like work, music, movement and mime are used ... It is however, important to note that this kind of imitation does not give us reality but something that can be applied in reality.

All drama is more dramatic than life or is a selection of the most remarkable dramatic sections or parts of life. A splendid play portrays the abundance of wit, a glory of diction, originality of phrase and vocabulary, human probability, lucidity and individual idiom in speech given to different characters. African drama takes its point of departure from African cultures and history. It is determined by time and space for performance. In the 1930's Herbert Dhlomo emphasized the fact that the African cultures must give direction to African drama. He perceptively stipulates that western models and techniques must be the vehicles for translating them into African languages. African drama involves dance, ritual acts, music and the relationship with the ancestral spirits.

In Visser (1977:4), Dhlomo advocates:

We want African playwrights who will dramatise  
and expound the philosophy of our history.

#### 1.2.4 Terms and names that are found in these two plays

There are some Zulu terms and names that need definitions with added linguistic, literary or historical meanings and relevance in order to clarify their function in the plays.

Terms:

- |                |   |  |
|----------------|---|--|
| <u>Ibandla</u> | - | the highest council of the state.                                      |
| <u>Imbongi</u> | - | the declaimer of praises; derived from the verb <u>bonga</u> (praise). |
| <u>Impi</u>    | - | an armed force or the military unit.                                   |

- Induna - an official in the service of the Zulu state.
- Incekú - the personal attendant and confidential adviser.
- Umunzane - the homestead head.
- Umntwana - prince or heir to the throne.
- Izikhulu - the great ones of the kingdom, specifically the hereditary chiefs of the clans.

Names:

- Somtsewu - "Father of whiteness", that is, Sir Theophilus Shepstone.
- Sobantu - "Father of the people", that is, J.W. Colenso.
- Usuthu - King Cetshwayo's followers. The name was derived from the huge 'Usuthu' cattle, that is, Afrikander.
- AmaNkisisimane - The English speaking people.
- AmaQadasi - The Afrikaans speaking people.
- INgcugce - Regiment of girls formed by King Cetshwayo. The word is derived from gcugca meaning squander or fritter away the property.
- UDlokwe - One of the Zulu regiments. The term means the secured place of abundant forest and pasture for cattle.
- INdlondlo - One of the regiments formed by Mpande. The term means the large, dark-coloured variety of cerastes or horned viper.



### 1.3 DELIMITATION OF THE STUDY

Ntuli in Gerald (1983:67) points out that:

The Zulu play has developed rather slowly if we compare it with the Zulu novel. There are only about 25 titles. Many of the Zulu playwrights base their stories on certain episodes taken from the history of the Zulu people.

There are a number of Zulu historical plays published by South African publishing companies thus far, but few of them are of a high quality. To mention a few, there are three plays portraying the life of King Shaka, viz, UKUFA KUKASHAKA (The death of King Shaka) by Elliot Zondi, Wits University Press, Johannesburg. The playwright retells how King Shaka's brothers and aunt conspire to bring about his death. Zondi illustrates to what extent they disregard Shaka's endeavours to bring about the unification of the small nations into one big nation, the sense of responsibility and the common cultural values and standards.

NAWE MBOPHA KASITHAYI (Even you Mbopha, son of Sithayi) by S.B.L. Mbatha, Lincroft Books, Pietermaritzburg, a play that deals with the killing of Shaka by Mbopha and others. The focus is on Mbopha and Mnkabayi, the upright pillars of the plot. KWABULAWAYO (At Bulawayo) by J.N. Gumbi, Librarius Felicitas, Alberton. It treats the very theme of the killing King Shaka. It openly narrates how the King's brothers managed to kill the King brutally and cowardly in order to take the monarch's position.

MAGEBA LAZIHLOLONZA by Blose Ndelu, Shuter and Shooter, Pietermaritzburg, is a historical drama which touches Mpande and his sons, Cetshwayo, a son of Ngqumbazi and Mbuyazi, a son of Monase. It deals with a rivalry between the two factions, viz, Usuthu and Izigqoza. It is one of the plays which is rich in vocabulary and Zulu idiom.

In UNTOMBAZI by A.H. Dladla, J.L. Van Schaik (Pty) Ltd, Pretoria, the playwright reveals how Ntombazi, a queen, protects and defends the Ndwandwe kingdom. She inspires and encourages her son, Zwide to be a powerful leader who then conquers all the other powerful and well-known leaders.

Our study focuses on two Zulu plays entitled UQOMISA MINA NJE UQOMISA ILIBA by M.A.J Blose, A.P.B. Ltd, Johannesburg and IZULU ELADUMA ESANDLWANA by C.T. Msimang, J.L. Van Schaik (Pty) Ltd, Pretoria. The former play, abbreviated UQO is viewed as a historical tragedy, yet romantic. The latter abbreviated IZU is taken as a historical comedy. I have confined this dissertation to a study of the comparative explication of these two Zulu plays.

#### 1.4 RESEARCH METHODOLOGY

The playwrights were consulted to give their opinions on aspects of the plays that are relevant to this study.

The sources of information include literary work on drama and two chosen plays for comparative explication. The data collection is

processed through the stratified samples, where certain characteristics are singled out for explication from different sources.

#### 1.5 THE BIOGRAPHICAL SKETCHES

Musa Andries Blose was born at Clermont Township on the 7 October 1933.

He spent much of his time in Natal, Transvaal and Swaziland. He is a well-known teacher and Zulu author. He wrote the following books: UQOMISA MINA NJE UQOMISA ILIBA and INKONDLO KANOBANTU.

Some of his poems are published in the following anthologies: UNSINSI LWENKUNZI and ILAKA LOKULANGAZELA, compiled by L.T.L. Mabaya.

Blose has undoubtedly made a praiseworthy contribution. I am fully aware that the biographical notes do not always help critics to make an objective assessment of an artist's work but I feel that the biographical sketch sometimes gives one a point of departure which may well lead to clarifications and elucidations of some obscure materials.

There is evidence of his particular attachment to the Natal Province and the history of his nation. He was born and grew up in Natal, therefore, he is well conversant with the area. His drama graphisizes the spatial settings that he knows. He knows

the natural vegetations, landscapes and the geographical features of his milieu. His description features Thukela, a historical river (Blose, 1960:69), ibandla, the highest council of the state and isibaya, the kraal that is used as a meeting's arena. (Blose 1960:1).

He evidently knows the genealogy of the Zulu kings because he mentions the names of the preceding kings, for example, iLembe eleg' amanye amalembe (Blose 1960:23) and Cetshwayo. He points out the historical deeds: Sihayo's episode, iNgcugce's issue and the conflict between the King and the Natal Government. The norms and values of the Zulu nation are revealed in this drama. The presentation of the knowledge of human nature in relation to his environment seems to be prevalent in this drama. The playwright highlights the fact that failing to cope with laws and instructions from the superiors has negative results.

It appears that the playwright manages to portray with feeling the Zulu custom of gathering the recruits and ordering the youths to marry, because he is also a Zulu who grew up in Malandela's country. It is disclosed that Zulu laws are to a considerable extent inherent in the social system of the people.

Laws are derived from the authority of tradition and precedent in social behaviour. They exist as rights and duties developed through the course of time out of man's efforts to adjust his human behaviour in relation to his fellow members and the physical

environment he shares with them. It is obvious that the playwright is well-versed in Zulu culture, laws, norms and values.

Christian Themba Msimang was born on 25 October 1944 at the Ethalaneni mission in the Zululand district of Nkandla. He received his primary education in Zululand and went on to write his Junior and Senior Certificate examinations through the Transafrika Correspondence College. He continued his private studies by registering with Unisa where he obtained B.A. in 1974 and LL.B in 1978. He obtained both his HONS. B.A. and M.A. with distinction. His M.A. dissertation is titled: Folktale Influence on the Zulu Novel and it has been published by Via Afrika. He has investigated some phonological aspects of the Nguni Tekela dialects for his D.Litt et Phil degree.

After working for eight years as a domestic servant, he was employed by Werksmans Attorneys in Johannesburg as a filing clerk in 1970. After commencing his law studies they appointed him as an articled clerk. In January 1977 he was appointed by Unisa as a Professional Assistant in African Languages and presently he has been promoted to senior lecturer.

Msimang serves on various language and cultural bodies including the following: Chairman of the Zulu Subject Committee of the Dept of Education and Training; also member of the Combined Subject Committee and the Examinations Committee of the same department.

A member of: Zulu Language Board, Bureau for Zulu Language and Standard Languages in South Africa, and Chairman of The Scallan Society for Folklore Studies.

He has written a number of articles and reviews as well as a number of books on Zulu literature (for titles see annexure). He has also edited and translated several publications. His magnum opus, Kusadliwa Ngoludala, won the B.W. Vilakazi Award in 1984; and his novel: Buzani KuMkabayi won the De Jager Haum over-all Literary Prize in 1982 and the B.W. Vilakazi Award in 1986. His favourite subjects are Folkore, Socio-linguistics, Zulu literature and linguistics. His Akuyiwe Emhlahlweni and Izulu Eladuma eSandlwana were serialised by the Zulu service of S.A.B.C. as radio plays. He has delivered papers on literature and linguistics at local and overseas congresses.

#### 1. Articles and reviews

- (a) "Factors that influence the Composition of a Praise-poem in Zulu", in Wentzel, P.J. Third African Languages Congress, Unisa, 1980.
- (b) "Imagery in Zulu Praise-Poetry" in LIMI, 1981.
- (c) "A Review of Essop Patel's: The World of Can Themba: Selected Writings, in the Journal for Comparative African Studies, 1986.

## 2. Research books

- (a) Kusadliwa Ngoludala; Shuter & Shooter, 1975. A text on Zulu customs and traditions.
- (b) Izimbongi Izolo Nanamuhla - Umqulu 1 - Bard Publishers, 1986 Critical evaluation of Zulu poetry with an anthology.
- (c) Izimbongi Izolo Nanamuhla - Umqulu 2 - Bard Publishers, 1988 Critical evaluation of Zulu poetry with an anthology.
- (d) Kwesukasukela, Bard Publishers, 1987 A text on Zulu Traditional literature.
- (e) Folktale Influence on the Zulu Novel, Acacia (Via Afrika), 1986.

### 1.6 SUMMARIES OF THE TWO PLAYS

~~The rough English literal translations of the two titles are:~~ "By courting me indeed, you are courting a grave" and "The thunderstorm that thundered on Isandlwana hill".

UQOMISA MINA NJE UQOMISA ILIBA blends romanticism and indigenous history. It is characteristically romantic. Romanticism is highlighted by the protagonistic force: Nontombi, the heroine and Maqanda, the hero. It deals with the elopement of the two lovers who are overwhelmed by misfortunes. Maqanda and Nontombi experience overpowering misfortunes when they are deprived of the

freedom to love. The flowering of their love is hindered by an antagonistic force, namely, the reigning King Cetshwayo and his heads.

The newly proclaimed laws which bind the Zulu nation promulgate changes within the country. They elevate the status of the commoners and give the impression that everything that they are doing is right. The white area across the Thukela river serves as an alternative place for those who do not want to abide by the King's rules and Zulu laws.

The drastic changes brought about by the Whites' influence within the Zulu country become unacceptable to the King and his highest councils. The King and his heads feel that they are stripped of their powers of governing the Zulu country. The commoners take advantage of that making decisions the way they like, knowing full well that no drastic steps will be taken against them.

Nontombi ignores her mother's advice that she should carry out the instructions that are given to her. The King sees Mfelandawonye as a hero and declares that she must marry him. She insists that other things must be done for the sake of peace and harmony within the country.

Nontombi conceals that she loves Maqanda from the iNgcugce girls regiment. When asked about that she refuses to tell them the truth, but she states that Maqanda proposes love and she is not prepared to accept his proposal as it will be against the Zulu law



and customs. The relationship between Nontombi and her parents becomes strained because she rejects their advice and orders. She feels that the idea of a life partner must be her decision only, without any interference from other people irrespective of kingship.

Maqanda fails to conceal his relationship with Nontombi from his friends, as he knows that most of them are her woers. His major aim is to show how superior he is and to declare that he is the first to win her heart. He is not aware of the fact that he endangers their lives. The news spreads from one of his friends to one of the iNgcugce girls regiment. Ultimately, their secret is revealed to most people, for examples, iNgcugce girls regiment, Maqanda's friends, Ngqengelele, her father, etc. An adorable young lady, Nontombi and her boyfriend, Maqanda, are the central characters who struggle to make their dreams come true. The ruinous flaw or hamartia results in a sorrowful ending. The twists and turns completely defeat them. Their attempt to elope fails when they are caught before they ford Thukela river and are brutally killed by Ngqengelele and other co-patriots. Nontombi's father, Ngqengelele, enjoys a great reputation and prosperity at the expense of the two central characters, Nontombi and Maqanda. The tyrannical decision from the King and his heads results in the death of some members of the iNgcugce regiment.

The drama as such is a tragedy, because it involves the events which climax in unhappy disaster. Cuddon (1979:703) states what is described by Aristotle in his "Poetics":

The imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work, in a dramatic, not in a narrative form, with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions.

In viewing Aristotle's definition we discover Nontombi, a heroine, and Maqanda, a hero, both defeated by the forces outside their control. The feeling of tragedy is evoked in us, through the contrast between their initial greatness as their love flourishes and their subsequent great downfall.

IZULU ELADUMA ESANDLWANA is on the historical account of the Anglo-Zulu war on iSandlwana Hill in 1879. It portrays King Cetshwayo, a central character working from unhappy problematic situations and changing these into happy ones.

It begins with the misfortunes that King Cetshwayo experienced because of the Transvaal Boers who took the Zungwini District without the prior permission of the King; the missionaries who interfere with the Zulu philosophy of life; the new binding laws that condemn the Zulu military system; death sentence; Swazi renegade, Mbilini and Sihayo's son who was supposed to be brought forth to face judgement from the Natal Government because of killing his mothers across the Thukela river.

The King tries his level best to solve the problems peacefully by using Somtsewu as a mediator between both Zulus and Boers, and to both Zulus and the Natal Government. The drama as such portrays correctiveness in the sense that harshness, sadness and bitterness are subjugated by pleasure.

The playwright tries to recreate the historical events that occurred a century ago. He does this by presenting the events in literature and translating them for theatre. The playwright concentrates much on the protagonist, King Cetshwayo and his antagonistic force, his followers or nation, where the characters are explaining, justifying themselves, saying what they intend to do and what they have done. It deals with socio-political problems in such a way as to make the people think intelligently about them. The tragic tone is evident in the way in which the play deals with human dilemmas. There is a mixture of tragic and comic elements that overlap in this drama. However, the happy ending from the point of view of the central character, that is, King Cetshwayo, after some stresses and strains leads one to classify the drama as comedy. Bradbrook (1955:108) states this about comedy:

... is an imitation of life, a mirror of manners and an image of truth ... A mirror would either flatter or warn, but would not simply reflect: and truth involved the revelation of eternal forms behind the distorting veil of events.

This drama reveals that the battle on Isandlwana Hill occurred after a series of discussion between the two Anglo-Zulu Governments trying to reach a compromise. It is clearly stated that all the Zulu heads of the different areas convened the meetings with the King; sharing ideas with the aim of reaching a solution, but antagonism on the other side with a view to annexation perpetuates the struggle.

#### 1.7 CONCLUSION

This introductory chapter outlines the study. The major sections are the plot, settings, characters, and language and stageability. The life history and definition of terms is included in order to enhance the comprehensibility, correlation and coherence which are going to serve as a counter to any obscurities that might prevail in the study.

The comprehensive theoretical approach to the study examines the texts as they are written, not with the aim of recording the historical events, but as fiction - looking at drama as a generic form.

## CHAPTER 2

### THE PLOT

#### 2.0 INTRODUCTION

Cuddon (1979:513) mentions Aristotle's view about the plot:

it is the 'first principle' and 'the soul of a tragedy'. He calls plot 'the imitation of the action', as well as the arrangement of the incidents. He required a plot to be 'whole' (that is, to have a beginning, a middle and an end) and that it should have unity, namely 'imitate one action and a whole, the structural union of the parts ...

The plot provides the structure for the action. It includes the sequence of events which form the action of the story. Kenney (1966:14) points out that:

~~Plot makes us aware of events not merely as~~  
elements in the temporal series, but also as  
an intricate pattern of cause and effect.

Brooks and Warren (1959:77) define plot as:

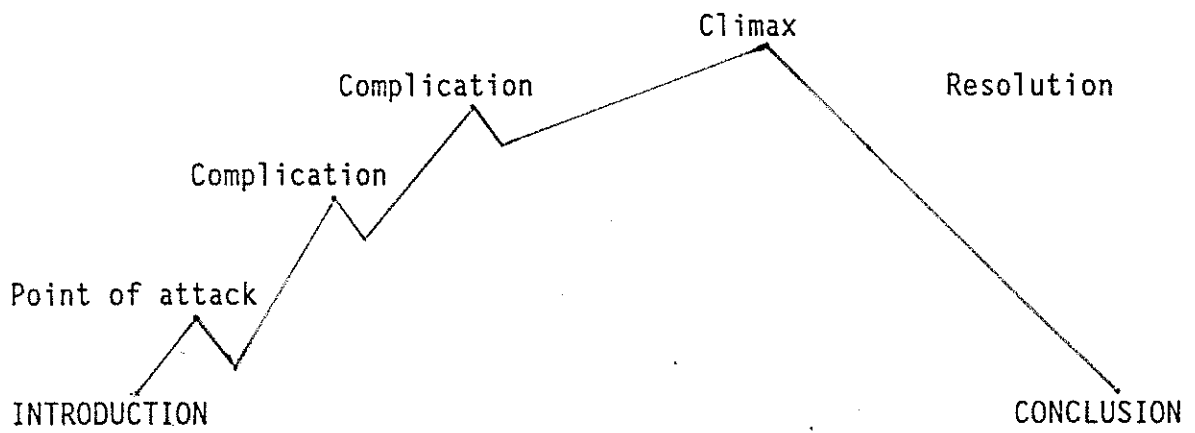
The string of events thought of as different  
from the persons involved in the events and  
different from the meaning of events.

Reaske (1966:20) says that:

Plot presents a brief synopsis of the major  
action of the drama in question so that the  
characters' relationships will become clarified  
by reference to the main events of the play.

To sum up the definitions, plot can be regarded as the sequence of events that are chronological in the sense that they have the beginning, middle and end. Plot comprises three essentials: the purpose that leads to the action, the conflict and the resolution.

According to Dube et al (1983:740), dramatic plots have a variety of structures. The plot structure of a modern play is illustrated as follows:



(Dube et al 1983:740)

To elaborate on this sketch we shall explain each point as follows: The introduction sets the stage for the action that will follow. The point of attack (exposition) initiates the action, showing the main character in conflict with himself, others, nature's forces or social forces. The complication makes the problem more difficult to solve. The climax (point of turning) presents the opposing forces at the apex of their struggle. The resolution (denouement) settles the outcome of the conflict and the conclusion terminates the action.

The section from the introduction to the climax is known as the rising action. It is the point at which the conflict heightens. The section from the climax to the conclusion is known as the falling action. The classical structure of the drama has these categories: rising and falling actions. Reaske (1966:27) views rising action as:

the entire part of the play in which the forces creating conflict are delineated, enlarged, and prepared for some disaster ... is generally similar to a building wave which we know will reach a peak and prepare to crash on shore.

Reaske (1966:28) sees falling action as the category that:

follows the climax and usually presents the ways in which the hero is slowly overpowered and becomes increasingly helpless.

An example of a summary of a plot can be made in this fashion: Boy and girl meet (beginning); boy and girl lose each other (middle); boy and girl reclaim their love (end).

## 2.1 DRAMATIC PLOT

Dramatic plot is the core of drama. It is a remarkable aspect of the drama in the sense that the actions unfold, and the characters actualize their abilities, time and space become distinct and vivid throughout. A diversity of styles is evident in the plot. The plot is often a decisive factor in the critics' evaluation of the playwright. The dramatic plot must be comprehensive,

illustrative and fascinating to both the reader and the audience. It must contain an element of dramatic suspense to keep the reader on tenterhooks. It draws the attention of the reader and tergiversates his mind. It transports the reader or audience from the real world to the ideal world.

In UQO, Nontombi, an attractive young lady with her boyfriend, Maqanda are the central characters who struggle desperately in an attempt to make their dreams come true. As they struggle with their destiny in an attempt to make their love flourish, they become involved in a series of insoluble crises where there is no going back and no easy answer. The structure of action follows a certain specific pattern depicting a vivid beginning, middle and end.

- The boy courts an attractive and beautiful girl.
- The girl falls in love with the boy although the King has decreed that the girl should marry one of his loyal men.
- The girl and the lad decide to elope, but their attempt leads them to death.

In IZU, the plot is as follows:

- The reigning King and heads of the administrative areas complain about the land issues.



- The King and the Whites further talk about the land disputes. One of the Zulu army commanders disregards the laws that are imposed on the King and his people.
- The battle takes place after the litigants fail to solve the disputes and to compromise on what was done by the Zulu army commander.

The two Zulu plays have ideal and well-knitted plots. They are the narratives of events arranged in their time sequence with the stress on characters in action. These plots are the schemes or patterns of events in the plays. They are the organization of incidents with the aim of inducing suspense and curiosity. Each incident must correlate with the other to form a unity. The unity must be formed by the structural union of the parts being such that the displacement of one of them will disjoint the whole.

The plots of the two dramas do not refer simply to a narrative of events, but suggest the playwrights' arrangement of the events and their relationship to and significance for other aspects of the drama. In considering the spatial or temporal continuum of the plots, a series of questions arise: Why did that happen? Why is this happening? What is going to happen next?

## 2.2 EXPOSITION

Pretorius and Swart (1986:20) explain the exposition as follows:

Right at the beginning of a drama, the dramatist wants to bring his audience up to date with the most important facts so that they follow the passage of events. The audience must be informed indirectly about the place, the time and the relationship between the main characters, ... and the motives of the main characters which initiate the action in the drama.

Exposition furnishes the background information. It is a pre-story narration that gives a mere physical or social description.

Kenney (1966:15) agrees with Pretorius and Swart when he says:

... it provides us with a certain amount of information. We are introduced to the story's title character ... exposition is normally a primary function of the beginning of any story.

Cuddon (1979:253) says that:

At the beginning of his play the dramatist is often committed to giving a certain amount of essential information about the plot and the events which are to come. He may also have to give information about what has 'already happened'. All this comes under the heading of exposition.

Exposition provides the information that will point one in the direction in which the plot will move. It captures the audience's attentiveness and arouses their curiosity. The primary function of exposition lies in the manner in which it merges with the

visible actions to create for the spectators a point of view from which they may observe the drama. It fills in the gaps and allows the spectator to accept the unstaged portions of the plot.

In UQO, there is an expository scene, while in IZU, the playwright suddenly begins his play. The value of the two plays is distinctly apparent in their unique techniques which are employed to make their introductions commendable. In UQO, the playwright introduces the antagonistic force first. The narrator exposes the background information of Act 1 Scene I.

Izulu licwathile ... Kuvele izindaba ezinkulu  
ngenxa yezinqumo ezabekwa amanxusa kaHulumeni  
phambi kweNkosi uCetshwayo. Akukho muntu  
okhulumayo, ilowo uzihlelela isikhundla sakhe.  
Kusukume omunye athuntuthe ibheshu lakhe  
ephakamisa isandla sokudla.

(Blose 1960:1).

(The sky is clear ... Serious affairs have emerged because of decisions presented by the Government's messengers to King Cetshwayo. No one speaks, except that everyone arranges a place for him to sit. Someone stands up, shakes out dust from his skin buttock-covering and raises his right hand).

The above extract, presents the facts that are essential for the action to unfold. The first sentence tells us about the serenity of the weather. The second sentence reveals the ultimatum that is presented by the Natal Government to King Cetshwayo. Thirdly, the quietness and attentiveness of the people as they are gathered is revealed. Fourthly, it is pointed out that one of the heads

stands up and raises one of his hands with the intention of drawing the attention of the highest council of the state. The playwright has not introduced his play thus far. He exposes us indirectly to what will happen.

He draws our attention to the scene. The council of the state is gathered and everyone is keen to hear the message from the heads. Sofasonke stands up boldly and nullifies the ibandla by modifying what is to be announced by Qhathizwe. It is immediately clear to all of them that he is about to report something tragic and alarming. Qhathizwe reports the two incidents sequentially and convincingly. His emphatic manner creates a charged emotional atmosphere.

... 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 ...

(Blöse 1960:1).

(... As I am speaking, it is not known what is happening at Mlambongwenya and Ondini. The land is dead. In the past month there was a big convocation at the King's place where the Government's messengers were speakers of the day. I want to let you know that your King is in jeopardy).

The above-mentioned first incident touches on the instability of the Zulu kingdom which is brought about by the Natal Government. He complains about the new rules that were imposed on them. Qhathizwe appears to dominate in the scene when he says:

Nonke besenibeke indlebe ukuzwa ukuthi uDlokwe neNdondlo bayojutshwa nini. Seyenzekile inkelenkele engazange ibekhona emlandweni waKwaZulu. Nisizwile isimanga esivelile. Kuthe ukuba iwajube lamabutho ezinsizwa, iNkosi iwajubela ibutho lezintombi zeNgcugce, zasho ngokusobala izintokazi zathi: 'Ucu kalulingani ...' Zingamane zigane izinyamazane okungcono. Nebala izwi loweZulu lawela phansi.

(Blose 1960:1).

(All of you have been paying attention to hear when Dlokwe and iNdondlo will be ordered to get married. But a calamity which never occurred before in the history of the Zulus has happened. You have heard of the catastrophe which happened. When the King ordered the regiment to get married to an age-grade of marriageable girls of iNgcugce regiment, the members of the iNgcugce regiment publicly declared: 'The bead-string does not fit ...' They would rather get married to the game. Truly indeed, the King's voice became defeated.)

Qhathizwe manages to create a tense atmosphere. All the people who attend the meeting become emotional and angry about the iNgcugce regiment's reaction to the King's decision. Every one feels that the iNgcugce regiment despises the King and the whole nation when it declares the King's order null and void. The King gives the iNgcugce girl's regiment to Dlokwe and iNdondlo regiments as honoris causa for their victory as well as their loyalty to the King. It is the quid pro quo wherein the King feels the worth of his regiments lie. The ibandla fails to control its emotions, thereafter it takes an emotional decision. Qhathizwe leads the council throughout the scene. He succeeds in instigating all the members of the council to feel that iNgcugce regiment deserves death. Qhathizwe (literally meaning: One who

makes the nations fight) eggs on all members who attend the meeting until they become fierce and pugnacious.

The words: "Ucu kalulingani ..." literally, mean "The beadstring does not fit ..." Figuratively, they mean "It is unbecoming for us ..." These words aggravate the unstable situation. The iNgcugce regiment states clearly that it will rather marry the game than the Dlokwe and iNdondlo regiments. The members of the council feel denigrated to hear that the game is preferable to the King's regiments. Qhathizwe comments further that the Natal Government contemplates annexation of Zululand. The King's kingdom is on the brink of destruction. The whole Zulu country is full of traitors and it is balkanized into many so-called states under different chiefs.

The council decides to solve the internal problem that is caused by the iNgcugce regiment first, before it attends to the Natal Government's issue. It becomes excited to hear Sofasonke (literally meaning: we are all going to die) forcefully saying:

Mina ngodela ngizifikele kuyona iNgcugce leyo  
kengizizwele kahle ukuthi ucu lolo luqale nini  
ukungalingani.

(Blöse 1960:3).

(I'll be satisfied after hearing from iNgcugce  
when has the bead-string started not to fit).

This is the end of UQO's expository scene, but not the actual beginning of the drama. It is not a fixed rule that every drama should have an expository scene to disclose some introductory informations. IZU has no expository scene, but an immediate beginning of the drama. The expository elements are deduced through the development of the drama. If one compares the two plays it becomes apparent that IZU plunges directly into its beginning. It does not pave the way with an idea of the contemplated story as in UQO. It is a technique used by the playwright to withhold this information for a certain time with the aim of arousing interest and drawing the attention of the audience. Both plays may be seen in the light of Grace's (1965:163) statement:

The dramatist, like the storyteller, must first of all identify the environment, the characters and the general outline of the situation in which they are placed. But in a play this must be done quickly, and always, as far as possible, by action.

The two plays have prefaces which give background information. The playwrights concisely narrate the whole story before the actual dramatization takes place. They similarly point out that the action takes place during King Cetshwayo's period of reign. They depict the support of the state power for the izikhulu and a frontal attack on the Zulu ways of life which provoked an uncontrollable reaction.

2.3

COMPLICATION

Kenney (1966:18) says that:

The movement from the initial statement of conflict to the climax is often referred to as complication.

A complication normally subdues the main characters or impedes their progress temporarily. In UQO, complication is attained when Nontombi in Blose (1960:41) reveals to Maqanda that:

Lapho ngikugoma angikutshelanga ukuthi  
kufanele ngabe sengiyingoduso manje.

(When accepting your proposal of love I did not tell you that I am supposed to be engaged now).

Maqanda becomes surprised to hear that his girlfriend was long chosen by the King for someone else. He feels that it is going to be difficult to change the decision of the King, therefore, the only alternative is elopement. The conflict in Nontombi as to whether she takes instruction from her parents or from Maqanda arouses in the audience an eager anticipation to know how things will turn out.

In IZU, complication is seen in many incidents when King Cetshwayo highlights to Mnyamana about the land disputes and cultivation:



Kungena ubusika amaBhunu avune, abantu bami  
bancinde izithupha.

(Msimang 1979:2).

(When winter begins, the Boers reap and my  
people are licking their thumbs).

The complication is also attained when the King fails to abide by the rules that were imposed on him during his coronation as they are re-enumerated in Msimang (1979:7) and (1979:39) by Magemfu and Nkisisimana respectively as well in Brookes and Webb (1965:98).

The events that antagonize the other party, lead to the highest point of complication, that is climax.

#### 2.4 CLIMAX

Kenney (1966:18) points out that:

The climax is reached when the complication attains its highest point of intensity, from which the point at the outcome of the story is inevitable.

Reaske (1966:28) agrees with Kenney in the explanation of this term when he says that climax:

... occurs when the hero makes a decision or makes some all-important discovery about either himself or someone else in the play, the act which interrupts everything else that is happening ...

Both authors agree that it is the highest point where matters must, of necessity, take a different turn. It is the end of the rising action where the play takes a new different direction. It is the point of turning where the drama takes a new direction. In UQO, the two major characters, Nontombi and Maqanda appear to have the different feelings and suspicions. Despite the fact that they manage to leave from their mother land, they feel uneasy and suspicious that they might at any moment be confronted by those sent to bring them back. Nontombi senses that they might meet with disaster. In UQO, Nontombi says:

Qha, Maqanda, igazi liyangitshela ukuthi  
singase silibheke siligcine.

(Blose 1960:70).

(No, Maqanda, I sense a possibility of being  
killed).

This instinct gives the heroine a new knowledge, different from what she had before. Her happiness becomes sadness. Her human freedom becomes an oppression. She feels that they have miscalculated throughout their planning sessions. She sees death rather than life. Maqanda becomes nervous and overlooks what Nontombi utters. He behaves like most men, pretending to be brave whereas the situation is extremely adverse. Maqanda insists that they must continue with their journey, but near the small trees they see three people, viz, Vava, Nkonzo and Ngqengelele. They expect to see the spies, but unfortunately, they meet Nontombi's father and his friends, the warriors.

The meeting of the couple, the protagonists and antagonists make the audience eagerly anticipate the next step. Nontombi feels tired and heart-broken. The situation clouds for the protagonistic characters. Ngqengelele harshly questions Maqanda:

Mfana kaSakhayedwa, uqondeni?

(Bloose 1960:70).

(What are you intending to do son of Sakhayedwa)

Maqanda fails to give an appropriate answer. It becomes clear that the situation no longer has any semblance of normality. It is a moment of great tension. Maqanda wishes he was a diviner in order to detect the outcome of the situation, but it is too late for that. The meeting of the characters of the two forces leads one to speculate whether it is going to be the moment of disaster or a joyous-discovery.

In IZU, the highest point of intensity is reached when the negotiations fail. King Cetshwayo sends his diplomat, Nkisimane and others to the Natal Government officials:

Nkisimane ngiyanithuma ...  
Niphathe umgodla wophoko  
Ningikhonzele ngalo kuHulumeni ...

(Msimang 1979:65).

(I send you, Nkisimane ...  
Take this millet bag with you to be the  
compliments to the Government ...)

The word 'umkhonzo' is used figuratively by King Cetshwayo. It does not mean compliments or regards as it is generally used. Actually, the King implies that his soldiers are as numerous as millet, a fact that the Natal Government must consider before imposing any laws. The King subtly makes the Government aware that he is well-equipped with countless warriors. The Zulus and Whites fail to solve their problems peacefully, therefore an armed-struggle becomes inevitable. The complication becomes more intricate because the problems multiply. He relies on his regiments, namely: uDududu, uMxhapho, uLandandlovu, iNdluyengwe, iNdlondlo, uDlokwe, uVe, uGqikazi, uMbonambi, iSangqu and uMthuyisazwe. (Msimang 1979:65).

Indeed, the complications come as the result of the new and unfamiliar way of life that both Whites and Blacks are experiencing in the country. The Zulus reject the idea of being subordinates to the Natal Government rules. By then, the Whites have got used to the climatic conditions and are fascinated by the landscape and vegetation in the country. In return to the Zulu regards, the Government sends the skin of a cow. (Msimang 1979:68). The superior weapons of the Whites make them feel that they are capable and well-armed compared to the Zulus. The monarch insists that with his warriors, iNdlondlo (the vipers), uDlokwe (the fierce men), iNgobamakhosi (the tamers of Chiefs) or young newly-enrolled warriors will conquer the Whites. The Government too, brags of the band of soldiers that the Queen has. No nation likes to yield to the authority of another. The persistence from both sides moves the action from the conflict to

the climax. The real climax of the story is when the battle takes place at iSandlwana on the 22-01-1879. Vumindaba and Ntshingwayo lead the Usuthu, while Khamfotho (Lord Chelmsford), leads the English soldiers.

One may conclude by asserting that in UQO, the climax occurs when Nontombi and Maqanda are caught red-handed by Ngqengelele and his friends. Both major characters, Nontombi and Maqanda have a tragic flaw. They ignore the actions that endanger their lives. Their hamartia, which is a shortcoming in the tragic hero or heroine, is that they cannot see clearly beyond their love for each other - Maqanda ignores Nontombi's premonition about the danger they are in. They are desperate and decide to risk their lives.

## 2.5 THE DENOUEMENT

Reaske (1976:76) points out:

Denouement appears in both comedy and tragedy  
... in tragedy it is often the catastrophe.

It is the point at which the readers witness the way in which the theme resolves itself. It is the final revelation of the play. It is the point of resolution. The drama which has been rising because of a series of actions, takes a different direction. It occurs at a moment when the playwright has built up an atmosphere of suspense so that the audience are anxious to witness the final

development of the drama. Most playwrights elaborate on denouement using the following devices:

- Catastrophe
- Reversal
- Recognition
- Catharsis

#### 2.5.1 Catastrophe

Reaske (1966:28-29) defines catastrophe as:

The main action of the play and is often a death, usually the death of a hero or the heroine ... The catastrophe, though depressing and usually unpleasant, satisfies because it fulfills the audience's expectations ... the logical result of the rising and falling action ...

Catastrophe is the result which the audience has anticipated for some time. In UQO, the catastrophe unfolds where the playwright narrates as follows:

Bamthelekele uMaqanda bamhlabe abhongise  
okwenkunzi yenkomo afe.

(Blöse 1960:71).

(They attack Maqanda, stab him and he bellows  
like a bull and dies).

The death of Maqanda who is one of the major protagonistic characters is depressing. It creates a negative atmosphere in the audience. It arouses a shock reaction in the audience which leads

to a consideration of the future of Nontombi without her lover, Maqanda. At the end of the intensified conflict, the audience is left suspended about how Nontombi's case is going to be treated as we know that blood is thicker than water. The killing of Maqanda is tragic. Nontombi prefers to die with her lover because she sees no reason to live any longer without Maqanda. Nontombi boldly tells her father that she is not prepared to answer any questions. She refuses to go back home. She runs away straight into the river and says:

Noma ningathini uMaqanda ngowami sogcagca  
kwelabaphansi.

(Blose 1960:72).

(No matter what you say, Maqanda is mine, we  
are going to marry in the land of our  
ancestral spirits).

In IZU, the catastrophe engulfs the antagonistic force. As most of the White soldiers are killed by Usuthu. This is the highest point of intensity in the drama where deflection occurs. The Usuthu gains victory over iNkisisimana. The Usuthu becomes determined and more energetic to fight any enemy. The battle, whose root cause lay in the time before King Cetshwayo was enthroned, becomes the only point of convergence. Although some of the prominent Usuthu warriors die during the battle, the victory fills the King with pride. Ironically, the brutal catastrophe which the King tries to avoid comes as a solution to the two parties. The King uses his most effective

strategy for attack by putting uDlokwe and uMxhapho at the forefront, iNdondlo and uMbonambi at the sides respectively and uKhandempemvu in the middle. It becomes difficult for the iNkisisimana to withstand the powerful Usuthu, under the leadership of the fierce and determined Ntshingwayo and Vumindaba. (Msimang (1979:71).

## 2.5.2 Reversal

Aristotle in Grube (1958:21) says that:

Reversal (peripeteia) is a change of the situation into its opposite, and this too must accord with the probable or inevitable.

Peripeteia is a Greek word meaning a sudden change. It is a reversal of fortune from prosperity to ruin. If one looks specifically at the drama UQO, one witnesses how the protagonistic characters prepare to quit from their area of birth to start a new life elsewhere. Nontombi tries her level best to hide the truth, that she is in love with Maqanda. The two lovers think that leaving Zululand will solve their problems and they will start a new life across the Thukela River. The protagonistic and antagonistic forces occur like two contrary tides in the same sea.

The audience is convinced that the two lovers' attempt might be successful. On the other hand, one wonders how the King is going to react to such action. The possible expectations of the audience are varied when Maqanda and Nontombi are caught on their way to Natal. The possible success which is expected for the



couple fades away. Their fortunes become misfortunes. Their success becomes a failure. The glories become curses. The sudden reversal of the situation results in the immediate death of Maqanda, followed by that of Nontombi.

In IZU, peripeteia does not feature because the protagonist conquers all. All his attempts to attain the security of his position and the betterment of his life become successful. Throughout Msimang's drama, there are repeated challenges of one force by another. Only the revelation features at the end when the chain of events stops. The end shows coherence and consistency. The essence of the ideas of the characters are translated into appropriate actions from the beginning to the end. The results offer some kind of continuous and cumulative amusement to the protagonist. The unity of action which is brought about by the chain of incidents is essential as it carries the audience successfully from one point to another. The unity of action is equally important to give concentration in comedy, though here the concentration is not of violent emotions but of amusement.

We conclude by saying that peripeteia is impossible in comedy, but available in tragedy. The two plays share the spatial and temporal settings, and differ in actions. However, the three unities: actions, space and time contribute towards the concentration of amusement and emotions respectively, but they are not responsible for that. Boulton (1966:14) highlights the importance of unities in relation to other elements:

A play that keeps strictly to all the unities but has no true dramatic quality, that has no lifelike characters, no vigorous dialogue, no gripping action, may be a miserable failure.

### 2.5.3 Recognition

Cuddon (1982:38) defines recognition as:

... the moment of recognition (of truth) when ignorance gives way to knowledge.

In Greek, it is called anagnorisis. In UQO, Ngqengelele's friends indirectly reveal how carelessly they have approached the affair of the couple. In UQO they express themselves as follows:

Vava : Sivelelwa yini Nkonzo?

Nkonzo : Inkatha yenkangala!

(Blose 1960:72).

(Vava : What happens upon us?

Nkonzo : It is the grass-pad of the open veld!)

Nkonzo desperately and hopelessly voices their misfortunes. This openly mirrors their ignorance and surprise. It is a blow to both of them. Their aim is to take Nontombi back home after stabbing Maqanda to death near the banks of the Thukela River. The defenceless Maqanda is killed in the big valley of this river which acquired its name because of its flood-power and size. Thukela (the startling one) is the largest river which serves as the boundary between Zululand and Natal. The couple is about to cross

this river when misfortune strikes. The tragedy ends in the loss of both their lives. Ngqengelele and his friends go back dumbfounded. It becomes clear to them that knobkerries and spears do not solve the problems but rather aggravate them. The tragic situation arouses their guilty conscience. The truth revealed to the characters after the tragic incident, is also revealed to the audience during the performance.

In IZU, recognition is felt by both forces in different ways. The protagonistic force blunders by attacking even across the Thukela River. Such action does not give the King a chance to defend himself against any allegations levelled against him. It comes as a shock to him to hear that his army transgresses his laws. This is immediately apparent in IZU when the King says:

Impi yami ingaweqa karjani umyalo wabaphansi  
abangidonse ngendlebe ephusheni ukuba  
ngingalweli esilungwini?

(Msimang 1979:91).

(How can my army transgress the ancestors'  
advices I received through the dream not to  
fight in the White area?)

The King becomes worried because of that irreversable incident. The British army loses its power and prestige. Chelmsford is badly shaken by his unfortunate attempt of attacking the Zulus which causes a storm over Zululand that results in misery and tears. This straightforward act of aggression provokes the King

in Zululand to go to war. Bulpin (1966:259) evidently points out the following:

Chelmsford's battle plan was based on the simultaneous invasion of Zululand by a number of separate columns, all converging on Ulundi.

We recognize that war is an afore-planned issue to the Whites. Apart from the long-threatening boundary dispute, an alarming deterioration in the friendly relationship between Zululand and Natal gains momentum. The principal cause, which remains incomprehensible to the mass of people, is the deliberate propaganda which Bulpin (1966:256) describes as the:

Sensational stories in Natal newspapers, which Cetshwayo suspected were contributed by missionaries, also brought about mutual ill-feeling.

#### 2.5.4 Catharsis

Cuddon (1979:106) quotes Aristotle's Poetics as follows:

Tragedy through pity and fear affects a purgation of such emotions.

It implies that the tragedy having aroused powerful feelings in the spectator, also has a therapeutic effect. In UQO, Maqanda and Nontombi are caught up in sorrow and pity. The death of the two main characters is pathetic and a terrible sadness is aroused in the audience. At this point, drama gives a new knowledge, a better state of mind and yields aesthetic satisfaction.

The feeling of tragedy is evoked in us through the contrast between the initial skilful planning of the two complex characters, Nontombi and Maqanda, and their subsequent downfall. Ngqengelele feels at ease because he manages to play his part as the character of the deuteragonistic or antagonistic members. Ngqengelele is active in striving to reach his goal by combating the condemnations and defamations directed at the King. In the end, Ngqengelele, Vava and Nkonzo become aware of the implications of their actions and feel ashamed that their attempt to stop the elopement became destructive. The hero and the heroine are portrayed as two helpless characters in a situation marked by pathos. The suffering of the two characters is properly tragic because it unveils a new knowledge, that is, the human condition and an understanding of man's fundamental nature when fighting for his rights expecting either death or life.

Unfortunately, in ~~IZU~~, ~~purgation~~ does not feature, but only sentimentalism. Reaske (1966:75) says that:

In addition to excessive emotionalism, sentimentalism, also means excessive goodness.

The King as a hero is portrayed as a person who is morally good and who feels everything very deeply. After the battle, the audience cannot look at the King as the faithful and honest man who propagated peace and good relationships for a long time. It is however evident that the attempts of the King to negotiate and solve the problems peacefully are declared null and void. He

inevitably resorts to armed-struggle as the last option to bring about peace. Therefore, King Cetshwayo is the character whose actions reveal him as being too emotional and impulsive to promote a stable situation in the country. After that specific war, he achieves peace, prosperity, hope and harmony. He feels that he has overcome all the nerve-wracking periods of frustrations, bad fortune and times of failure. He looks confident because he cracked the walls of darkness, secretiveness and subordination. The King feels that the times of hardship and fatigue have drifted by, and times of jubilation and glory are ahead. They look forward to the improvement of their socio-economic and political status and the ties of solidarity and fraternity.

## 2.6 THE SUB-PLOT

This is a subsidiary action in a play which coincides with the main action. It is not a fixed rule that each drama must have the sub-plot. Both dramas have sub-plots that in some way draw a parallel to enhance the main plot that contributes towards their developments. Sub-plots, like main plots are the logical situations that spring from the behaviour of the characters. It is usually a variation of or counter-point to the main plot. A sub-plot comprises the beginning, middle and end. It is as important as the main plot, because it outlines a new story which is parallel to the main story. Sometimes dramas have two or more sub-plots which identify the environment, the correlative unity of time and dramatic action. Sub-plot must of necessity advance the main plot.

In UQO, we find:

- The King and ibandla complain about the land deal and deprivation of full rights.
- They complain about the binding laws. One of the army commanders and his brothers furiously ignore certain laws.
- The King and ibandla resort to armed-struggle after receiving the report from the secret agents that their enemies are approaching.

In IZU, we find:

- The young hero courts a certain girl.
- They fall in love. The hero decides to go with an impi to defend their land against their enemies.
- The hero dies on the battle field.

The two plays have a plot and a sub-plot. The plot of UQO is similar to the sub-plot of IZU. Both are tragic and portray love as the dominating feature. The plot of IZU has certain similarities with the sub-plot of UQO because both stress land issues, imposed laws and the battle. These are not the only sub-plots that are found in both plays, there are others but this study will focus on the details of the two plots and sub-plots that I have mentioned.

The plot and the sub-plot follow the fixed traditional structure which has this sequence:

- (i) Exposition or the setting forth of the beginning and the ending.
- (ii) Unstable situation that moves to a climax.
- (iii) Denouement or the results of the conflict; the resolution.

The plots are the skeletons of the plays. The characters and events are the flesh of the plays.

#### 2.6.1 The beginning of the sub-plot

One remains fully aware that the incidents occurred during King Cetshwayo's period. In UQO, the characters of the sub-plot are King Cetshwayo and ibandla. They are discussing the corruption that is prevalent in the country that promotes a pseudo lifestyle that is contrary to their customs. They are the irreconcilable forces which will overthrow the Zulu Government if they are not seriously attended to. The imposed laws prune the real powers of the monarch, therefore, it becomes vital to elevate the status of the King and restore the powers he enjoyed before. In UQO, the King highlights the following facts:

- The King's instruction that is overlooked by iNgcugce regiment.
- Sihayo's episode.



- Swaziland attack by Mbilini.

(Blose 1960:23)

In IZU, a young hero, Washesha Nxumalo courts an attractive girl called Hleziphi with the aim of making her his life partner. Washesha, the typical suitor, meets her near the fountain. This is where he expresses his deeper feelings to her.

The evaluation of the former play makes us aware of the intensity of the situation and the unbearable conditions within the country that come about because of the transgression of laws and the overlooking of Zulu culture. The latter play depicts how, where and why Washesha woos Hleziphi. It is evident that love is a binding factor between the two people.

#### 2.6.2 The middle of the sub-plot

In UQO, the discussions centre on the Natal Government's binding laws. The essential goodness and gentleness of the King is overlooked. The King frequently states that the White settlers are craving for power. He determines to deal with this by revealing his real character through his actions so clearing up various misconceptions and establishing the truth. The recognition of the monarch, army commanders, regimental officers and other authorities of the state is subjugated by izikhulu, the heads who are responsible for the allocation of land, the implementation of the law and the resolution of disputes in their areas.

In IZU, Washesha and Hleziphi's love flourishes. They discuss the most intense moment of conflict that is facing their country because of the interference of the Natal Government. War between the two parties, the Zulus and the Whites becomes the only alternative. Washesha, the young hero goes with the regiments to defend their country.

At this point complications arise in both plays. In UQO, the Natal Government insists that all the Zulus should abide by its laws with the aim of balkanizing the country into many districts for effective control. In IZU, complication is attained when Washesha leaves his lover, Hleziphi for a war not knowing whether he will come to allow their love to flourish.

### 2.6.3 An end of the sub-plot

In UQO, the battle of iSandlwana takes place because of the failure of all peace attempts. It is not fully depicted in the play, but only alluded to in the secret agents' report that the enemies are fully armed and are approaching. The King gracefully states that he is not propagating war by convening the meeting, but what is more important, ukuvikela izwe likababa namasiko ... (is to defend my father's country and cultures ...). (Blose 1960:25).

In IZU, Washesha suddenly meets his fate. All the promises that he made to Hleziphi fade away. He leaves his lover Hleziphi unceremoniously. His sudden death does not permit more heroic

actions. The battle delays the invasion and fragmentation of the Kingdom that is enforced by White settlers.

This is the highest point of intensity which leads to a final resolution in both plays. The battle of iSandlwana signifies the failure of the peace talks and contributes to the main plot by revealing how sensitive the Zulus are to the issues which temper with their freedom. In IZU, Washesha dies for his country, because of patriotism. His detailed background and the full description of his involvement in the army enable us to know and understand the character and contribute much to the main plot.

## 2.7 CONFLICT

Pretorius and Swart (1982:7) view conflict as:

Divergent standpoints ... conflicting ideologies, etc., ... give rise to a clash between characters in the story.

Conflict is interaction in which the individuals endeavour to achieve their goals by eliminating or making other contenders ineffective. Action is fundamental to drama as an art. Rising action is a characteristic of the entire first part of the play which presupposes the conflict. The action delineates and elaborates on the conflict. The drama is made up of only one major plot, action, conflict and climax. The personality of the protagonist is explicitly revealed by the conflict.

Conflict is a very important element in drama. The playwright highlights the specific clash from the beginning to the end. The clash occurs between the characters or it happens to or even within an individual character. Conflict is the tension in a situation which can be caused by divergent ideologies or opposing forces. It is an inconsistency that takes place in any character.

#### 2.7.1 Internal Conflict

This is also called inner or personal conflict. Generally, this conflict arises from one's thoughts. It arises because of one's norms, values, moral standards or codes, etc. (Pretorius and Swart 1982:9).

The individual is in a battle within himself. There are no people or powers outside himself that are significant, but the focus is on the psychological warfare within himself. Conflict is caused either by visible or invisible action. By a process of identification, it encourages the readers to give their own interpretations and to draw their own conclusions. We find Nontombi expressing her inner feelings aloud after speaking to Maqanda in UQ0:

Ngikhombiseni zithutha amandla othando,  
Olwehlula izimiso zezwe nesintu.

(Blose 1960:18).

(Show me the powers of love, ancestors,  
Which defeat the customs of the country and nation).

Nontombi's words create an acutely tense atmosphere. She knows that she has already committed herself by responding positively to Maqanda. She feels insecure and in a dilemma because their love has no spatial setting where it will grow and bear fruits. Their intimate relationship cannot bring them happiness and peace. Nontombi keeps on speculating that the King might take drastic steps against the iNgcugce regiment. She prefers death rather than to be included in Mfelandawonye's harem. The situation in the country forces them to have a secret affair - the fact that their love is disapproved by the Zulu customs and culture.

Their love becomes the central fact around which all the arguments in the drama are spun. The direct result is that their lives are set at stake. They devise a plan which they think will keep them safe and happy. The hierarchy of people who are detrimental to the lives of the couple are the reigning King, his heads and Nontombi's father, Ngqengelele. Ngqengelele's loyalty to the King brings fear and instability to the couple. His reaction to the couple's irregular behaviour forces him to show his real stand on the issue of the Zulu Kingdom, because he is suspected as one of the defectors.

In IZU, internal conflict is expressed when the King tries to find a solution which will counteract what the Boers are doing:

... inhliziyo yami isuke yophe amahlule egazi  
... Ophiswa yizwe likaMthaniya okunamhlanje  
lidikwadikwa amabhunu ...

(Msimang 1979:2).

(... my heart is bleeding the coagulated blood  
... It is bleeding because of the Mthaniya's  
country which is being balkanized by the Boers  
...)

The King, as the hero of this drama, is confronted by the continuous land dispute. He appears to be totally ineffectual and powerless in the face of this traumatic situation. He suffers internally over the upheaval in his beloved country and nation. His comments make us see him as a person who experiences sleepless nights. He thinks about compromise as the sole alternative. Thereafter, he discards that idea as it is degrading his status. He feels that his followers will regard him as an ineffective leader.

#### 2.7.2 External Conflict

This refers to the physical action which takes place in the play as opposed to the internal conflict within a human being. (Pretorius and Swart 1982:9).

In UQO, Nontombi experiences more problems because of her love affair with Maqanda. She openly states to Maqanda that she wants to leave Zululand unceremoniously for eBhodwe (PORT NATAL). She prefers deserting her parents, relatives and area of birth rather than become party to Mfelandawonye's polygamy. Maqanda expresses the feelings of his lover to his friends as follows:

Ubecabanga ukubheka ... eBhodwe, lapho  
sekwabalekela khona abaningi.

(Blöse 1960:53).

(She was thinking of going to eBhodwe, where many others escaped to.)

This extract portrays the internal conflict which is expected to be externalized by physical actions. They prefer to transgress the law rather than subordinate themselves to what is against their will. Maqanda and his friends decide to resort to elopement as the only solution. He exultantly makes a comment about their decision in UQ0:

Ngiyazi ukuthi ziningi izindlela engingangena  
ngazo esilungwini uma ngingabulawanga  
izinhlole endleleni.

(Blose 1960:54-55).

(I know that there are many ways of entering  
in the White area if the secret agents do not  
kill me on the way.)

The real action of leaving Zululand is an absolutely physical movement. It is no longer a theoretical submission, but the practical action of the characters that is of concern. However, the utterances presuppose the intended action, they convey the information and oddity or wit. A play becomes what it is because of the external actions which portray a crisis, conflict and catastrophe. The external conflict appears in different ways. It can be a physical battle or the undertaking of a certain trip. One may sum up by concluding that the external conflict is external action which involves energy to the full.

In IZU, we find Mehlokazulu and Ntshingwayo, the army commanders leading Usuthu. They are fully armed and sing a war song loudly and enthusiastically. In IZU, Ntshingwayo leads the regiments:

Ntshingwayo: Uzithulel' uzithulele!

Amabutho : Bayamqal' okaNdaba!

Ntshingwayo: OkaNdab' uzithulele!

Amabutho : Engaqali muntu!

(Msimang 1979:58)

Ntshingwayo: He is ever quiet!

Amabutho : They are provoking the son of Ndaba!

Ntshingwayo: The son of Ndaba is quiet!

Amabutho : He is not provoking any person!)

The war song is like a dialogue between the two characters. Ntshingwayo makes the statement, while amabutho respond to what is said by their commander. They are in motion as they are singing their war song. They use gestures to harmonize their movement. A play is an art of physical action, especially the external conflict which is of fundamental importance in a play as the audience depends on this to give them an understanding of the plot and characters as well as allowing the audience to glean from this, the inner conflict.

## 2.8 CONCLUSION

The two plays comprise both plot and sub-plot. The shared characters in both plays develop the plot and sub-plot. In UQO,



the characters of the sub-plot and the antagonistic force characters of the main plot, viz, King Cetshwayo and his heads appear in IZU as characters of the main plot, the protagonistic force. The series of events that appear in both plays share the same spatial and temporal settings. There is a focus on death in both plays. In UQO, the antagonistic force triumphs when Maqanda and Nontombi, the characters of the counter force, die. In IZU, the antagonistic force loses impact when the Zulus gain victory over the Whites. The situation changes from simple to complex as the lives of Nontombi and Maqanda are engulfed.

The moment of truth occurs after the death of the couple and the Usuthu attack across the Thukela River respectively. Catharsis draws the audience's heart-felt response. Their sympathies are aroused and their emotions are stirred. As it is the characteristic of tragedy, in UQO, the protagonists, Maqanda and Nontombi are caught up in purgation.

Aristotle's view about the plot holds true because the events are arranged in a sequence which depicts the beginning, middle and the end. The plots of the two Zulu plays present the unity and formal perfections of their own by revealing history as both dramatic and fictitious aspects, but not as a perspective. Plato's opinion is less formal because it does not concentrate on the artistic value, but on the influence it has on the audience.

## CHAPTER 3

### SETTING

#### 3.0 INTRODUCTION

Kenney (1966:38) defines setting as:

That element of fiction which reveals to us the where and when of events ... In other words, the term "setting" refers to the point in time and space at which events of the plot occur.

Maxwell-Mahon (1984:6) further maintains that:

The choice of setting or background for the story can be imaginary or realistic. But it is wisest to choose a setting that you know from personal experience, some locality or environment with which you are familiar.

An exploration of setting in dramatic analysis, necessarily includes a consideration of a number of elements that serve as the background information for character portrayal and the dramatic plot. Each playwright uses his own unique techniques to make setting acceptable and plausible. The series of events unite in such a way that the stories not only make sense, but in characterising the particular time and place in which the events occur and also lead the readers to a better understanding of human experiences. This discussion highlights the number of ways that playwrights endeavour to make the setting authentic and hold the attention of the readers.

The significant aspects we look into when we analyze setting are scenes, place, time, historical elements, anachronism and anachorism.

### 3.1 THE SCENIC REPRESENTATION

Kenney (1966:78) postulates that:

The scenic beginning is more likely to catch the reader's attention at once, because of its concreteness and vividness of presentation.

In UQO, the playwright introduces his story in Act 1 Scene 2. This is preceded by an expository scene. We observe the scenic representation in UQO:

Umuzi kaNgqengelele umi egqunyaneni. Ngezansi  
komuzi kukhona ifokozana elizungeze umthombo  
...

... (Bloë 1960:3).

(Ngqengelele's home is built on the hillock.  
A little way down from his home there is a  
small dense undergrowth surrounding a spring).

The geographical situation of Ngqengelele's home is immediately arresting in its realism. Although we are not given the specific place to determine the exact geographical position and direction, the general characteristics of the area are plain. The playwright tends to be descriptive and predicative when he graphisizes his scenes. Scenic representations coupled with time or place help to establish a certain veracity and give the reader a sense of the

validity of the story. The drama is composed of many scenes which tell us more about the place where the incidents occur. They depict the actual time of occurrences. Scenic representations have a great effect on both the performer and the audience as the performer becomes able to understand, appreciate and evaluate and interpret the new situations in which he finds himself. In each scene, Nontombi, the heroine is revealed as the character who experiences unfavourable conditions as when she accepts Maqanda's proposal of love; accepts the plan of elopement; neglects her mother and friends' advice and refuses to take her father's instruction.

In UQO (1960:3-8) we find Nontombi worried about her father who left for a meeting. She is perturbed that her father has not returned because it is sunset. Her mother, MaMthombeni explains the purpose of the meeting to her. It is clear that she feels extremely tense because the situation involves her life. She relaxes somewhat after the arrival of Maqanda who courts her near the fountain so Maqanda takes the form of a deus ex machina or intervener who brings peace and happiness to her life.

The play as such constitutes four acts with a number of scenes that revolve about the lives of both hero and heroine. Sometimes the characters transcend the limits of their dialogues and assume a kind of choric speech, in which they state the total situation and express the central significance of the play. The relevant examples are, Nontombi's song in Blose (1960:5) and Hleziphi's song in Msimang (1979:32). It is worth remembering that any

scenic background is an extension of locality. The common localities in both plays are umuzi (homestead) (Blose 1960:1); ilawu (a hut set apart for unmarried boys or girls), (Msimang 1979:1), isibaya (a kraal), ehlathini (in the bush), (Blose 1960:1); 18), ngasemthonjeni (near the fountain), (Msimang 1979:53), etc. Although some of them cannot be shown on the stage, dexterous improvisation can create the right impression. The significance of these localities in communicating the central messages of the plays is the delimitation and representation of each scene to enhance the performance. Scene properties involve many cultural objects that are of theatrical value to make the scene more feasible for the actors.

Dressing and stage effects are of utmost importance in scenic representation to hold the attention of the onlookers and surely in rendering the situation plausible. In IZU, the playwright introduces his drama with the following words:

Kuselawini leNkosi uCetshwayo.

(Msimang 1979:1).

(It is in King Cetshwayo's hut).

We are exposed to the spatial setting before anything else. Our minds focus on King Cetshwayo's hut. We become eager to know what will happen in that hut. We become convinced that it is an accurate representation of the real King's hut where actions are going to take place. The spatial setting and scenic

representation overlap by depicting a physical feature located at an unspecific geographical position. Surely, the scenic setting makes it almost inevitable that the first major character to be introduced should be King Cetshwayo.

The voice of the narrator focuses our attention on the scene. We expect ilawu to be the proper grass-built hut. The scenery includes the species of tambootie grass, uqunga and ithembu, a flowering grass of the sparaxis and anthericum species that are used to build the traditional Zulu hut. The scenery enables us to foresee the primacy of action in drama that will take place in physical form. It sets the milieu for the actions that are going to unfold on the stage which will thus depict the traditional way of living in a more convincing way. It thrusts itself dynamically on the actions, the chain of events and the role of characters.

IZU is also composed of four acts with a number of scenes. The scenery example that I focused on and discussed also reveals the geographical location of the place where action takes place.

Scenic representation attempts to make drama presented in the conditions and in a location which is similar to those in which it was created. The atmosphere becomes informal and the audience feel they are involved in watching something that is happening in their midst. The audience can readily identify with the scenic representation which enables them immediately to become more closely involved in the drama. Scenic representation highlights

the artistic advantages of treating a familiar historical story for dramatic purpose. In both plays, the scenery is fully described by the characters themselves during their conversations. They indirectly give us a full picture of the scenes and through this lead us to draw certain conclusions about the events. The details of scenery may hinder the dramatic dialogue somewhat and result in lengthy narration which is unnecessary in drama. Each scene portrays a specific single idea that contributes towards the whole. The chain of events in each scene has a beginning, a middle and an end. The relevance of each scene is noted in the way in which it contributes towards the development of drama, for examples: In UQO, Act two, Scene two when the iNgcugce girls' regiment gathering wood in the bush and discussing the instability of the situation within the country and Act 1 Scene one in IZU, where the King and his heads discuss the adverse socio-political situation that the Zulus are faced with.

### 3.2 THE HISTORICAL SETTING

Maxwell-Mahon (1984:7) comments as follows:

The historic period during which the story might take place is also part of your setting. Stories set in the past need checking to ensure that the setting is authentic.

Both plays dramatize the historical background of stories which are widely known. Some of the characters are known historically, but most of them are the fabrication and instruments of the playwrights. Drama is not history, therefore, history is not

drama. The playwrights retell the historical events from their own point of view, using their own style and techniques to suit their dramatic purpose. These plays are the imitations of the real in their original inspiration but thereafter display a dramatic life of their own.

King Cetshwayo is a distinctive historical figure in both plays. His involvement and personality are distinctively expressed by Somtsewu in Binns (1963:67):

He is a man of considerable ability, much force of character and has a dignified manner; in all my conversations with him he was remarkably frank and straightforward and he ranks in every respect far above any Native Chief I have ever had to do with. I do not think that his disposition is very warlike and even if it is, his obesity will impose prudence; but he is naturally proud of the military traditions of his family, especially the policy and deeds of his uncle and predecessor Shaka, to which he made frequent reference. His sagacity enables him however, to see by which he is surrounded and the necessity for so adjusting his policy as to suit them.

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 iNdondlo (the Viper warriors) by iNgcugce regiment.

The general brave and loyal, proud and dignified behaviour observed in the characters that are portrayed in both plays under the leadership of King Cetshwayo completely marks the historical period. The people behave in a strictly disciplined way and this in turn, reflects the characteristics of their leader. Such behaviour, indicates that the nation is under the trained and drilled leader who learnt the military tactics, and how to marshal the warriors and to manoeuvre with them. It is obvious that Nontombi and Maqanda are fictitious characters who are engulfed by the powers of love. They are the characters who were born from the actual historical event where two lovers disobeyed King Cetshwayo's instruction.

King Cetshwayo is portrayed as a peace-loving monarch particularly in his attempt to avoid a clash between the Transvaal Boers and himself. His appeal to the Natal Government is quoted in historical text by Binns (1963:84) as follows:

Cetshwayo desires to urge upon the Government of Natal to interfere and save the destruction of perhaps both countries, Zululand and the Transvaal. He requests us to state that he cannot and will not submit to being turned out of his own house. It may be that he will be vanquished, but as he is not the aggressor, death will not be so hard to meet.

The correlation between history and drama is vivid in the sense

that the past events are dramatized as they are transferred from the actual reality to the fiction. The King's prompt action prevents a disastrous war. Fortunately, the Natal Government arbitrates upon the border dispute. His furious and bitter comments on the Zungeni District which the Boers are annexing draws the attention of the whole nation. The provocative measures from the Boers make him cool and collected, not fearful but prepared to compromise for the sake of peace. He fears that the wheels are being set in motion for the hard, strenuous and unbearable situation which will rage like a torrent and lead to a catastrophe. His positive actions towards peaceful negotiations undoubtedly reveal his considerable ability, integrated personality and good human relations. These references point to the corresponding historical era:

Ibutho leNgcugce (the iNgcugce regiment),

Ibutho uDlokwe (Dlokwe's regiment),

Imbizo yakoMkhulu (the parliament's convocation), etc.

The historical era is marked by the regimental and parliamentary convocation systems which are dramatized to revive the past events through the actions. The remarkable thing about King Cetshwayo is that he is an unusually social King who involves the heads in governing his country. He accords respect to other nations who are his neighbours. The impossible demands that come from the Natal Government cause a dramatic change in his attitude and behaviour. He feels frustrated because he did not expect that from what he considered, his reliable neighbours. He admits that

Mehlokazulu misbehaved and that he should be fined, but is totally outraged at the way he is dragooned. He interprets the demands as both a challenge and a plan to demean him.

Mehlokazulu appears to be a potential patriot throughout. He is loyal to the Zulu Kingdom and militant against anything contrary to his country's laws. His case is looked at jointly by the King and his heads. The decision is contrary to what is expected. The King says:

Ngeke nganikela ngabantu bakababa ngaphandle  
kwesono.

(Msimang 1979:41).

(I won't hand over my father's people without  
any fault.)

~~The Natal Government insists that Sihayo and his sons must be~~  
handed over for judgement. It becomes difficult for the King to  
destroy Mehlokazulu, an energetic army commander as he considers  
him a hero. He believes that a country needs her heroes. He  
admires Mehlokazulu's bravery, loyalty and boldness. The narrator  
gives us a clear picture of the period in UQO when he says:

UNontombi ungomunye webutho lezintombi  
zeNgcugce.

(Blose 1960:3).

(Nontombi is one of the members of an age-  
grade of marriageable girls of iNgcugce.)

The extract gives us both temporal and historical settings. The iNgcugce's period prompts one to consider the convener of the regiment, then reigning King Cetshwayo, a son of Mpande. The iNgcugce regiment is instructed by King Cetshwayo to marry uDlokwe and iNdlondlo as he honours his trustworthy warriors. The tragedy of the two unfortunate lovers is historical.

In IZU, all the characters that are found in the beginning of the play are actual historical figures. The names of the characters are their proper historical names. The playwright portrays King Cetshwayo as a strong and just leader who steers his followers towards the right goals; one whose constant support enables them to achieve these goals. He is presented as one of the remarkable monarchs in the genealogy of Zulu Kings. Mnyamana, a chief counsellor to King Cetshwayo, is a historical figure who used to review all the King's plans. In the drama he proves to be a person who has strong determination, is ethically consistent and has prudent manners. He leads the Buthelezi clan successfully. His leadership is noted in the genealogy of the Buthelezi and Zulu nation. Bhejana, the King's confident adviser serves as a backbone to the whole nation. We learn a great deal about the characters in the play by closely observing their actions in relation to the historical setting. Their historical roles shape and tally their actions in the drama.

The characters' actions: how they behave in different situations, how they share the same situations, how their actions are made logical by what we know of their thoughts and motives are greatly

illuminated when viewed against the backdrop which forms the play's setting.

One of the historical events is in IZU when King Cetshwayo says:

Mnyamana! Angizilibele izifungo engazenza  
kuSomtsewu eMlambongwenya ...

(Msimang 1979:2):

(Mnyamana! I have not forgotten that I took  
oaths at Mlambongwenya to Somtsewu ...)

The place Mlambongwenya is a historical one because it is where the King took an oath. Somtsewu too, is someone who enables the Zulu people to assess the reality of their situation. He holds a responsible position as he stands as a mediator. The Zulus are portrayed as the people who have a long-lasting thirst for the broader horizons of the Whites, especially Somtsewu.

Generally, it is true that for a playwright to achieve his aim, he must be inspired by something definite, good or bad, great or small, social or historical. The historical milieu is tinged with unstable conditions that the playwright employs to make his drama more realistic. In drama, the playwright creates a particular, questionable situation. It becomes a particular experience. Therefore, it might focus on a historical, scenic or temporal experience. The presentation of unstable situations such as the unstable historical milieu in this particular case, may coincide with some of the devices of characterization. In drama, the

characters' utterances reveal their minds. It becomes clear from their appearance whether they are sloppy or meticulous, attractive or unattractive, young or old. The personal appearances of the characters may be amplified in the larger milieu so leading one to grasp the basic concepts more clearly.

In UQO (1960:3), we find Nontombi worried because she does not see her father and it is already sunset. She becomes eager to know what makes him take such a long time. She senses that the issue of iNgcugce regiment is one of the reasons for his delay. Blose begins his drama by presenting Nontombi in an unstable condition torn between a dutiful response to the King's instruction and a desire to take her own decision. The girls regiment fears the King because of what they did. They fear that in the King's eyes they will appear to be the disobedient regiment.

We find Maqanda courting Nontombi near the spring. He strives by all means to win Nontombi. He feels that there will be no complete life without Nontombi as his wife. Maqanda worsens the instability of Nontombi's condition. Ultimately, she replies as follows:

Ikusasa lami ngilibona lilengela eweni: ...

(Blose 1960:7)

(I see my future suspended from the cliff ...)

She loves Maqanda whole-heartedly. She anticipates the problem that might hinder their love. What weighs on and worries Nontombi is that once the King and the iNgcugce regiment discover that she loves Maqanda she'll be found guilty and their lives will be in danger. Nontombi feels oppressed spiritually, socially and physically. Nontombi as the key character finds herself involved in difficulties and great opposition as various characters attempt to bend her to do their will.

The unstable conditions are two-fold in this play: there is the 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. A quote from Ngqengelele in UQO, clearly underlines the instability of the whole situation.

..... izwe leNkosi lifa-silibhekile.

(Blose 1960:7).

(... the King's country is dying while we are looking.)

Death makes no exception. By death he means the troubles which erupt like a volcano in Zululand. The nation becomes unhappy because of witchcraft, gossiping, hatred, enmity, cowardliness conspirators and power-cravers. The status of an iNgonyama becomes degraded and equal to that of a chief. The habit of

violating the King's rules and the country's laws and customs makes some of the regiments disrespectful and rebellious against obeying and conforming to the norms and values of the nation.

In IZU, the beginning of the drama reflects only one unstable condition, that of the main plot. King Cetshwayo indirectly complains about the behaviour of the Transvaalers in his land and the imposing of laws by the Natal Government. He figuratively interprets the unstable situation in terms of the person who is pricked by a sharp thorn. Mnyamana and Bhejane are puzzled to hear that from their King. They think of the thorns of witchcraft which are invisible. Actually, the King is complaining about the fact that he feels that he has been deprived of his rights. He feels subordinate to the Natal Government. If we cite IZU, King Cetshwayo elucidates to his attendant:

... iva leli akusilo elamaloyo, ngingathi nje  
yiva lamabomu.

(Msimang 1979:1)

(... it is not the thorn of the witchcraft, I can  
only say it is a deliberate thorn.)

Drama by its nature is creativity in action. Drama enables the characters or performers and the audience to interact. The unstable conditions are revealed in the beginning of the two plays and arouse an eager anticipation of possible solutions in the audience. The historical setting is appropriate in these two Zulu dramas because the historical events are dramatized.



### 3.3 THE SPATIAL AND TEMPORAL SETTINGS

Kenney (1966:106) says that:

Society has both its spatial and temporal aspects. A society is obviously related to place, but one's role in society changes and develops with time.

If we look closely at the particulars of action, in both the spatial or space and the temporal or time it will become apparent that the close relationship between time and space makes the actions significant. It is difficult to discuss one aspect without mentioning the other. We cannot look at the character in isolation, without considering the time. Reaske (1966:46) expresses it thus:

The characters must somehow be brought to be images of real human beings existing in time. They have a past; they are not born in the moment of the play's opening. And, in the same sense, they have a future.

The idea that drama is 'the world in a stage' and the theatre a 'mirror of the world' brings into focus the characters as central figures. Kenney (1966:42) further maintains that:

... the time in which the action occurs is of the highest importance.

Time and place add significance to characterization. Any well-crafted play depicts spatial setting distinctly, for example: ilawu or a hut, ngasemthonjeni or near the fountain, Ondini or at

Ondini, KwaZulu or in Zululand, etc. Spatial setting shows the scope and coverage where action is going to divulge something about the characters. The dramatic action reveals character most prominently. Temporal setting generally gives us an idea of action in relation to time. It answers the question: 'When does the action take place'? We become aware that the incident occurs at night, during the day, this month or year. We can summarily point out that the temporal setting marks an exact time. The battle of ISandlwana takes place on the 22 January 1879. It becomes a final day for a hard nut to crack from the point of view of the protagonist, King Cetshwayo.

The chronological incidents of the two plays point out time, place and their implications. The importance of these events historically tends to result in the plays being considered as the relation of historical incidents which occurred at historical places. In these plays, the playwrights are reviving the past events and trying to retell them in a more fresh and interesting manner. The Zulu regiments that are mentioned in both plays reveal their spatial setting, the period or time and history of the nation. The Mbonambi regiment (the Evil-seers), from kwaMbonambi, iNgobamakhosi (the bender of Kings), from the old Ulundi, near Mhlathuze River, uKhandampemvu (the Redheads), from the north-west of old Ulundi, near UMfolozi River, etc.

The places that are mentioned above indicate King Cetshwayo's popularity in them as the fact that he manages to have more

recruits from those areas shows that they accept and endorse his kingship. The real period of dramatic occurrences, the characters and the actions become more plausible if they are looked upon in relation to place as one of the major dominant elements.

Both plays dramatize the events that occur in Zululand during King Cetshwayo's period. The settings of these plays are strictly realistic. Their functions are to create the atmosphere that is appropriate to the general intention of the stories. The spatial setting is revealed in UQO when the playwright elucidates the geographical location, especially the topography of Ngqengelele's home.

Umuzi kaNgqengelele umi egqunyaneni ...

(Bloose 1960:3).

(Ngqengelele's home is built on the hillock ...)

The spatial setting tells us about the place or fixed area where the actions take place. Ngqengelele's home is the area where the protagonist, Nontombi starts to actualize her potentialities as a living being. It is where we observe her relationship with her mother; her concerns about her father and her diligence. On the other hand, we discover how MaMthombeni loves her pretty girl, Nontombi. She tries to advise her about the love affairs and the danger that she might encounter by rejecting Mfelandawonye, a loyal hero, and accepting Maqanda as her lover.

The narrator tells us that further down close to Ngqengelele's home there is a spring and a deep hollow, where the path passes through the trees. Both spring and deep hollow delineate the spatial setting. It is evident that it is a rural area. The spatial setting is found in UQO when the narrator says:

Ehlele emthonjaneni uNontombi ... Ensunguzini  
kuqhamuke uMaqanda ...

(Blose 1960:5).

(Nontombi goes downward to the spring ...  
There comes Maqanda from the deep hollow path  
through the trees.)

This is where Nontombi meets Maqanda. Maqanda courts Nontombi near the spring. It is a romantic area conducive to Maqanda's declaration of love and the flowering of their relationship. The traditional courtship shown by Maqanda depicts the temporal setting. It is further revealed in Nontombi's song:

... INkosi ikhomb' uDlokwe  
iNgcugce yenqaba; ucu kalulingani ...

(Blose 1960:5).

(... The King points at Dlokwe  
The iNgcugce refuses; the string of beads  
does not fit ...)

Both Dlokwe and iNgcugce regiments are characteristic of King Cetshwayo's period. The string of beads signals the acceptance of the boy's proposal of love. The time in which the action takes place gives an explicit introduction to the drama. The

geographical setting is designated by a number of rivers that are found in Zululand. Zululand is situated in the Northern part of Natal, towards the East. It is between Pongola, which serves as a boundary between Zululand and Transvaal, and Thukela between Zululand and Natal. Thukela is a wide and deep river which is utterly impossible to ford because of raging torrents during rainy seasons. There are references to the uMzinyathi (Buffalo), iNcome (Blood river), uMhlathuze, iNyezane, White and Black UMfolozi, etc. The geographical setting has no broader significance for the drama, because it makes improvisation to be of the extremes and the dramatic actions unconvincing.

Despite the historical events which compel King Cetshwayo to violate the British laws and break the coronation pledges, the Zulus' social set-up creates a noticeable milieu: Zulu huts are circular clusters of dome-shaped abodes. They are grass-thatched huts which are dotted on the hill side over the country as they are erected on elevated and sloping ground. The traditional built-up area reflects the historical background of the nation. The unstable situations emerge because of the injustice and lack of equity that tend to predominate in the country. The monarch's commands tend to be neglected and the laws not observed because of the interference of the Natal Government. Peter Brook and Schipper see the significance of the milieu in a different light.

Peter Brook in *Self* (1975:145) defines theatre thus:

I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.

Schipper (1982:8) remarks as follows:

The theatre does not 'reflect' society in an objective manner ... The theatre is an instrument by which dancers, singers, narrators, writers and actors interpret their own idea of reality.

It is possible for us to shape and form the theatre to suit us. In comparing the different scenes in both plays, it is clear that the spatial settings are very similar, for example in UQO:

Kuselawini lezintombi kuboSimangele.

(1960:51)

(It is in the girls' hut at Simangele's home.)

In most instances the performance takes place in the hut. Therefore, it is possible for us to build our own stage huts for the stageability of the drama. If we peruse IZU, we find the following examples:

Kuselawini lenkosi uCetshwayo.

(1979:1)

(It is in King Cetshwayo's hut.)

Kuselawini likaSihayo, ehlalankosi oNdini ...

(1979:12)

(It is in Sihayo's hut, in the capital oNdini ...)

The ilawu or hut dominates in both plays in different acts and scenes. Although the actions are taking place in the so-called 'hut', the performance is opened to the audience so that they can draw their own conclusions and experience their own purgations. Acting is a frontal activity, because the actors' means of expressions, their eyes and mouths are in the front of their faces.

The narrator in IZU uses the copulative kuselawini deliberately in order to communicate to us the place of the occurrences. He points out that the talks took place in the hut and in doing so he is channelling our thoughts to the geographical location before we are introduced to the characters. The physical environment has an influence on human behaviour, but its importance in the play varies from time to time, from place to place and its operation is more or less indirect. The major character, that is, King Cetshwayo, reigns during the days of hardships. He tries to establish a mutual trust in all the heads of the administrative areas. He believes that all the land issues must be discussed in a private place, for example, in his hut. He feels that they must sit down and speak harmoniously about his nation's matters.

Zululand is a geographical area that has remarkable topographical features and is rich in natural resources. Those favourable conditions serve as a centripetal force or the pulling force to the Whites who resided under the harsh, niggardly and rigorous climatic conditions. The natural resources draw the Transvaalers to reside in Zungeni District in Northern Zululand. It is a post-Shakan era where socialization and communal life dominate throughout Zululand. Socialization entails creating a culture which must be acquired and transmitted to subsequent generations. It makes a person the participation member of the society and persuades him to accept the norms and values of his society. King Cetshwayo proves himself to be a social monarch who merges with the Usuthu hierarchies now and then. The genuine friendship he shows his White counterparts ultimately results in traumatic experiences.

It is, of course hard to demarcate between the spatial and temporal settings in both plays. We look at time in relation to the geographical area. The marked time and series of events make these two plays historical and remarkable. They share the temporal setting and differ in terms of themes, developments and denouements. If we look at the background against which the plays unfold, we discover that IZU reveals the physical milieu, that is, the divergent perceptions of the Zulu cultures.



### 3.4 ANACHRONISM AND ANACHORISM

Cuddon (1979:36) comments as follows:

In literature anachronisms may be used deliberately to distance events and to underline a universal verisimilitude and timelessness - to prevent something being 'dated'.

Anachronism is a Greek word for 'back-timing'. Anachorism is also a Greek word, meaning 'something misplaced'. The playwright misplaces the scene, action or character. The displacement of one of the above-mentioned elements effects logic. (Cuddon 1979:36).

In UQO, the playwright back-timed the denial of iNgcugce regiment to marry uDlokwe and iNdondlo. The drama itself is written as a contemporary contribution which relates the past events as if they are occurring now. The drama as such is contemporary in its immediate appeal. The freedom of the two lovers is suppressed by the King's attempt to please his sincere regiments. The actualization of their love coincides with the King's effort to reward his long serving regiments. In UQO, the King comments as follows:

... niyazi isenzo esenziwe izintombi  
zeNgcugce, phambi kwamehlo enu.

(Blose 1960:23).

(... you know the action which was done by the  
girls of iNgcugce in front of your eyes.)

On the other hand, King Cetshwayo miscalculates when he orders iNgcugce regiment to marry uDlokwe and iNdlondlo regiments neglecting the dynamism in culture and customs. Attachment to Zulu laws and customs was no longer rigid as before, because of cultural changes.

A successful drama succeeds on all levels, irrespective of how temporal and spatial settings are adjusted. The playwright correlates the iNgcugce issue with the affairs of the central characters. It is not the only incident that features as anachronism. There are some incidents in both plays that are either directly or indirectly incorporated to make the plays plausible and comprehensive. The common incidents are the land dispute between the King and the Boers, Sihayo's episode, the surrender of Mbilini, etc.

In IZU, there are many other incidents, apart from the abovementioned, that feature a time factor. We highlight the social strata: monarch, heads of the areas, commanders, etc. The social behaviour, involving a communal life and the commercial life, for example, stock exchange. Mehlokazulu's incident of transgressing the law of the Whites compels the King to plead for him by sending fifty well-chosen cattle as it is depicted in IZU:

... beqhuba izinkomo ezingamashumi amahlanu  
zenyonikayiphumuli ...

(Msimang 1979:30).

(... herding fifty all-white cattle ...)

The idea of cattle as a vital property to bring happiness and sincerity is characteristic of the time. Back-timing is apparent in the incidents which are socially, politically or economically inclined. In order to understand the present situation, it is necessary to understand the past and prepare for the future. Therefore, back-timing is a useful element in promoting this understanding.

Anachorism is not an exact element that we can rely upon in the criticism because it is subject to any justification. In UQO, the introductory scene should have included one or more characters of the main plot. Unfortunately, only the antagonistic force is introduced into the play and later, the protagonistic force. I personally feel that the first scene is misplaced, yet important and contributory to the unity.

----- A simple character like Zwakele, Nontombi's brother, contributes little to the actual development of the plot. He appears twice on p.34 and p.38 uttering some words. Such a flat character is needed at this stage to bring about relief of some kind. He is revealed as a flat character who responds positively to his parents' instructions.

In IZU, anachorism is noted when we look at the antagonistic force of the main plot which is not fully represented in the play. The characters speak about the force, but not to it. Drama is the king of visual imagination which demands the actions and conversations of the two opposite forces. We assume that the

linguistic barriers of the two forces compelled the playwright to concentrate on one force, the protagonistic. The other force is strongly implied to bring about the balance.

King Cetshwayo and his council represent the protagonistic force which is fully portrayed by the playwright. The King is a round character who is complex in temperament and is fully represented in the play. The members of his council comprise flat and round characters some of whom are stable and others who are unstable in their outlooks and dispositions.

The playwright reminds us about the historical incidents which occurred during the nineteenth century, but he combines these incidents into a new unity of place, time and action, and thus forms a new whole which differs from the historical reality. Anachorism features when we look at the love affair between Washesha and Hleziphi hinders logic in land disputes issue that occurred between the Zulus and the Natal Government. Therefore, although these two aspects are treated as realities within themselves, they do not represent life and reality as they are. Washesha is important and contributory to both aspects; the love and land dispute issues, while Hleziphi is significant with regard to love affairs only.

If we look at anachorism in relation to time and locality, we find it appropriate in both plays because only the characters are instantaneously moved from one locality to another using Ulundi as

the capital of KwaZulu, Landandlovu as one of the King's kraals and iSandlwana for battle.

In view of these two plays anachronism is a result of conservatism, strictly opposed to great change and part of a retelling of past stories. Anachorism is a deliberate displacement which serves as a unique technique for stylization.

## .5 CONCLUSION

It is observed that both plays feature all the elements of setting that we have discussed. A coherent system of these elements presents an outlook on life through which the playwrights perceive the interrelation of phenomena.

Scenic representation displays the units of work systematically, from the simple to the complex. Each scene portrays a specific idea which contributes towards the whole. In UQO, the expository scene constitutes the antagonistic force characters, Sofasonke, Qhathizwe and Mzingelwa who are discussing the iNgcugce girls regiment and the land disputes. In IZU, the protagonistic force characters, that is, King Cetshwayo, Bhejana and Mnyamana take the lead. Scenic representation does not hinder the free flow of the dramatic actions, but it delimits drama into smaller units which are ultimately unified into one single whole. It brings a concrete outlook on life and presents the proximate and ultimate end of the character's life.

It is significant to note that plays are historical. The playwrights retell the known incidents using their unique approaches. Both plays are successfully "back-timed". The historical setting furnishes us with the historical places, characters, events and periods. Both plays dramatize the past events: the Anglo-Zulu war and King Cetshwayo with iNgcugce girls regiment; particularly Nontombi in relation to her boyfriend, Maqanda. The appraisal and appreciation of these two plays are enhanced by their dramatic qualities and figurative language.

Both plays share the country, some places and the homesteads. The post-Shakan period depicts Shaka's influence on and legacy to the successive monarchs, especially to King Cetshwayo who mastered all the war tactics: creeping silently to an enemy; incredible swiftness; striking down with a single blow; marshalling the army; etc. The primacy of actions in both plays is the product of the peculiarly physical nature which conjoins the spatial and temporal settings.

The settings of the two Zulu plays depict the artistic values of time, place, scene and displacement of events. Setting aligns with Aristotle's view of looking at the basic artistic values within the plays. The historical setting is inevitably looked at in relation to the historical events which violate Aristotle's view, but favour the Platonic criticism which suggests that the value of the plays must be looked at beyond the artistic value. However, Plato's views do not contradict the view that drama is the fiction and imitation of reality or imitation of what has shifted from reality.

CHAPTER 4  
CHARACTER PORTRAYAL

1.0 INTRODUCTION

Reaske (1966:40) comments about characters as follows:

We learn a great deal about characters in a play by closely observing their actions. How do they behave in different situations? How do they differ from one another in their behaviour when sharing the same situation?

Kenney (1966:27) says that we must look at the character with the following questions in mind:

What is the relevance of this character to me?  
In what ways does he contribute to the story of which he is part?

It is clear that any analysis which ignores the submissions of these two authorities will probably be inadequate. Every playwright has at his fingertips a root experience which will equip him for portraying his characters since the playwright himself is a social being who interacts with his fellow men because of basic human needs and drives. He is a natural being in any human society and all human beings need social interaction. He is the member of the group that occupies a certain position. He has rights, privileges and obligations like anyone else. Therefore, essentially, he views life from the same pool of experience as any other human being. The playwright draws on this experience and translates it into action.

## .1 METHODS OF CHARACTER PORTRAYAL

There are a number of methods available to the playwrights to portray the characters. Each method has got its advantages and disadvantages. As Kenney (1983:34) states:

The author must choose not only what kind of characters he will present, but also by what methods he will present them.

The methods that will be discussed are the discursive, the dramatic, characters on other characters and contextual methods.

### 1.1.1 The Discursive Method

Kenney (1966:34) says that:

The discursive method simply tells us about his characters. He enumerates their qualities and may even express approval or disapproval of them.

The discursive method is favoured because of simplicity and economy of time. This method is rare in drama. It exists when the playwright examines and argues about a subject. In UQO, the playwright says:

Asuke ngejubane uNontombi eqonde emfuleni  
asithele ngehlashana. Alandele uNgqengelele  
basithele bobabili. Kuzwakale izwi  
likaNontombi.

(Blose 1960:72).



(Nontombi started running towards the river and hid herself in the bush. Ngqengelele followed and both of them disappeared. Nontombi's voice was heard.)

The playwright uses the discursive method to narrate what happens when Ngqengelele and his friends meet Maqanda and Nontombi near the Thukela River. Nontombi runs away to kill herself in the bush after she observes the death of Maqanda. The playwright correlates the actions of Nontombi and Ngqengelele in a narrative form to make the incidents convincing. Nontombi's actions enable us to see that she loves Maqanda wholeheartedly. She prefers death rather than to live without him as her life partner.

It is evident that it is difficult to separate the lovers. Ngqengelele and his friends' actions bring about the tragic situation because they fight for loyalty.

The discursive method is one of the three ways of portraying characters that Maxwell-Mahon (1984:14) suggests:

By what the author draws the reader's attention concerning their behaviour.

The dramatist can draw the attention of the reader concerning the characters' behaviour or action with the aim of revealing those particular characters. The fact that Nontombi runs away and she was never seen thereafter, shows something of her character. Kenney (1966:37) says:

The revelation of character may be only part of the author's concern; he may also be interested in the development of character.

In IZU, the method is seen when the actual war is not dramatized, but the actions and behaviour of the characters are revealed:

Kumhla kuduma izulu eSandlwana. Inkosi iselawini oNdini, ibhunga nenceku yayo uBhejana. Izinsuku zingama-22.01.1879 ... Aphume uBhejana. Yehluleke ukuhlala phansi inkosi; yehle yenyuka elawini, ibheka phansi naphezulu, ikhuluma yodwa.

(Msimang 1979:77).

(It was when it thundered at iSandlwana. The King was in his hut at oNdini, conversing with Bhejana, his attendant. It was on the 22.01.1879. ... Bhejana came out. The King failed to sit; moving up and down in his hut, looking downwards and upwards, soliloquizing.)

The playwright successfully employs the discursive method when stating the actual date of the war and the behaviour of the King thereafter. The King becomes inquisitive to know what will happen on iSandlwana Hill. He fails to sit and relax, because he sees that his position would be in danger.

The actual war on iSandlwana Hill is the climax of the whole story which reveals that the Zulus and the Natal Government fail to compromise. The King appears to be a person who unwillingly resorted to armed-struggle, when forced to do so by an inevitable situation.

1.1.2 The Dramatic Method

Kenney (1966:35) says that:

In the dramatic method, the author allows his characters to reveal themselves to us through their own words and actions.

It is the method that is used by all playwrights to allow their characters to reveal themselves to us through their own words and actions. In UQO, the dramatic method is revealed as follows:

Maqanda : Ngiphuthume Nkosazana, kuyini  
lokho?

Nontombi: Uyazi ukuthi kunembizo koNkosi  
kusasa?

(Blose 1960:15).

(Maqanda: Tell me, young lady, what's that?

Nontombi: Do you know there is a convocation  
at the King's palace tomorrow?)

Both Maqanda and Nontombi reveal themselves through their own words. They reveal that they are conscious about what is discussed at the palace. They sense that the discussion will centre around all the transgressors and the violation of the Zulu culture. What makes them anxious about the agenda is that they are also transgressors because their love is not rooted from the Zulu culture. Their love transgresses the Zulu cultures and customs. It violates the Zulu norms and values because it came about without the involvement of iqhikiza as a leader of fully grown girls.

This dramatic method emphasizes visual perception rather than telling the story. It makes the audience attentive, involves them in judging the character of an individual and increases their possibility of knowing the personality of the character. On the other hand, in IZU, the dramatic method dominates the play, for example:

Cetshwayo: Uyadela      ongibonela      intaba  
                 iSandlwana Bhejana.

Bhejana : Ndabezitha!      Ngiyezwa      Mageba,  
                 kepha angizwisisi.

(Msimang 1979:77).

(Cetshwayo: Happy is the man who has seen the  
                 iSandlwana mountain for me,  
                 Bhejana.

Bhejana : Your Majesty!      I understand  
                 Mageba, but I do not understand  
                 well.)

This example, reveals much about the two characters. The King is longing to know what happens on iSandlwana Hill because of the Anglo-Zulu war. Bhejana's response to the King invites more conversation from the King.

This method is more vital and direct and invites the audience's active participation in the story. We observe what the character does and what he says. Thereafter, it is possible to draw certain conclusions about the type of a person he portrays. The suitability of the dramatic method in theatre is determined by its economy of words and time as well as directness.

#### 4.1.3 Characters on other characters

Kenney (1966:35) briefly states that this:

is the device of having one character in a story talk about another.

It is a common device through which Maxwell-Mahon (1984:14) says that revelation occurs:

by what is said and thought about them by other characters.

In UQO, Nontombi speaks to Maqanda about King Cetshwayo as follows:

Inkosi ithukuthele iyabila. Kusenokwenzeka ukuba ikhiphe isinqumo esinzima sokuthi zonke izintombi zeNgcugce ezala ukugana uDlokwe neNdlondlo azisiwe kwaNkatha.

(Blose 1960:15).

(The King is fuming with anger. It may happen that He may issue out a heavy verdict that all the fully-grown up girls of the iNgcugce regiment who refused to marry the uDlokwe and iNdlondlo regiments be killed.)

The way in which the King perceives the fact that iNgcugce's issue has overlooked the King's instruction is revealed by Nontombi. The audience becomes aware of the situation. The information that is revealed in this way is not necessarily reliable. What we deduce from Nontombi's words is that the King is a respected prominent figure whose instructions cannot be overlooked.

Therefore, the iNgcugce's action of not taking the King's instruction might destroy them because it humiliates and diminishes the status of the King.

The background of the lovers depicts that they are from gracious families who support their King and their country. Nontombi's father is respected amongst the Usuthu hierarchies. The lovers are dynamic and develop with the unfolding of the play. Their happiness during their intimate love relationship ceases miserably when they are confronted by Nontombi's father and his two friends. Consistency and a dedication to their relationship appear throughout the development of drama and are emphasised by their sincerity and positive attitudes toward each other. They never despair even during the times of hardships. Their true love binds them into an inseparable couple which proves a formidable force strengthened by its total mutual dedication. In UQO Nontombi finally stresses that:

... UMaqanda ungowami sogcagca kwelabaphansi.

(Blose 1960:72).

(... Maqanda is mine we are going to marry in the ancestor's world.)

Both characters are realistic because they are presented with the background information that discloses motivation for their actions and feelings.

In IZU, the character on other character method is evident when Mnyamana speaks to King Cetshwayo about Somtsewu:

Mnyamana : Linda Ngasitha! Ubaba uSomtsewu  
wethembekile kuZulu, ngeke  
asilahle.

Cetshwayo: Ngiyakuzwa nduna yami ukuthi uthi  
mangilinde.

(Msimang 1979:2).

(Mnyamana: Wait! Our father Somtsewu is  
trustworthy to the Zulus, he won't  
leave us out.

Cetshwayo: I do get you my headman that you  
say that I must wait.)

This method gives the audience direct knowledge of the round or complex characters in drama. On the other hand it is worthless to use the method when revealing a simple character whose contribution to the plot of the story is little and countable. What is said by Mnyamana and King Cetshwayo leads the audience to view their particular perception of Somtsewu.

#### 4.1.4 The Contextual Method

Kenney (1966:36) sees this method as:

The device of suggesting character by the  
verbal context that surrounds the character.

The contextual method uses the figures of speech and symbolism to bring about the implied meanings. There are countless figures of speech and symbols that are used to enhance the dramatic effect.

In UQO, King Cetshwayo is called isiguqa or powerful bull (Blose 1960:24) and isilo or lion throughout the play. The animal attributes do not dehumanize the King, but they elevate his status. He is likened to the powerful bull - the treasure of the Black nation and the lion - the King of animals, the powerful and most feared animal.

The King and his heads are faced with the problem of instability within the country. The instability is brought about by the changing life-style of the people because of the culture of the Whites which spreads all over the country. The existence and the position of the Whites is implied in the play and they are neither a protagonistic force nor an antagonistic force. The play as such centres on love as the main theme. It is the love that is not accepted by the Zulu culture, but acceptable in Natal where there is White supremacy.

In IZU, the contextual method is brought about by the use of certain words which are employed as representations. The relevant examples are inkunzi or bull (Msimang 1979:7) stands for Somtsewu in this context; indlovu or elephant (Msimang 1979:58) stands for King Cetshwayo; isilo or lion stands for the King.

The method as such, features in both plays in the same ways because symbolism involves animals to represent certain public figures. Even the very characters of the Whites are revealed by implication in the plays. Their impact and effects are revealed when the characters are discussing other issues in relation to them, dramatizing certain actions and speaking about them.



On the whole, the playwrights employed the four methods effectively, except that at times the dramatic method is hindered by long-winded speech where the characters present many facts simultaneously, for example: When Maqanda expresses his concern about Nontombi (Blose 1960:12-14 and 16-17) and when King Cetshwayo sadly addresses his warriors about the instability of the situation within the country (Msimang 1979:60-61). What makes this presentation of facts noteworthy, is the remarkable command of the language which is comprehensive interesting and accurate.

#### 4.2 THE TYPES OF CHARACTERS

Dubé et al (1983:47) say that:

We can readily identify two main types of characters: the three-dimensional and the one-dimensional.

The three-dimensional character can either be the protagonist or antagonist. Characters are portrayal of people who make things happen in fiction. The three-dimensional character is a dynamic, complex, round, developing, major or a principal character with a full background of his parents who are rich or poor, happy or miserable. His portrayal is coupled with that of his friends, and explores his talents, skills, hobbies, habits, likes and dislikes.

The one-dimensional characters are static and underdeveloped as compared to the three-dimensional characters. The playwright sketch them as flat, stock, minor, simple or stereotyped characters.

Reaske (1966:43-44) remarks on active and passive characters as follows:

These passive characters are acted upon by the events of the play; they are usually static, or unchanging. Conversely, some characters are active. They perform acts, they have large parts in the play, they usually undergo certain changes as a result of the action of the play. Instead of being static they are considered dynamic.

Cuddon (1979:271) says that:

A 'flat' character does not change in the course of a story or play; a 'round' one develops and thus alters.

#### 4.2.1 The Protagonist

Pretorius and Swart (1982:23) say that:

The protagonist usually represents the positive, conservative element in life ...

Cuddon (1979:537) sees the protagonist or the first combatant as:

The first actor in a play; thence the principal actor or character.

In UQO, Nontombi is a protagonist. Nontombi's presence as one of the main characters is contributory to the plot because all major events in the play centre around her. Her relationship with her mother reveals her character and personality. Nontombi's character is clearly observed in relation to her parents and

Maqanda. She is one of the iNgcugce regiment recruits. She loves her parents as can be seen when she stays with them while she is growing up. She tries to hide that she loves Maqanda, but she fails. Her mother poses a series of questions investigating the type of relationship that binds them. Her investigation of Nontombi is beyond the merely inquisitive, in that she wants to guide her. It takes time for Nontombi to speak the truth. Ultimately, she says:

Noma ngingelimise ngesihloko ngomthetho  
namasiko esiZulu ngizovuma ngithi  
sengiyamthanda.

(Bloose 1960:30).

(Although I cannot directly agree with the  
Zulu law and cultures I will say that I love  
someone.)

MaMthombeni gives motherly advice to her daughter, Nontombi. She ~~explicitly~~ says that her decision might endanger her life and that it will be difficult for her to surmount the problem that she has created. The best solution, in her view, is to rid herself of the problem as quickly as possible. She advises her to leave Maqanda and carry out the instruction of the King. However, her mother's advice becomes immaterial to her. It is clear that Nontombi's action is motivated by the love which she has for Maqanda and the love which he has for her. Nontombi initially had great respect for her mother, and carried out all the instructions that she gave instantaneously. MaMthombeni fears that Nontombi's actions are not only endangering her life, but Ngqengelele's home as such. Her concern to strive for peace wilts like a tree.

Nontombi fails to reject Maqanda's proposal of love. She accepts his request although she knows the tragic outcome that will follow. Ominously foreshadowing the tragedy she says:

Uqomisa mina nje, uqomisa iliba.

(Bloose 1960:14).

(You court me indeed, you are courting a grave.)

Both Nontombi and Maqanda are the characters of the protagonistic force. They are automatically the characters of the main plot. They prefer to risk their lives rather than break off their relationship. Despite the strong opposition that they experience from the antagonistic force, they remain self-confident and self-assured. They forcefully insist that they will rather come to terms with the new situation elsewhere. The stern disapproval of their love that they encounter forces them to abscond. They think that life is going to be smooth after deserting Zululand. Their love remains illegal to the heads and to iNgcugce regiment but the powerful love of the couple withstands the allegations levelled against it. The negative response of the iNgcugce regiment arouses in the audience a keen anticipation of the King's reaction.

In IZU, King Cetshwayo is a protagonist. He is portrayed as the constant authentic leader who is always related to raising, improving, leading, enobling and directing towards socially acceptable life. His followers regard him as a torch-bearer

because of his dedication to his position as the leader. His primary aim is to lead the Zulu nation en route to freedom. He intends to free the Zulus from Whites' doctrines, dominations and laws. The nation accords him the highest degree of co-operation, loyalty, goodwill and respect.

The success of King Cetshwayo is aided to a large extent by his prime minister Mnyamana, who shows consistent sincerity, courteousness, understanding and a good sense of humour. King Cetshwayo sees Mnyamana as the only person who has the ability to develop and foster the relationship of the monarchy with other people. The importance of Mnyamana to King Cetshwayo is revealed by the playwright when he introduces his play:

Bhejana! Akakabonakali njalo uMnyamana na?

(Msimang 1979:1).

(Bhejana! Has Mnyamana not yet made his appearance?)

King Cetshwayo asks the whereabouts of Mnyamana from his personal attendant, Bhejana. He undoubtedly sees Mnyamana as the best person to advise him on the problems that confront him and his nation. The King complains that the Transvaal Boers have taken his land without his prior permission. His people suffer because their cattle have no grazing land. He mentions the fact that he reported the whole matter to Somtsewu, but he could not get any reply. He states that he is not prepared to fight, but he prefers

peace talks as a step towards harmonious living. He wants Mnyamana to come to his rescue because his multiple status is denigrated. He has lost his status as the male, King, leader of the nation, a father of the nation and a prominent member of the society.

The situation leads the King to social mobility. The movement that confronts him is from one stratum of society to another. The imposed laws degrade the status of the King socially and politically. He becomes distinguished by his character, personality and his mother Ngqumbazi who is the daughter of a chief. Since Mpande was a close friend of the Whites, they decide to enthrone Cetshwayo as the Zulu monarch. The Whites interfere with the aim of solving the problems between the two factions, Usuthu and Izigqoza. The rivalry leads to destruction. King Cetshwayo respects Somtsewu because he regularised and publicly proclaimed his position. He becomes thankful to Somtsewu for the public and unequivocal recognition of himself as an heir.

King Cetshwayo seems to foresee the outcome of the dispute. He figuratively expresses his feelings in IZU:

Sengathi liyana enhla noMhlathuze. Ngiyezwa  
lapho ngiwela ezibukweni engawela kulo mhla  
ngiphange eNdondakusuka ...

(Msimang 1979:23).

(It seems as if it is raining upstream  
Mhlathuze river. I heard when I crossed the  
ford while heading for Ndondakusuka ...)

What happens reminds him of the battle of Ndondakusuka which took place on the banks of the Thukela river. Cetshwayo's mother, Ngqumbazi, was a daughter of the lineage of the Zungu clan. Mbuyazi's mother, Monase, was the favourite wife of Mpande. Both Mpande's sons were Thulwana regiment recruits. Mbuyazi's followers were known as Izigqoza, while those of Cetshwayo, Usuthu.

It comes as a shock to King Cetshwayo to hear that Mehlokazulu and others crossed the border to seize the women despite the border guard. King Cetshwayo becomes angry and remarks:

... Uyagagamela mfana kaSihayo, kepha  
namhlanje sengathi ugagamele okokugcina.

(Msimang 1979:21).

(... You are rash Sihayo's son, but it seems  
as if you have been too hasty for the last  
time today.)

He calls all the heads of the administrative areas to view Mehlokazulu's case. The heads conclude by saying that Mehlokazulu has violated one of the Government rules. the misinterpretation of Mehlokazulu's issue spreads all over the country. They feel that Mehlokazulu was instructed by his superiors to kill his mothers. It becomes difficult for the King and the whole nation to wipe that misconception from their memory. King Cetshwayo and his heads make an agreement that they will hand over the cattle to show that they apologize for Mehlokazulu's fault.

The King explains to the Usuthu hierarchy that he made some promises at his coronation. He promises Somtsewu and his escort in Brookes and Webb (1965:98):

- The indiscriminate shedding of blood will cease in the land.
- No person's life should be taken without the previous knowledge and consent of the King.
- No person should be condemned without the open trial and the public examination of the witnesses for and against. He should have a right of appeal to the King.
- Minor crimes, for example, theft, robbery, burglary, vandalism, wounding, assault, etc should have a reasonable punishment excluding death.

#### 4.2.2 The Antagonist

Reaske (1966:45) says that:

The opponent of the protagonist is known as an antagonist or, in the event of an opposing force ... the antagonistic force.

Cuddon (1979:44) says that about the second actor or deuteragonist:

In drama or fiction the antagonist opposes the hero or protagonist.

The Natal Government plays the antagonistic part in the play. Somtsewu acts cunningly by making promises which remain unfulfilled. He manages to play his major role under the pretext



of conservatism in African administration and the awareness of the African feelings and attitudes. The major goal becomes supremacy and leaving the country and its people open to political subjugation and economic exploitation. The Zulus rely greatly upon Somtsewu. King Cetshwayo likens the pricking of the problems that they encounter to that of the thorn. He hopefully feels that the only person who can serve as a redeemer is Somtsewu.

Lokho kuliva elingabangulwa kuphela uSomtsewu.  
(Msimang 1979:2).

(That is the thorn which can only be pulled out by Somtsewu.)

The Natal Government binds the King with some laws during his installation. The government uses Somtsewu as a mouth-piece. The Zulus feel his presence because of his devotion to his work. His character reveals a blend of strenuous perseverance and enthusiasm. He devotes himself to the study of the Zulu language with the aim of achieving his Government's goal. Somtsewu strives very hard to pacify King Cetshwayo to settle down under the British rule. Most Whites misinterpret King Cetshwayo as a bloodthirsty tyrant, hostile and aggressive person. They regard the Zulu army as a perpetual menace. Almost all Zulus and few Whites, including Jantoni in particular, view King Cetshwayo as a person of good character, that is, with a strong sense of responsibility and sound ethical standards. He takes a genuine interest in his people and provides his regiments with the opportunities to develop their potentialities to the full.

A boundary dispute becomes a major source of friction between the Zulus and the Transvaal Boers. Somtsewu loses popularity and becomes hated by the Zulus as he sides with the Boers. The Transvaalers, land-hungry as ever, take the greater part. The Zulus show willingness to accept the Commission's boundary, though it is less than what they have asked for. The High Commissioner's decision to leave the encroaching farmers with full rights on the Zululand's soil becomes totally unacceptable to them. The boundary quarrels make the situations unstable in the area.

Sihayo's episode becomes a second cause of friction. Sihayo's wives flee across the border and take refuge in Natal. Mehlokazulu and others make a raid in Natal and kill his mothers. The Government's reaction brings perplexity and uneasiness to the whole nation: The Government demands their surrender and a fine of six hundred cattle. The ultimatum subsequently shocks all the people. King Cetshwayo tries to collect the cattle, but the ultimatum expires when he is still busy collecting. Later, the King and his head regard it as being punished twice for the same offence (the surrender of the accused men plus a fine of five hundred cattle).

The Whites complain that King Cetshwayo is unfriendly to the missionaries and that he has a negative attitude towards the Christian religion. King Cetshwayo becomes perplexed and angered to find that Somtsewu and the Natal Government, whom he had

considered allies, friends and protectors present him with overwhelming demands. His discovery leads him to blame himself in IZU:

... mina siwula bebungicashele ubunyoka  
bukaSomtsewu...

(Msimang 1979:27).

(I as a fool, Somtsewu's crafty dealing was concealed to me.)

Sir Theophilus Shepstone (Somtsewu) was born in England and came to South Africa with his parents in 1820 at the age of three. He grew up and was educated in the Herschel and Kamatown Districts of the Cape, where his father, Rev William Shepstone, laboured as a missionary. He acted as interpreter for Sir Benjamin D'Urban and was selected by Sir P. Maitland, Governor of the Cape for the post of Diplomatic Agent in Natal. (Lugg 1949:36).

The Zulus praise him as follows:

(UMhlophe ondlebe zikhany' ilanga.  
Ithole elinsizwa kade liwakhahlela amany' amathole  
Inyoni yadl' ezinye yadl' ezinye,  
MntakaSonzica.

(Lugg 1949:37).

(Pure of heart is he whose ears glow with the  
rays of the sun.  
The young and hornless bull that has  
repeatedly silenced other young bulls.  
The bird that devours other birds,  
Hail! Son of Sonzica.)

Somtsewu's visit to King Cetshwayo to adjust certain differences pertaining to the battle of Ndongakusuka against Mbuyazi leaves more questions to all present. His memorable remark that if "the white rock rabbit", meaning himself were killed, "the lamentations over its death would be shared by many thousands of its kind". The implications of this remark invoke the astonishment of the King and his heads.

King Cetshwayo sends his principal heads to the High Commissioner. The Commissioner further insists that he must comply with all the ultimata. His hope for peaceful resolutions fades like a flower. He observes that blood is thicker than water because Somtsewu seems to favour the Transvaalers over him.

In UQO, the King appears to be an antagonist, while he is clearly the protagonist in IZU. The antagonist is not fully revealed in the UQO drama. The name of the antagonist is subtly hinted at. Reaske (1966:47) views hidden narration as:

One of the devices of characterization frequently employed is having one character in a play narrate something about another character.

To expatiate upon Reaske's view, the character in a play is not described by the playwright himself, but by the other characters. We find Nontombi speculations in UQO:

INkosi ithukuthela iyabila. Kusenokwenzeka ukuba ikhiphe isinqumo esinzima sokuthi zonke izintombi zeNgcugce ezala ukugana uDlokwe neNdlondlo azisiwe kwaNkatha.

(Blose 1960:15).

(The King is very angry. There is a possibility that the King may pass a heavy verdict that all girls of the iNgcugce regiment, who disapprove getting married to uDlokwe and iNdlondlo, be killed.)

In most descriptions where the characters speak about the King, he is not fully revealed, except where the King himself narrates in act two, scene three. The King tells the ibandla about his stand during the chaotic situation that overburdens his country. He reminds his nation that what affects him is also affecting the Zulus. He states that his image is denigrated because of treachery and gossiping that are prevalent in other members of the nation. He remarks that jealousy is one of the most particular and strongest motives that corrupt his nation, therefore, he will eradicate it because it results in both human envy and the overwhelming bitter hatred.

The King's attitude in UQO resembles that in IZU. He openly complains that his deeds are monitored by the Natal Government. The Government tends to dictate and assign the obligations to the King. In other words, it means that he and the ibandla are no longer the decision-makers. He categorically states in UQO:

... niyasazi isenzo esenziwe izintombi zeNgcugce ...

(Blose 1960:23).

(... you know the action that was done by the girls of iNgcugce ...)

The King reminds the people of this so that they cannot blame him when he passes judgement. He justifies himself to the ibandla before he decides the case. The King says that iNgcugce belittles and derogates his status. He points out that his retaliatory measures will mistakenly label him as a harsh, stubborn and fierce person. He insists that he is aware of Mehlokazulu and Bhekuzulu's reactions towards their mothers, therefore, he is not prepared to punish them because their deeds counteract moral degeneracy. In UQO, the playwright mentions that:

Isenzo sabafazi bakaSihayo ..

(Blose 1960:23).

... (Sihayo's wives' deed ...)

He further says that the Government instructs him to surrender Mbilini, one of the heads whom the Government thinks misbehaves under the auspices of King Letshwayo. The Government feels that Mbilini's behaviour is harsh, improper and uncalled for. The King remarks in UQO as follows:

NoMbilini futhi oshise imizi yamaSwazi ...

... (Blose 1960:23).

(With Mbilini again who burnt down the Swazis' homesteads ...)

In the play UQO, the King is portrayed as an antagonist, a character who indirectly opposes the love between Nontombi and Maqanda. Nontombi becomes a reward that the King promises to Mfelandawonye for his loyalty, bravery and heroic actions. The only character that directly opposes this couple is Ngqengelele who does so in an attempt to safeguard his own image and position. The conclusion of the play UQO depicts the victory that is gained by the antagonistic force over the protagonistic force.

### 2.3 The Tritagonist

Cuddon (1979:724) views tritagonist or third contestant as:

The third actor in Greek tragedy, probably introduced by Sophocles.

The tritagonist is the character who stands between the two extremes, the positive and the negative. In UQO, there is no character who can be specifically taken as a tritagonist. There are a number of characters that stand between the two extremes, but the majority lean towards the King. The contemporary situation has detracted somewhat from the status of the King. King Cetshwayo prefers not to make any haphazard and illogical plans that will be detrimental to the whole nation.

The fact of being in the state of uncertainty inclines him to rely upon ibandla. Every member of the highest council of the state gives his opinion on the current issue. In UQO, Ngqengelele says that:

... izinto zoniwa yiwo umusa weZulu ...  
Bekumelwe iNgcugce yanelwe iklwa ...

(Blose 1960:24).

(... things are being corrupted by the King's  
mercy ...  
iNgcugce is supposed to be killed with the  
spear ...)

The ibandla reacts with "Elethu!" affirming and applauding what Nggengelele says. The highest council of the state feels that iNgcugce regiment discredits the whole nation, therefore, it deserves death. This council talks as if iNgcugce rejects King Cetshwayo as a paramount, powerful King, and good leader of the nation and his regime. Nggengelele's statement regarding iNgcugce's issue makes the King realize the need to revise his strategies.

Sofasonke is a dynamic character and is one of the members of the highest council who reacted negatively against the iNgcugce regiment. He fails to consider the social stratification of this regiment. If this regiment could get a person who would persuade, guide and direct them, things would inevitably become calm, smooth and fair. In UQO, Sofasonke stresses:

Mina ngodela ngizifikele kuyona iNgcugce ...

(Blose 1960:3)

(I shall be satisfied after having arrived at  
iNgcugce regiment myself.)



Ntshingwayo is a one-dimensional character and an emotional patriot. He hears that iNgcugce shows disrespect to the King, but he fails to investigate the cause and effect. He maintains that death is the only solution in UQO:

... uma wonke umuntu ezokwenza into  
ayithandayo ayisekho into esisayiphilele.

(Blose 1960:25).

(... if every person is doing what he likes,  
there is nothing that we are still living  
for.)

Ntshingwayo gives a hasty solution without carefully reasoning out the problem. His name means "the one that is thrown away", the implication is that he throws the iNgcugce away by emphasizing the death sentence. There is only one member who rescues the iNgcugce and fails to have the supporters, that is, Masiphula. He defensively states his opinion in UQO:

Ubuwula besifazane mabungasiqhathi neZulu!

(Blose 1960:24).

(The stupidity of the females must not put us  
at loggerheads with the King!)

In IZU, Somtsewu appears to be the tritagonist although he is the character who is not fully represented. He acts his tritagonistic part successfully. He manages to make the Zulus love him by his false pretence. He pretends to be a mediator between the two extremes. King Cetshwayo feels ashamed when Somtsewu reveals his

true colours and his stand. He becomes greatly disturbed and thinks about the way he tendered him from the moment of his arrival. The King shows his friendship and acceptance during his installation by giving Somtsewu the white cattle.

... Yeka izinkomo zami inyonikayiphumuli  
eigamnyathelisa ngayo mhlazane ezongibeka.

(Msimang 1979:27).

(... Oh my! my pure white oxen which I  
presented him when he came to enthrone me.)

The adverse conditions and the unstable situations force the King to dislike Somtsewu and thereafter not to trust any white person. The Natal and the Zulu Government's confrontation make Jantoni vanish because he is really in a dilemma as to which side he will favour. The King becomes more inspired and prepared to face any opposition. He becomes that Cetshwayo who served at the Mthethwa military kraal of eMangweni as a trooper.

Somtsewu and his Government voice their demands unceremoniously. They demand the abandonment of the traditional military system, whereby all the young men are called up to serve the King for a certain specific period and marry after permission as a reward for their services. They further complain that the existence of the army makes all the neighbours insecure, therefore, the regiments must be dispersed. The disbanding of the Zulu army becomes a crucial issue. The surrender of Mbilini, a Swazi chief living in Zululand under King Cetshwayo's protection becomes a burning

issue. The King disciplines Mbilini because of his raid into the Transvaal, but the Natal Government feels that he must be surrendered. The re-admittance of the missionaries into Zululand becomes one of the demands. Actually, they were not expelled, but they decided to evacuate because of the instability within the country.

Somtsewu achieves his aim by cheating the Zulus, making the false promises and somersaulting. His cunning attitude is revealed after he achieves his goal. The avid interest he shows in everything concerning his Government elevates his position in the Government hierarchy.

#### .2.4 The Complex Characters

Kenney (1966:30-31) states that:

Complexity cannot be achieved at the price of coherence, however. It is not enough that the complex character not have a formula, that he acts differently at different points in the story. The complexity we want is the complexity of a unified character.

The two plays constitute a number of complex or active characters that develop the plots. The difference is that the selected characters in IZU are significant in development of the main plot, while the characters in UQO have a bearing on the development of the sub-plot. The selected characters in both plays are the heads of the administrative areas within the Zulu kingdom.

This discussion will mention the heads as they appear in both plays. I shall start with the heads that are portrayed in IZU: Mnyamana of Ngqengelele (prime minister), Godide of Ndlela, Zikode of Masiphula, Sihayo of Xongwa, Hhamu of Mpande (prince) and Shingana of Moande (prince).

The focus is on Mnyamana, a son of Ngqengelele of the Buthelezi clan. He appears to be cautious, conservative and politically astute. He is the chief counsellor to King Cetshwayo and the most powerful man in the Kingdom, next to the King. The importance of Mnyamana in the Zulu Kingdom is revealed by the King when he asks:

Bhejana! Akakabonakali njalo uMnyamana na?

(Msimang 1979:1).

(Bhejana! Has Mnyamana not yet made his appearance?)

King Cetshwayo feels confronted by many problems, and, the only important person with whom he feels he can discuss them is Mnyamana, his prime minister. Mnyamana advises the King to try to maintain peaceful negotiations between the Zulus and the Whites. Mnyamana insists that since they have presented their problems to Somtsewu, the Whites should be given a chance to attend to them before the Zulus made any further move. He persuades the Zulus to have more discussions with the Whites with the aim of eliminating their differences. Mnyamana utters the following words:

Shwele Ndabezitha! Shwele Ndlovu enamandla!  
Ingathathi ngolaka iNkosi yami. Wethembisa  
ubaba uSomtsewu ukuthi udaba uzolwethula  
kuHulumeni aluhlolisise.

(Msimang 1979:2).

(I beg your pardon my Majesty! Pardon me my  
powerful Lord! May the King not take things  
in a harsh manner, father Somtsewu had  
promised to convey this affair to the  
parliament for scrutiny.)

As a complex and active character, Mnyamana neutralizes the situation all the time. He tries his level best to enlighten the King and other heads about the problems that they might encounter afterwards. He considers it best to defuse the mounting tension beforehand rather than to explode into immeasurable, uncontrollable and costly conflict afterwards. He contends that the situation is fundamentally so grave as to warrant an attempt to shun a catastrophic conflict that will have serious ramifications. He seems to be aware of the plans of the Whites, but he does not admit this. His resistance does not in fact mean that he sides with the opponents, but rather that he foresees the miserable end that will claim the lives of the people. His tactful approaches to adverse conditions make him a highly respected and key person in the kingdom. He becomes the source of happiness, inspiration and prosperity of the whole nation. King Cetshwayo is portrayed as a King who listens to counsel. He responds to Mnyamana's suggestion that the King must wait for a reply through somtsewu.

Ngiyezwa nduna yami, ngizolinda!

(Msimang 1979:3).

(I hear my induna, I will wait!)

Mnyamana proves himself to be a mastermind in the Zulu Kingdom when he provides the solution that Sihayo's son must not be killed, but that their father should be penalized to show the Natal Government that the King is against their unlawful action. Thereafter, the King decides to plead to the Whites with fifty white cattle from his kraal.

Godide of Ndlela, the Ntuli's chief, shows his support to Usuthu from the beginning right to his death. He appears to be against the idea of fighting against the Natal Government using weapons. He suggests that the law should take its course. He prefers the legal actions to attempts to gain victory rather than using arms. In IZU, Godide says:

... bekungebengcono yini ukuba izinhlela  
kesizibuyisele emseleni, amaklwa nezijula  
kesikuhlome emsamo, lempi kesiyilwe  
ngomthetho.

(Msimang 1979:30).

(... won't it be better to put the barbed  
assegais at the edge of a hut inside, the  
large-bladed and long-bladed stabbing assegais  
at the back part of the hut opposite the  
doorway, the war be fought legally.)

As an active and complex character, Godide convinces the highest council of the state not to consider fighting against the Natal Government as the only solution to the problem. He persuasively

insists that although the Whites have taken the land that is rich in natural resources, they must not allow this to influence them to take an emotional decision. The land that is full of different types of grasses, for example, insinde (*anthistiria ciliata*), ugagane (*dichrostachus glomerata*) and umtshiki (*eragrostis plana*) is taken by the Afrikaaners. Godide explicitly says that he is strictly against what inconveniences the King and the whole Zulu nation, but he advocates negotiations. (Msimang 1979:2).

Zikode, a son of Masiphula, suggests that they should accept only five demands, and request that the sixth one, that is, the disbanding of the Zulu army be subject to further talks. He promotes negotiations in all his discussions. He believes that the Zulus can be moulded in accordance with what he feels is desirable. Zikode and other heads become aware of that, but they are nonetheless willing to have more peaceful talks. However, Shepstone's policy of separation and dictation of terms becomes a means of maintaining a White supremacy.

Zikode's attempts end up in vain. Injustices become a common practice. King Cetshwayo's hope withers like a flower when he sees Shepstone's about face. It becomes clear to all the heads that they put their trust in the wrong person. Zikode ends up saying that:

Akusekho okunye ngempela bontanga ...  
Asiyilwe noma singazange siyifune.

(Msimang 1979:50).

(Truly, there's nothing else, mates ...  
Let's fight although we did not make a  
challenge.)

Lastly, Zikode accepts the decision to fight against the Whites as the last solution. He insists that they will defend their King and their land and that they will rather die than anticipate defeat before the battle.

Sihayo Qungebe, a son of Xongwa resides in the Nquthu District. He proves himself to be the loyal induna. He becomes King Cetshwayo's favourite. Sihayo knew King Cetshwayo before he was enthroned. His open-mindedness endows him with leadership. He proves to be an effective Nquthu leader. He is the active and complex character who contributes much to the plot because of his involvement in land disputes.

Sihayo's sons put their father and the King in a tight corner because of their attack across the Thukela River. He receives the shocking news. In IZU, Sihayo appears to be amazed and hurt at what they have decided:

Hawu ndodana wangigwaza ngomkhonto obuhlungu  
mntanami. Hawu Mehlokazulu waleqhatha izwe  
mntanami ...

(Msimang 1979:14).



(Alas, my son, you stabbed me with a painful spear. Alas, Mehlokazulu, my child, you set on the land to fight ...)

Sihayo sees that the people will view him critically because of his son's emotional actions. He feels ostracized while he is still among his colleagues. What worries him is that his son's deed of crossing uMzinyathi River to seize his mother's provides the Natal Government with a casus belli for attacking the Zulus. He feels perplexed and dumb-founded. He sees himself as being cursed due to Mehlokazulu's deeds. In IZU he laments:

Kepha waze wangibulala kabuhlungu ndodana.  
Kusukela namhlanje igama elithi Sihayo  
lethukekile ezweni, nesibongo esithi Ngobese  
sigalekisiwe kuze kube sezizukulwaneni.

(Msimang 1979:15).

(But why did you kill me in a painful way, my son? From today onwards the name called Sihayo is cursed in the land and the surname called Ngobese is cursed till the generations.)

Sihayo submits himself unto his King and he declares that what happened is against his will. He knows that allegations are going to be levelled against the King and his nation. Sihayo maintains loyalty to the King as a patriot. He feels obliged to hand his sons to the King. His sons cause a flagrant breach of good relations with the Natal Government. Sihayo is worried about how the King will react during their meeting. The final solution is that Sihayo and his sons must be kept free from any allegations.

Hhamu Zulu, a lineage head and a genealogical son of Mpande's full brother opposes King Cetshwayo and favours the Whites. He publicly denounces King Cetshwayo as the leader of the Zulu nation. That he does not respect the King is clear in the way in which he calls him 'Cetshwayo' without any respect for his status. He segregates himself from the King because they do not have the same father. That segregation is shown in IZU:

Njengoba-ke usuwazi ukuthi mina ngingokaNzibe  
wena ungokaMpande, kuhle kudelile ...

(Msimang 1979:43).

(As you know that I belong to Nzibe and you to  
Mpande, it is fine.)

Hhamu defects to the Whites. He openly condemns the idea of fighting against the Whites. But on the other hand, although he does dislike King Cetshwayo, he also fears the weapons of the Whites. He belittles King Cetshwayo in front of the other heads when he says:

Uma izwe lifa Mnyamana, alibulawa nguye  
uHhamu, libulawa yihlongandlebe leli  
likaNgqumbazi ...

(Msimang 1979:51).

(If the land dies Mnyamana, it is not Hhamu  
who kills it, but it is Ngqumbazi's headless  
child.)

Hhamu becomes appointed the Chief head of Ngenetsheni. He joins the British before the battle of iSandlwana takes place. He feels

unsafe when he is among the heads, therefore, he decides to quit. He thinks that King Cetshwayo may decide to kill him since his ideas contradict his own. The situation becomes tense in Zululand and everyone feels uneasy. The White encroachments increase in Natal and the Zulus change according to the adaptations they make to the new situation.

Shingana Zulu, a son of Mpande, resides at the White Mfolozi valley. He appears to be a ruffian. He protests against all the imposed laws. He rejects the Christian doctrine in IZU of having only one wife:

Bathi asiganwe umfazi ngamunye. Lezizintombi  
ezingangotshani ziyophelelaphi? Ziyogana  
izinyamazane?

(Msimang 1979:40).

(They say that we should get married to only one wife. What about the multitudes of ladies without partners to marry? Are they going to get married to the game?)

The Whites demand the surrender of the Swazi renegade, Mbilini for his raids across the Phongolo into Transvaal. In IZU, Shingana asks a rhetorical question:

... koze kube nini uHulumeni etshelwa ukuthi  
uZulu akahlanganise lutho noMbilini nemikhuba  
yakhe?

(Msimang 1979:41).

(... until when will the Government be told that the Zulus are not related to Mbilini with his own tricks?)

The Whites demand that fair trials be instituted and that bloodshed should cease. They complain that all Zululand inhabitants live in fear on account of mass executions. In IZU, Shingana furiously says:

Ingani ubusela bukhuthazwa yibo abathi  
eMlambongwenya amasela angabe esabulawa ...  
Ayibambane ngezihluthu, sife kube kanye.

(Msimang 1979:41).

(Yes indeed, theft is promoted by those who said at Mlambongwenya that thieves should never be killed anymore ... Let us fight one another and die once.)

Shingana will never be instrumental in the unstable situation. He instigates the Zulus to overlook all the imposed laws. The Zulus discover that they have wasted much of their time expressing the desire for more cordial and intimate relations with the Natal Government to prevent aggression by the Transvaalers.

In UQO, there are four heads that are the characters who contribute much to the sub-plot. They help in the developments of the plot of the whole story. The heads are Sofasonke, Qhathizwe, Masiphula and Ntshingwayo. Their importance as to right or wrong will be subject to the perception of the individual who looks closely at them. If we compare, IZU depicts six heads that shape the real plot, whereas the five of UQO are relevant to the sub-

plot. Almost all the IZU heads show their patriotism, except Hhamu who ends up being a defector.

Sofasonke is one of the heads who intensifies the meeting by expressing sensitive issues. What triggers off Sofasonke is the Whites' enforced promulgation of the imposed laws. In UQO, Sofasonke utters the following words:

... iNkosi yethu isemanzini.

(Blose 1960:1).

(... your King is into the water.)

Hearing that their King is in jeopardy makes them feel uneasy. He knows that the Zulus are very patriotic to their King and would rather sacrifice their lives than inconvenience their beloved King.

The King declares that the old regiment should marry the iNgcugce regiment. The iNgcugce girls regiment refuses the old men. Sofasonke leads the other heads to take an unbecoming decision when he says:

Mina ngodela ngizifikele kuyona iNgcugce leyo

...

(Blose 1960:2).

(I will be satisfied after having arrived at iNgcugce myself.)

His decision leads to the executions of the iNgcugce regiment. Sofasonke's approach becomes detrimental to the whole nation. He shields his emotional decision with patriotism.

Qhathizwe is presented as a person who causes instability within the Kingdom. He arouses aggression in all the members during their meeting. His speeches defy rational comprehension. In his talks he attempts to channel the thinking process of those who attend the meeting. His influence is clearly depicted when he addresses the counsel as follows:

Ngikhuluma nje umntwana akasalali imilayezo  
yakobelungu. Basho nokusho ukuthi umbuso  
kaZulu ungase ungameneli.

(Blose 1960:2).

(As I am speaking the prince cannot get sleep  
because of the messages from the Whites. They  
even say there is a possibility that the Zulu  
Kingdom may not befit him.)

He is alarmed that the Whites are embarking on a new strategy of destabilising the Zulu Kingdom. They are planning and plotting to attack the Zulus. He insists that unless the Whites soon come to their senses and manage to cool their over-heated passions regarding the Zulus, the end results will be disastrous to everybody who is residing in Zululand. He devotes much of his time to the Usuthu hierarchy. He becomes involved in the Usuthu activities as a brave and dedicated person who commits many daring actions. He opts for active solidarity and support against the Whites.

Qhathizwe enters into the political arena at an early age. He becomes a lifetime patriot. He shows active participation in all the alliances. His most aggressive and reactionary ideas towards the iNgcugce episode are shown in UQO:

... iNkosi iwajubela ibutho lezintombi  
zeNgcugce, zasho ngokusobala izintokazi zathi:  
'Ucu kalulingan' ...'

(Blose 1960:2).

(... the King orders iNgcugce girls  
regiment for them, the girls openly say: 'The  
string of beads does not fit ...')

Qhathizwe and his cohorts appear to be overwhelmed by their emotions. Their aim is to keep the image and the vision of the nation alive. Their co-ordinated efforts to solve the problems that the Zulus encounter become fruitless because of the emotional resolutions to kill the iNgcugce regiment.

Masiphula is Zikode's father. He appears to be a virtuous person because he protests against a vicious and callous onslaught. His opinions reveal his stand in UQO:

Nkosi yaphakade washisa izwe kwenzenjani?  
Ubuwula besifazane mabungasiqhathi neZulu!

(Blose 1960:24).

(Eternal Lord, why do you burn the land?  
The foolishness of women-folk must not set us  
on to fight the King.)

He tries by all means to protect the iNgcugce regiment against the tough and harsh measures which will vilify them in the eyes of the public. He is vitally aware that the enemies will bombard with deliberate lies, and distortions. Therefore, Masiphula perceives the alliance decision against the iNgcugce regiment as an erroneous one which will make the situation chaotic. His utterings show that he mobilises the force of peace to counteract the inhuman decisions. His attempts to dismantle the inhuman strategy against iNgcugce failed.

Ntshingwayo Khoza, is a lineage head and a leader of the army. King Cetshwayo relies much upon Ntshingwayo because he demonstrates intelligence and responsibility in handling the army. As a chief commander of the Usuthu army, Ntshingwayo uses impressive multiple technique as a means of attack and he manages to maintain solidarity among the Zulu Kingdom throughout his life. He supports the idea of protesting against the Natal Government as he stresses that the Whites despise the Zulu Kingdom, and thus ought to be withstood and challenged. He vehemently reveals his stand against the iNgcugce regiment and the Natal Government. In UQO he says that:

... akuzange kwenzeka noma kuzwakale ukuthi  
izintombi zake zeqa izwi leNkosi labuya  
lilambatha ... Koze kubenini oweZulu ethukwa  
ngabasesiLungwini sithule?

(Bloose 1960:25).

(... it had not happened or heard that girls  
ever disobeyed the King's command ... Until  
when will the King be insulted by the Whites  
while we kept quiet?)



His remarks arouse division and strife among the people. He totally fails to be diplomatic or tactful and certainly lacks a friendly, calm manner. Ntshingwayo should have been a peacemaker who reconciled the nation and built a positive image of the people. He stands for all that is opposed to harmony, humbleness, humane and healthy spirits among the people. Furthermore, his words reveal him as a person who offends the dignity and status of the females.

All the complex characters are lifelike, rounded characters. Their actions reveal the multifacets that enable us to analyse, deduce and rank them according to their vital roles. Complex is at parity with surprise because these characters are so complex in such a way that their actions are not always predictable. The complex characters act differently at different stages in the plays. Both complexity and unity are simultaneously of fundamental importance in any play to highlight the meritorious portrayal of the lifelike characters.

#### 4.2.5 The Simple Characters

Most of the simple characters are inactive in any play. The playwright sketches them as stock characters who are flat, static or sometimes stereotyped. Most of these characters are drawn with easily recognizable traits or unchanging surface facts.

Kenney (1966:32) summarizes what many readers object to in simple characters as follows:

... they are consistent at the price of complexity, and their lack of complexity violates our sense of the human personality.

We are aware that most of the simple characters perform the important functions in the plays. They help to develop the actions until they reach the climax. I shall confine my discussions to three simple characters in each play. I will demonstrate how they are vital to the main plots because of their duties and personalities. In UQO, I select the following characters, namely: Qedazonke, Maqanda's friend, Sithombe, one of iNgcugce regiment recruits and Ngqengelele, Nontombi's father.

Qedazonke appears to be an ill-behaved character. He is labelled as a talkative, gossipy character throughout the play. He speaks and passes judgement even on matters that are no concern of his. Qedazonke's name is indicative of his character. The name Qedazonke immediately suggests a very loquacious person. His behaviour is unusual for a man. It is more characteristic of a female. He takes things for granted when he suggests the following:

Ngithi mina asinikele khona koMfelandawonye  
lapho. Sifike sishise yonke into ebusuku,  
sibuye sizihlalele phansi lapha ...

(Blose 1960:54).

(I personally say that, let us go to Mfelandawonye's home. When we arrive there, we must burn everything at night, and thereafter come and sit down here ...)

They reject Qedazonke's suggestion as being too emotional and destructive. They feel that Mfelandawonye does not deserve death and that they should not fight against him, but that Maqanda will have to elope with Nontombi. Qedazonke's statement reveals him as a destroyer and a coward. Qedazonke blunders when he admits to Nsizwazishumi, the opponent to Maqanda, that he took Nontombi and crossed the Thukela River. He is bragging of what Maqanda has done and endangering Maqanda's life simultaneously. Qedazonke, as a braggart appears to be the man of no secrets. He discloses Maqanda and Nontombi's departure without considering the implications of his action. Nsizwazishumi cries in UQO:

Wangenza Maqanda; wangenza Nontombi.

(Blose 1960:67).

(You let me down Maqanda; you let me down  
Nontombi.)

He becomes mad for a while. He feels lonely, insecure and heart-broken. He looks puzzled, frustrated and powerless because of what he hears. Qedazonke's blunders do not end there, he secretly tells Sithombe, Nontombi's friend about the type of relationship that exists between Nontombi and Maqanda. Sithombe discloses the secret information to her friends as follows:

Engikwaziyo mina ukuthi uNontombi usamqoma  
uMaqanda ... ngihletshelwe uQedazonke ...

(Blose 1960:45).

(What I know is that Nontombi is already in love with Maqanda ... Qedazonke whispered that to me ...)

Qedazonke's constant double-talk makes other characters unable to trust him fully. His whisperings soon reach the ears of the iNgcugce regiment and the Zulu authorities about the couple's decision to elope. He becomes known as the person who divulges secrets. Sithombe fails to keep the secret. She soon reveals it to other girls. Thereafter, they feel that Nontombi betrayed them because she took her own decision without consulting them. All the gossiping is unsettling for the couple. Soon the matter comes to the ears of the authorities. Ngqengelele becomes directly responsible for moving to and fro seeking his escaped daughter, Nontombi. The love-crazy Nontombi who prefers elopement rather than the formal lobola African custom, which is a compensation to the family that has lost a member, to restore the disturbed equilibrium. The iNgcugce regiment's revolt against the authority becomes a major crime which warrants the supreme penalty of death. Ngqengelele suspects such penalty or banishment, therefore, he decides to endow a tribute to his monarch by attempting to force the young lovers, Maqanda and Nontombi to end their relationship. He is upset over all that has taken place. He sadly says that if he can be passive, the King will conclude that he knows something about this elopement. The rumours that Ngqengelele wants to part from Usuthu will prove true if he does not demonstrate his loyalty and patriotism to the King. He teams up with Vava and Nkonzo, his friends, to search for Nontombi. They meet Maqanda and Nontombi near the Thukela River. They jointly attack Maqanda and stab him.

He bellows like a bull until he dies. Their brutal actions were to no avail because in the end both Nontombi and Maqanda died. There is a strong implication in the play that by killing a person you cannot come out or rectify matters, but instead, merely create more problems.

In IZU, the following characters will be discussed: Macala, Vumindaba and Ntshingwayo.

Macala is a character who contributes to the developments of the plots. He is so vividly sketched that he also adds to the life-like quality of the play. He is the minor or flat character who tells us most about the main action. During his discussion with his colleagues Magemfu and Sontinge, he comments that the meetings which are convened by Zibhebhu, Hhamu and Mnyamana will not solve the escalating problems. He wonders what the opinion of the King is about the whole matter. He further says that Somtsewu should be put in his place and taught his limits. He points out that the monarch's position is taken by Somtsewu. He is the leader of both, Whites and Blacks. In IZU, we find Macala amazingly questioning:

Ikhona yini inkunzi ebusa izibaya ezimbili?

(Msimang 1979:7).

(Is there any bull that governs in two kraals?)

Macala of Ntobolongwana is flabbergasted by Somtsewu's actions. He figuratively refers to him as the bull. He declares that he has no right to operate in Zululand, without the permission of the reigning monarch. He demonstrates their readiness to fight against Somtsewu who pounces savagely upon the Zulus.

Vumindaba Biyela is only introduced towards the end of the play. He fully supports King Cetshwayo. As one of the Usuthu army commanders Vumindaba of Ntethi shows dedication to the Zulu affairs because he started as a personal attendant to Mpande. The King hands over his army to Ntshingwayo and Vumindaba because they are energetic veterans who have developed effective techniques of attacking. He is a flat character who is portrayed as a loyal army commander. We regard him as a static character.

Ntshingwayo of Mahole, is also a predictable and unchanging character in this play. The King sees him as a trustworthy person and he is, indeed, faithful and reliable to the King. He advises the King to make his laws effective. He succinctly suggests that inconclusive talking will stupefy them, and that actions will therefore solve their problems. He emphasizes that actions speak louder than words. He is not garrulous and certainly is no calumniator. The King says that he values his faithfulness, bravery, heroic actions and skills. The King's words reveal his respect for Vumindaba and Ntshingwayo:

... Lelizulu okukade likhuphula amafu ...  
Angizukulilinda-ke lize lingene,  
Ngizogala manje ukukhipha abafana bezulu.  
Ngikhipha wena Ntshingwayo kaMahole,  
Nawe Vumindaba kaNtethi ...

(Msimang 1979:67).

(... The weather that has been long cloudy ...  
I won't wait until it thunders,  
I'll start now pulling out the lightning charm sticks,  
I send you Ntshingwayo of Mahole,  
and Vumindaba of Ntethi ...)

Although King Cetshwayo has men of magnificent physique and high morale, he chooses them as he values them above the others to defend his country. His great attempt to make peace completely fails.

In summing up about the simple characters in both plays one can agree with Lewis in Stang (1959:120) when he says:

The object of construction is to free the story from all superfluity. Whatever lies outside the real feeling and purpose of the work either in incident, ... or character - whatever may be omitted without any degree lessening the effect - is a defect in construction.

The inclusion of Guzeni in UQO p.50 as a simple or one-dimensional character makes a defect in construction. His portrayal is less than that of a simple character. If he was revealed by other characters in passing, that would contribute towards the development of the play and bring about an effective portrayal of other characters. However, as it stands his portrayal can only be

seen as a minor flaw although it is not prominent enough to invite much negative comment from critics.

In IZU, the fictitious characters, Washesha and Hleziphi are the sub-plot characters who contribute much towards the development of the play. They are the extraneous characters who serve as a relief from the tension of the main plot where the King and the heads moving to and fro trying to negotiate with the Natal Government to settle their differences. The demands from the Natal Government look impossible to the Zulus because they would necessitate a total transformation of cultures - the very pride and wealth of the nation. The audience's sympathy is secured over this issue until the King conquers the Natal Government's army at iSandlwana.

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### CONCLUSION

Both Zulu dramas have employed the dramatic, discursive, characters on other characters and the contextual methods successfully.

There are two types of characters that are summarily called by different words. The round characters are said to be three-dimensional, active, complex, dynamic, developing, major or principal. An example of such characters in UQO are Nontombi and Maqanda. Nontombi commits herself by crowning Maqanda, ignoring the King's decision that the iNgcugce regiment will have to marry the age-regiments uDlokwe and iNd londlo. Unfortunately, their



love meets with unfavourable reactions from the iNgcugce regiment, Nontombi's parents, the King's officials and from some of Maqanda's friends. They are the round characters because all their sides are revealed to us and they are consistently portrayed throughout the play. In IZU King Cetshwayo, Bhejana and Mnyamana dominate from the beginning of the play to the end. In IZU, the Zulu kingdom comes under increasing pressure from both Afrikaner trekkers and the British colonists. The King's power is stripped-off and the regimental system is made illegal. The King discusses all the imposed laws with his izinduna with the aim of reaching a final solution. The flat characters are said to be one-dimensional, passive, simple, static, underdeveloped or minor. The flat characters in UQO are Qedazonke, Phumeyakhe, Tholakele, etc. these are not well-developed in the play, but do contribute to the plot. In IZU, the flat characters of whom we know very little are Mmemezi, Qumbu, Ntabeni, etc.

In IZU, the heads of the administrative areas contribute towards the development of the major plot. The King and his heads form a protagonistic force; the Natal Government, the antagonistic force and Somtsewu, the tritagonist. In UQO, the heads contribute to the sub-plot about the land deal and deprivation of full rights. The heads also develop the main plot in that they form the antagonistic force, depriving the complex characters, Nontombi and Maqanda the rights of 'nourishing' their love.

In both plays, the underlying cause of conflict seems to be deprivation. In UQO, the major characters are deprived of the freedom of love, while in IZU, the King is deprived of his full rights to govern the country using his own constitution and policies. The differences between the Zulus and the Natal Government then lead to disaster. In UQO, the couple's desperate elopement leads to a catastrophic end. Tragic fear and pity are aroused by the spectacle, structure and incidents of the play.

CHAPTER 5

THE LANGUAGE OF DRAMA

5.0 INTRODUCTION

Heese and Lawton (1979:1) state that:

Language is not, of course, employed exclusively in the communication of facts. Through his system of symbols, man is also able to communicate thoughts and emotional experiences: and for many centuries he has been able to do this not only through the spoken but through the written word.

It is, however, important to note that language can be spoken and written. The language of drama is connotative rather than denotative. It is always concerned with the dramatic effectiveness of the playwright's intentions. In fact, most playwrights state things in other than literal ways. They put forth their ideas by the use of analogies which can be presented in different ways. The language of drama is figurative because of the wide use of figures of speech, longwinded baroque and symbolism. The playwright communicates his thoughts and experiences through the written word. The characters communicate through words and performance. The language of drama gives the full range of human experience, expressing the deliberate ambiguities, tactics of manipulation, deceit and the subtleties of motive. It is capable of recreating the most extreme and violent human emotions. It is precisely through language that drama recreates the great variety of human feelings with precision and intensity.

The comparison follows what Jost (1974:37) highlights:

Comparatists also like to contemplate analogies and resemblances as the basis of their analyses. They attach as much importance to confluences as to direct influences, to simple convergencies as to established ancestries, to ideational relationships as to factual associations.

This study focuses on how the two dramatists have used figures of speech, dialogues, symbolisms and the structures of their plays for analogies and resemblances to put forth their ideas and facts.

## 5.1 THE DRAMATIC DIALOGUE

The argument about the stylization of the language and its inevitable exclusion of ordinary life seems more impressive to drama. Brooks and Heilman (1945:29) say:

...the dialogue must both characterize and lead on towards future action; it must be progressive. In addition to striving for this fundamental quality, the dramatist must face other problems of structure and method that arise from his dependence on dialogue.

Dube et al (1979:1017) specifically say:

Successful dramatic dialogue is concentrated, not desultory. It employs a pattern of affirmation and denial. The speech between characters proceeds by assents and dissents, as one speaker echoes or differs with another, with all the harmony or discord between these extremes.

The study of language in drama must necessarily focus on the dramatic dialogue. The dramatic dialogue presents stage directions which are valuable to the actor, the director and reader. It is one of the sacrosanct elements of the play. The dialogue must delineate the characters, advance the plot and explain the motive. The playwright creates artistic form with words. The success of both dramas depends on the control the dramatists have over their materials, including the language they use. The authenticity of the dialogue furthers the plot, creates an appropriate tone and enables the audience to grasp the moral idea of the two plays simultaneously.

The dramatic dialogue must sound convincing to life. The playwright uses figures of speech, imagery and symbolism. He avoids anything superfluous in the conversation of his characters and concentrates on sense and sentiments to present meaningful art.

A play is interlinked with language development. Moreover, a significant part of language learning comes through the interaction between the people. The feedback given by the dialogue gives a two-way communication which is a meaningful conversation.

Drama is the metaphorical representation of concepts and persons in conflict. Each participant is either imaginatively projecting himself into an identity other than his own through enactment or empathising with others doing so. The dramatic action is

structured and scheduled for real time and space. It demands physical, emotional and intellectual involvement in order to be effective. It yields fresh insights into the human condition. Therefore, the dramatic dialogue makes the actions more meaningful to the audience and breathes life into the characters on the stage.

In drama, people imitate the real life situation where they misunderstand each other, interrupt and get distracted by others and by things they see and hear, or by countless other real life situations. They react and communicate through words, facial expressions, gestures or non-verbal sounds. The dramatic actions can be coupled with the oral communication consisting of vocal features which are incomplete sentences, repetitions and non-vocal feature, the gestures which amplify the meaning of words.

At times drama without dialogue is dull and monotonous but it is not always the case that good drama must necessarily be audible. It can be purely visual and effectively mimed. The actions are performed without words as they are in UQO:

Akhwezele izinkuni uMaMthombeni engakhulumi  
uNontombi abuke ethala kuze kuhlengezele  
izinyembezi.

(Blose 1960:33).

(Quietly MaMthombeni invigorates fire and  
Nontombi looks at the raised platform in a hut  
until she bursts into tears.)

The purpose is not to replace dialogue as a form of communication, but to enrich it. It emphasizes the paralinguistic feature and non-verbal sound. Of course these aspects are important in any dramatic representation. If there is dialogue it is more effective and precise if it is coupled with movement, as in UQO:

Maqanda : Ngiphuthume Nkosazana, kuyini lokho?  
Nontombi: Uyazi ukuthi kunembizo koNkosi kusasa?  
Maqanda : Ngazi kahle.  
Nontombi: Uyazazi izindaba eziyobhungwa khona?  
Maqanda : (Ngokungabaza) Khuluma ngilalele.  
(Blose 1960:15).

(Maqanda: Tell me quickly, what is that?  
Nontombi: Do you know that there is a convocation tomorrow?  
Maqanda : I know very well.  
Nontombi: Do you know the topics of conversation?  
Maqanda : (Hesitantly) Speak, I am listening.)

This dialogue takes place immediately after Nontombi has accepted Maqanda as her boyfriend. Nontombi tries to draw his attention to the impossibility of their love blossoming in the face of all the drawbacks they are experiencing. Both characters appear to be fully aware that their outlaw love will have greater implications and cause brutalities and atrocities in the country.

A character and his state of mind, atmosphere or a situation cannot be effectively shown on the stage without movement and its

inherent expressiveness. Movements of the body and those of the voice-producing organs are indispensable to presentation on the stage. In IZU, the King forcefully speaks to Vumindaba and Bhejana as follows:

Cetshwayo : Bayolubona Usuthu ...  
Vumindaba/Bhejana: Wena wendlovu!  
Cetshwayo : Ningabe nisakhuleka,  
ngitsheleni ukuthi uthini  
uHulumeni kimi.  
Bhejana : ... lowo iNqonyama  
ebisithume kuye akasa-  
khonjwa nangalukhalo,  
usembe wembulula ...

(Msimang 1979:69).

(Cetshwayo : They are going to see  
Usuthu ...

Vumindaba/Bhejana: You of the elephant!

... Cetshwayo : Do not salute, tell me  
what the Government says  
to me.

Bhejana : ... the person to whom the  
King sent us, is nowhere  
to be found, he ran away.)

The above extract communicates how the attendant and the commander respect their King and how untrustworthy Jantoni is.

Desultory dialogue is freely used in fiction, but not in drama. It involves a collision of opposing forces. It is one of the ways in which the playwright breathes life into a dramatic story and sometimes one of the basic elements of the play. The temporal



factor compels the playwrights to accomplish all they can with a minimum of well-chosen words and well-turned phrases. In both UQO and IZU, the dialogues sound natural, even though they are obviously skilfully and artificially created and as such are dissimilar from the actual speech. The dialogue is the most important facet of the language of the two plays because it illuminates the characters, enables the audience to grasp the moral idea of the play and furthers the plot.

It is noted that for stageability, it will be difficult for the performer or actor to memorize certain ordinary human conversations which are lengthy, for example: Maqanda's soliloquys in UQO are the expression's of love in fifty one lines. Maqanda courts a beautiful young girl, Nontombi. Maqanda looks overpowered because of love. He is helplessly in love and spends much of his time thinking about Nontombi when he is alone; speaking about her when he is with his friends, sharing thoughts of her with all and sundry around the vicinity of Ngqengelele's home. The expression of love is depicted in UQO:

Ezinhlamvini zamehlo akho  
Ngibona ikusasa lami.

(Blose 1960:13).

(In your eyeballs  
I see my future.)

In IZU, the Zulu kingdom experiences pressure from both Afrikaner trekkers and the British colonists. The King discusses all the

imposed laws with his izinduna to find the solution. In addition to land dispute, the regimental system, blood-shedding, open trials, the Sihayo episode becomes one of the major issues. Finally, they agree that the tensions between the Zulu kingdom and White settlers will result in war. Somtsewu tries to convince, win and lure the Zulus as he issues orders, instructions and directions. (Msimang 1979:37, 38, 60-61, 74).

The lengthy conversations compel the playwrights to put forth many facts at a time without having the expected response for each fact. Ultimately, the flow of speech becomes inconsistent and incoherent.

## 5.2 THE FIGURES OF SPEECH

Dickinson (1959:58) comments as follows:

Of course, merely recognizing figures of speech and applying the proper names to them are of no significance in themselves. We do need to recognize them, but then we need to go on and evaluate them ...

Reaske (1966:59) holds the following view about the figure of speech:

The playwright explains his ideas by the use of analogies which can be presented in different ways. An analogy points out the similarity between one thing and another, thus drawing increased attention to something.

Kenney (1966:64-65) says that;

Figurative images are sometimes called "tropes" or more commonly, "figures of speech". An image is figurative when it must be understood in some sense other than the literal.

#### 5.2.1 Simile

Corbett (1965:438) defines simile as follows:

... it is an explicit comparison between two things of unlike nature that yet have something in common.

Cuddon (1979:629) further states that:

It is an explicit comparison (as opposed to metaphor where the comparison is implicit) recognized by the use of words 'like' or 'as'.

In a simile one thing is said to be like something else and the signals for the comparison which are the formatives are always present. The signals highlight the fact that the two objects compared share some quality that serves as the basis for the comparison. It is a figure of speech in which one thing is likened to another, in such a way as to enhance an image. It is always a phrase.

Ntuli (1984:151) agrees with Corbett and Cuddon when he says:

In a simile this comparison is explicitly announced by the word 'as' or 'like', which in Zulu is the prefix 'njenga-' or similar formatives.

The playwright compares two things that share a common feature. Any meritorious play demonstrates a wide use of this figure of speech. Our comparison will be based on animacy and inanimacy.

#### ANIMATE AND INANIMATE

It is an explicit comparison between the living and non-living phenomena to clarify and enhance a certain image. In UQO, Sofasonke addresses the members of the highest council of the state as follows:

Zulu omhlophe onjengezihlabathi zolwandle ...

(Blose 1960:1).

(The white Zulu who is like the sea sand ...)

The playwright compares the Zulu nation with the white sea sand. He looks at the Zulu nation as animate people in relation to an inanimate sea sand. His comparison centres around the white colour which symbolizes beauty, clean and progress in this context.

In IZU, Mehlokazulu humbly presents himself in front of his father, Sihayo and admits that he killed his mothers across the Thukela river:

Ngifuqwa umoya wesiphepho obubula kuhle  
kwempisi phakathi kwamabili.

(Msimang 1979:13).

(I am pushed by a storm of wind which cries  
like a hyena at midnight.)

A storm of the blowing wind is likened to the cry of a hyena, a vicious-looking animal. The wind and a hyena are compared to put forth a specific idea. The blowing wind is never controlled because it causes destruction and catastrophe. The hyena is an uncontrollable vicious animal which is dangerous and destructive. The wind is an inanimate phenomenon, while the hyena is obviously animate but they are compared because of their physical outlook and reactions toward other creatures.

#### INANIMATE AND INANIMATE

This is a comparison between two non-living objects, for example, between love which is abstract and intangible compared to the clouds that are concrete and tangible. In UQO, Maqanda expresses his feelings wholeheartedly when he courts Nontombi.

Ngenziwa uthando olungisingethe;  
Lungisibekela kuhle kwamafu ezulu ...

(Blose 1960:6).

(I am pushed by an embracing love;  
Overcast like the rainy clouds ...)

Maqanda fails to control himself because of his overwhelming love for Nontombi. He feels that life is incomplete without Nontombi as his wife. Nontombi will be the only girl who will totally stabilize his life and bring satisfaction. The presence of Nontombi will thwart the twists and turns in his whole life. Maqanda attempts to make the love he has tangible. He attributes concreteness to it when he says that love covers like the rainy clouds. The difference is that love is abstract and the clouds are concrete. Both compared phenomena depict inanimation. The rainy clouds symbolize life, calm and that which refreshes.

Maqanda further proposes love to Nontombi when he admires her laughter. He compares Nontombi's laughter with that of the finch:

Ngithanda uhleko lwakho  
Olufuzise olwentaka ...

(Blose 1960:13).

(I like your laughter  
which resembles that of a finch ...)

The playwright compares the laughter of two animate phenomena that is, of Nontombi and the finch. The laughter itself is inanimate. Maqanda loves Nontombi whole-heartedly. He further discloses that the presence of Nontombi means comfort, happiness and freedom. He sees his future as different from what it is now because it includes the presence of his treasure, Nontombi:

Ngibona ikusasa lami  
Lendlaliwe kuhle kwendlela yomendo.

(Blose 1960:)

(I see my future  
Laid down like the main road.)

In IZU, Washesha uses a simile when expressing his love to Hleziphi as follows:

Izwi lakho lifana nawonondlini bakwethu.

(Msimang 1979:55).

(Your voice resembles that of our good milky  
cows ...)

The playwright compares Hleziphi's voice with that of the milky cows. Voices can be heard, but not visualized, therefore, they depict inanimation. He further expresses his thoughts:

Izwi lakho lifana nomfuma wamafutha ...

(Msimang 1979:53).

(Your voice is like the fat for anointing the  
body.)

The playwright compares the voice and fat in a figurative way to put across his message. Washesha draws the attention of Hleziphi through his use of figurative language to make her accept his love proposal. Washesha is revealed to be much concerned about Hleziphi when responding to her song:

Ingoma oyivumayo ifana nomlolozelo ...

(Msimang 1979:53).

(The song that you sang is like a lullaby ...)

The playwright's comparison centres around the song and lullaby. The significance of these similes is to communicate certain ideas, love in this instance, to make the character alive and to allow the audience to draw their own conclusions about the characters, whether they have a sense of success and mastery.

When comparing the use of simile in two plays, we observe that both plays have used the following Zulu formatives: faña, njenga-, kuhle kwe-, etc. The success of the two plays is largely based on their use of figurative language.

## 2.2 Metaphor

A metaphor is a figure of speech in which one thing is described in terms of another. Daiches (1982:167) defines metaphor as:

A device for expanding meaning, for saying several things at once, for producing ambivalence and demonstration of how metaphorical expression can help to achieve richness and subtlety of implication.

Unlike the simile which likens one thing to another, metaphor actually calls one thing by the name of another. A metaphor can be called a compressed simile. Many metaphors have object, image and ground as their object of comparison.



Grové (1953:96) says that:

Die metafoor wat sneller, pregnanter en gekonsentreerder is as die vergelyking.

Corbett (1965:438) views metaphor as:

An implied comparison between two things of unlike nature that yet have something in common.

In UQO, we discover that it is an undeniable fact that man's extraordinary powers of thought and action have placed him in a peculiar situation in as far as his relationship with others is concerned. The Zulu nation shows respect for its monarch by bestowing many metaphorical names upon him. It is illustrated in UQO, when Vumindaba volubly talks about the instability of the situation in Zululand and thereafter praises the King as follows:

UManz' aphum' ezimbotsheni zoMtshezi,  
Isiguqa esizifulele ngamahlamvu ...

(Blose 1960:24).

(The waters that eject from Mtshezi's perforations,  
The powerful bull that thatched itself with leaves ...)

The King is metaphorically called the water and the powerful bull. The playwright likens the ever flowing and pure water to the King's continuous progressive actions. The significance of his deeds credit him with more praises. He further likens the power that the King has to that of the well-built bull. It is clearly elicited that praise poetry is not the universal art creation, but

a pure form of national art which is limited to a specific spatial setting and nation. Dhlomo (1948:48) says that:

It was the poetry of the people, for the people, by the people.

Metaphors dominate in all the praises. In the extract, water signifies purity, life and relief - the qualities that are endowed to the King. The bull represents strength and power. The praises filled with metaphors are used to excite and delight and to appeal and appease. These praises remain as a treasure and glory to the nation. Metaphors reflect and interpret the experiences, thoughts and feelings in an implied way. They give the picture of the life of the people, conditions and times in a subtle way.

In IZU, King Cetshwayo is called by many names as a sign of respect for his status. In IZU, Bhejana, the personal attendant hails him as follows:

Wena weZulu eliphezulu, ... silo sezwe.

(Msimang 1979:1).

(You of the highest Heaven, ... lion of the nation.)

The monarch is so important that he is likened to the highest Heaven. His supreme status makes the nation regard him as the soul and wealth of the country. His active participation in the Zulu kingdom and responsibility for the betterment of the

situation credit him with respect and power. The King is specifically associated with the descendant of the Almighty. On the other hand, the King is called a lion, the wild beast. Dehumanization of the King does not derogate his status, but it elevates it by depicting greatness, respect, powerfulness and the indefeatable - taken as the only big animal in the country that is ever seen and ever heard of.

The metaphorical names indicate the nation's support of the King. They are fair assessments of the record of his career and character. They are ornaments to his life. They are the "honorary degrees" conferred upon the King because of his achievements and adventures. (Dhlomo 1948). Though we are not discussing praise-poetry, this feature is prevalent in praises to bring about laudability, conciseness and effect.

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Metaphor is one of the striking figures of speech which uses poetic language and diction to express illusions. In UQO, water is a natural concrete phenomenon, symbolizing naturalness and life. The bull is a living creature which bellows. It symbolizes strength, force and vigour. In IZU, the King is likened to the highest Heaven - a blessed place of God, and isilo or lion, which stands for a person of outstanding qualities or magnificent person in this case. It has nothing to do with the ferocious animal, but rather implies a fine upstanding man.

In IZU, the metaphoric ideas are portrayed through symbolism. Cuddon (1979:671) gives more information about the derivation of the word symbol:

The word symbol derives from the Greek verb symbolleîn 'to throw together', and its noun symbolon 'mark', 'emblem', 'token' or 'sign'. It is an object, animate or inanimate, which represents or 'stands for' something else.

A symbol is an object which represents something else. It is used to represent a particular idea or various ideas which appear in drama. The symbol has a number of meanings which are not fixed. It is noted that drama is made up of symbols which awaken both the curiosity and admiration of the performer and audience. The audience is captured if the symbols are within its scope of understanding. The dramatic plot must evolve around certain symbols which tally with our range of reference. In the following discussion we shall delimit our scope by looking at various symbols which are chosen randomly. We shall look at animate and inanimate objects.

In IZU Magemfu says:

Ingani wayishayela imithetho nemitheshwana  
ngoba kunguyena ngqungqulu.

(Msimang 1979:6).

(That is why he pronounced the laws for him  
because he is the eagle.)

The eagle is a big strong bird which has a 'good reputation' in the history of the Zulus. Some consider it the 'King' of birds. It is dark with some reddish colour. The extract depicts that Somtsewu plays the superior role above their Majesty, King Cetshwayo, therefore, his deeds annoy the nations. This is a sign of contemptuous disregard and disrespect to the King and the Zulu nation as a whole.

In IZU, the dog is used for comparison and representation. We discover the fact when Mehlokazulu communicates to other heads that his actions hinder the physical confrontation between the Blacks and Whites. He figuratively says that:

Ngifice amachalaha ehahelana ...

(Msimang 1979:13).

(I came across the male dogs ardently keen to attack each other ...)

The word 'amachalaha' stands for two nations, that is, Zulus and iNkisimane. He metaphorically calls them dogs, not with the purpose of denigration, but in order to accurately portray their ambitious attack. He compares their aspirants with that of dogs. He compares their actions and behaviour but not their physical appearance.

Shingana brings a response from the Natal Government to the King:

Sikhalile ... siyizinja zakho ...

(Msimang 1979:26).

(We have complained ... as your dogs ...)

He dehumanizes himself in front of the King to show respect for him. He refers to themselves as dogs. He belittles themselves in order to show how humble they are. All the heads strive by all means to sustain their King's supremacy. They fight against any person who criticizes the Zulu Kingdom.

In IZU, the playwright uses the bull as a point of comparison and in order to represent ideas. Macala, one of the army commanders, surprisingly asks the limits of the powers that Somtsewu has:

Ikhona yini kanti inkunzi ebusa izibaya  
ezimbili?

(Msimang 1979:7).

(Is there any bull which bellows in two  
kraals?)

An 'inkunzi' is the big domestic animal which is used in most of the scenes to denote the King or governor. Actually, he questions the instructions that are given to the King by Somtsewu who does not belong to Zululand. He figuratively calls Somtsewu the bull because he is the head in Natal.

At times the wild big animals are used to liken the bigness of the two living creatures which are compared. In IZU, an enervated

Sihayo tries to explain what Mehlokazulu has done, but he fails because his deed of killing his mothers is too pathetic. He says that:

... iNgonyama ayisale isilikhipha elokuthi  
angisiwe kwaNkatha ...

(Msimang 1979:19-20).

(... let the King openly declare that I must  
be killed ...)

The word 'iNgonyama' literally means a lion. The playwright likens the King to the lion, the King of beasts. The lion symbolizes greatness, bravery and strength. The lion is considered the King of animals, therefore almost all the animals respect its physical make-up which is strong and powerful. In most cases the lions are always with the great animals which are powerful and fierce. Similarly the King is always with his izinduna, the people who occupy the senior positions in the kingdom and they are likewise powerful and intimidating.

King Cetshwayo addresses his warriors at Landandlovu with the intention of planning how they are going to attack their enemies. Mahlangeni, the bard, praises him as follows:

Indlovu ethe imuka babeyixokozelela.

(Msimang 1979:58).

(An elephant which departs while others  
hubbub.)

An elephant is a big herbivorous animal. It is a strict vegetarian, living of leaves, barks, fruit, grass and roots. Its flexible trunk is an excellent tool with its fingerlike tip.

The bard likens the King to the elephant. He compares their greatness, strength and power. He figuratively compares the King to an elephant, that is, to an animal which has courage, can endure hardships and withstand an enervate climate. He further calls the King:

Inyathi kaNdaba ...

(Msimang 1979:66).

(The buffalo of Ndaba ...)

A buffalo is a very big animal which is strong, forceful and powerful. Horned buffalo doze away the whole day under a shady bush or willow comfortably in muddy pools, but it is continuously on the lookout, observing its surroundings. It is always ready to attack fiercely. He compares the strength, force and power of the King with that of the buffalo. Addressing the King in animal terms does not dehumanize and animalize him, but rather exalts him as all the connotations are positive and heighten the language usage and consciously break the monotony of addressing him with one word. The use of animals also results in the substitution of a mild and pleasant expression or word for an ordinary and prevalent one. It produces oratory and wins for the speaker a reputation for wit.



It is noteworthy that various dangerous weapons are mentioned in two plays and are used as symbols.

In UQO, King Cetshwayo surprisingly questions the allegation that is levelled against his nation about weapons:

... umbuso kaZulu umbuso wenkemba; engabe  
owesibhamu uhluke ngani kowenkemba.

(Blose 1960:24).

(... the Zulu kingdom is of the spear; one  
wonders how that of the gun differs from that  
of the spear).

Both spear and gun symbolize death. The Zulus rely upon the spears, while the Whites rely upon guns. The major function of the two weapons is to kill. The weapons draw the attention of the audience during the performance. The carrying of the weapons presupposes war. The actor brings into tension and balance the prevailing situation. The dramatic performance involving the weapons is evanescent and unique because it cannot be repeated and recaptured the same way as before.

The thunder image is found in IZU when Mahlangeni recites as follows:

Izul' elidume phezu kweSandlwana ...

(Msimang 1979:81).

(The thunderstorm that thundered on top of  
iSandlwana ...)

The battle of iSandlwana is likened to the thunderstorm. King Cetshwayo is figuratively called a thunderstorm. His deeds are likened to those of a thunderstorm which rumbles and reverberates. His performance is marked by sustained animation. His rhythmic movement of the body, exaggerated gestures and the considerable range of vocal dramatics are so fast in such a way that they are likened to thunderstorm. A thunderstorm symbolizes swiftness and resounding noise. The King is attributed with the inanimate qualities of heavy rain and lightning.

The swiftness of the action seems inevitable. Although the thunderstorm cannot actually be shown on the stage, it is present symbolically in nature. The rapidity of the performer's actions is depicted in the use of the body: face, hands, wrists, feet, arms, thighs and head. If the audience is initially reticent, it cannot escape his spell as he weaves it into his imaginative world with a torrent of words and hypnotizing action. The playwright creates and recreates the fantastic world of the dramatic action.

Thunderstorms depict the unstable condition which results in the sudden downdrafts, accompanied by electric sparks and thunderclaps which in IZU, symbolize entire destruction; the powerful actions which bring revolution and catastrophe.

In IZU, metaphor is brought about by symbols to put forth the implicit comparison, for examples: the King is likened to the buffalo, elephant, lion, etc. The wide use of metaphors to

portray the specific ideas and intentions of the playwrights is more prevalent in IZU rather than in UQO.

### 5.2.3 Hyperbole

Fowler in Leech (1980:167) defines hyperbole as:

The use of exaggerated terms for the sake not of deception, but of emphasis.

It is the figure of overstatement. It is the key device which heightens the effect. In drama, it enlivens the actions by producing the suspense. An effective control of the audience by the performer is drawn to the actions that are enveloped by a series of images. Hyperbole attains its true fulfilment when the audience applauds and responds to it positively.

In UQO, Phumeyakhe instructs his friends to attend a dancing competition where there will be more beautiful girls. He exaggerates as follows:

Azizinhle zigeza ngobisi.

(Blose 1960:1).

(What the beautiful girls who wash themselves with milk!)

The speaker has no intention to deceive, but rather to convince his friends to attend that dancing competition between the young people. Hyperbole is a poetic device which can be used in any

form of art, giving it colour and depth, concentrating on balance and the harmony of images. The idea of washing with milk oversteps the bounds of reality and acceptability. The performer acts to delight the audience and to give shape to the images which are used. It shows that the performer is conscious of the pleasing form of his production. He admires the beauty of the girls. The admiration leads him to voice his subjective feelings about those girls.

In UQO, Nontombi exaggerates as follows:

Ngilahlwe ubaba nomama bangichitha ezibini.

(Blose 1970:17).

(I am cast away by my father and mother at a rubbish-heap.)

She appears to be a person who seeks an equilibrium of some kind. She has an internal conflict which arrests her human mind. She feels that her human powers are defeated, therefore, the spiritual powers will help her to gain victory. Simply, she says that she is rejected by her parents because of her decisions. The idea of being cast on the rubbish-heap misrepresents the literal truth by overstating her feeling of desertion. It also possibly communicates the fact that she feels that her parents regard her as worthless because of her attitude. Hyperbole links the physical and ideal worlds. Her remarkable allegiance to the ancestors is exaggerated.

Hyperbole inspires us to observe and discover the true interpretation of a play. It draws the attention of the audience. The minds of the audience are captured and geared for the continuation of the play. King Cetshwayo tells the Usuthu officials that he relies upon his powerful regiment, Bhoboz' uMkhazane. He exaggerately states that:

... lapho seluphuma ngomzila walo phakathi  
kwesikhala soMkhazane kucishe ilanga.

(Msimang 1979:64).

(... when it goes out through its path between  
the Mkhazane's gap the sun is covered.)

The underlined expression is a hyperbole. It suggests that the King has a multitude of soldiers. They are so many that they can block out the sun, resulting in darkness. In reality, their appearance obviously has no effect on a physical phenomenon like the sun. The only physical change that occurs is that ground is eroded as they walk.

In conclusion then, clearly hyperbole is used in both plays to emphasize certain facts for notification and understanding. It is a figure of speech which breathes life into theatre and brings a healthy atmosphere. It shows the flexibility and malleability of the performer in relation to his audience.

#### .4 THE INDIGENOUS EXPRESSIONS

Some of the indigenous expressions are proverbs and idioms. Both proverbs and idioms are expressions whose meanings cannot be inferred from a knowledge of the individual words that make them up. The proverbs are not easily learned by a person who is not a speaker of the language. Most idioms are learned without any difficulty, because they tend to be more literal than figurative.

##### .4.1 The Proverbs

Guma (1983:65) says that:

A proverb is a pithy sentence with a general bearing on life. It serves to express some homely truth or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

Despite the fact that we come to drama with the sense of human being in action before our eyes, language plays a major role to make the action meaningful. The language of drama involves many witty expressions which elevate the dramatic speech.

In UQO, the same proverb is used in different situations by King Cetshwayo and Nontombi respectively:

Itshe limi ngothi!

(Blöse:1960:23; 40).

(The stone stands by the stick!)

King Cetshwayo refers to Mehlokazulu and his associates' deeds for precipitating the battle, while Nontombi uses it to refer to her difficult situation. Nontombi points out that the fact that her parents and other members of the highest council know about their affair, will lead them to destruction. She suspects that Maqanda will not reap the fruits of his labour. She senses that their love-ties will ultimately be described as totally futile because of the antagonistic force building up against them.

In IZU, Sontinge utters this expression:

... ikhotha eyikhothayo, engayikhothi  
iyayikhahlela.

(... it licks the one which licks it, the one  
which does not lick it, it kicks it.)

Sontinge is remarking on the hospitality and the mutual help that is expected from friends. He clearly illustrates the idea of reciprocity. One helps the one who helps him. The army commanders discuss the adverse conditions with which their country is faced. It is an informal gathering of Sontinge, Magemfu and Macala. They express their disappointment to the Natal Government which has demonstrated callousness and unfaithfulness against their Kingdom. They openly lament the Natal Government's hypocrisy in their dealing with them.

In IZU, King Cetshwayo expresses his feelings about Mehlokazulu's issue and invites more questions and suggestions from the Usuthu officials. He says:

... injobo ithungelwa ebandla ...

(Msimang 1979:28).

(... the tail strip is sewn on in the assembly  
...)

He indirectly suggests that knowledge, experience and good advice are acquired from other people. We discover the type of relationship that the King has with his people. We observe his good disposition and good moral nature through the proverb used.

The play, IZU is richer in proverbs than UQO. All the characters in IZU employ a figurative language, while in UQO few characters such as Maqanda, Nontombi and King Cetshwayo use the poetic language. Proverbs occupy a special position in social life, because they merge the individual into the social and customary patterns of the nation. They bring about artistic expression, concentration and conciseness. The proverbial construction is ever rigid and static.

#### 5.4.2 Idioms

Cuddon (1979:321) sees an idiom as:

A form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one.



Guma (1983:67 ) says that:

Idioms are witty and humorous expressions which are connected with a particular phrase, but which are not as staid and dignified as proverbs.

Many idioms are mainly concerned with action rather than a symbolic representation of truth. They do not have a fixed and regular form to which they adhere. Their change depends upon the syntactic constructions.

In UQO, Qhathizwe maintains that:

... iNkosi ... izulelwa amange.

(Blose 1960:1).

(... the vultures are vagrant for the King's life).

The idiom is derived from ukuzulelwa amange, where a substantive is preceded by an infinitive. In this case there is a structural pattern which is susceptible to slight modification within the basic pattern. It is an idiom which is based on a carnivorous bird that is dangerous and destructive. Qhathizwe reports that the King is faced with the unfavourable situation from the Natal Government because of land disputes. He experiences hardships which will cause enmity between the two nations. The quoted idiom summarizes the instability of the situation within the country and the diversity of social systems which trigger the action in the

play. The idiom depicts the differences that prevail between the two nations.

The birds are the flying creatures which serve as point of reference in our folklore. In UQO, Qhathizwe remarks that the life of the King is at stake because the vultures are roaming around:

... izulelwa amange.

(Blose 1960:1).

The vultures are the big birds that eat flesh. They are rough, brutal and obstinate. Their savage nature makes people afraid of them. They represent destruction and death. In the drama they stand for the antagonistic group. They represent the elements that disrupt the social order and disturb the balances of life.

In UQO, Maqanda questions Nontombi:

... noyihlo angaze athathe izinyathelo  
ezinzima?

(Blose 1960:43).

(... even your father shall take the drastic steps?)

The idiom, athathe izinyathelo, makes the question more meaningful. It is derived from ukuthatha izinyathelo, where an infinitive is followed by a substantive. It is a phrasal pattern

which is not rigid in form. Maqanda points out that their unlawful love affair will end in their execution and that elopement is, therefore, the only solution to their problems.

In IZU, Sontinge tells other army commanders:

... umbuso kaZulu uzulelwa amaqe.

(Msimang 1979:4).

(... the vultures are vagrant for the Zulu kingdom.)

The same idiom is used in both plays emphasizing the nature of the King's life and the Zulu kingdom respectively. <sup>Sontinge</sup> (His contention is that the Natal Government uses crafty tricks to outwit the Zulus. To rely upon their imposed laws and false promises will misdirect their struggle and the misfortunes will result as an outcome.

We find Mnyamana encouraging the King to wait for Somtsewu's decisions. He enthusiastically utters that his promises shall be fulfilled: the Zulus are going to feel comforted and live a luxurious life.

... balime basenge, bakhombe ngophakathi.

(Msimang 1979:3).

(... they will cultivate, milk and point with the middle finger.)

The underlined expression is an idiom which means a very comfortable life. It is used to heighten the effect like all other idiomatic expressions. We observe dynamism in idiomatic forms where we view them syntactically, for example: ba- is the subjectival concord which is looked at in relation to the subject abantu (the people). Ukukhomba (to point) is an infinitive form which is described by the word ngophakathi.

In IZU, Sontinge says:

... inkukhu inqunywe umlomo.

(Msimang 1979:45).

(... the fowl has had its beak cut.)

He indirectly reacts to the decisions that are taken by the Natal Government in connection with Sihayo and his son. He feels that they are uncalled for. The decisions come as a shock to all the Usuthu officials. Sontinge fails to comment on that situation. He then likens himself to the fowl - a rubbish-heap digger - an animal has a short life-span.

The idiomatic expressions are widely used in both plays to bring about the poetic diction. Only the idiomatic expressions that overlap and repeated in both plays are singled out for discussion look at the similarities and divergences in syntactic constructions and meanings. The idiomatic construction varies according to the structural patterns.

5.5 SONGS

Krige (1965:336) says that:

The Zulus are fond of music and dancing ...  
songs play an important part in the life, not  
only of the individual, but also of the  
community as a whole.

She further advocates that the Zulus are very fond of song and they seldom do any kind of work without singing. Songs are important in maintaining the sense of group solidarity. They are composed by everybody; children at their play, boys herding the cattle, girls when working in the fields or at home, all compose songs.

It must be realized that words of songs are linked in Black society, not only with music, but with action as well. The songs are the dramatic activities which allow the individuals to come to terms with their experiences and to explore their environments, minds and imaginations. They subconsciously control the pace and rhythms of performances.

They are regarded as the comprehensive and in-depth survey of mankind's attitude towards life in general. They depict the understanding of the human world, the people's relations with nature, their feelings and ideas in regard to space and place.

5.5.1 The Love Songs

The songs that appear in both plays, in UQO pp.5 and 47 and IZU pp.32 and 53 share the theme of love. They are love-songs which are sung by love-sick girls, thinking and fantasizing about their lovers. These are the dramatic type of songs which provide a background of rhythmically-flowing speech. In UQO, Nontombi melodiously sings this song:

Ikheth' emthandayo  
Mbangi zobhincela nhlanye.  
Inkos' ikhomb' uDlokwe  
iNgcugce yenqaba; ucu kalulingani;  
Zintombi nashis' izwe neqa izwi leNkosi.

(Blose 1960:5).

(She chooses the one she loves  
Rivals in courtship will find it difficult to cope  
The King has pointed at uDlokwe  
The iNgcugce regiment has refused; the bead-string does  
not fit;  
Girls you burn the land by transgressing the King's  
command.)

In Blose (1960:47), Tholakele sings only three lines to clarify that Nontombi has fallen in love with Maqanda, therefore, Mfelandawonye has got no chance of proposing love to her. Nontombi's song has a message that is put forth. The first line establishes that any girl has got a right to choose her life partner, without being influenced by any other person. The second line says that only one was accepted as a lover. The last three lines narrate that the King had declared that the iNgcugce regiment should marry into the uDlokwe regiment, but the girls' regiment purposely overlooked this decision. She sings the song

missing her lover, Maqanda. She greatly gains confidence and self-assurance in as far as her decisions are concerned.

In IZU, Hleziphi boldly sings her love song:

Ngibambeni ngibambeni bomama!	(1)
Ngibambeni ngibambeni bakithi!	(2)
Nakho ngimuka nomoya bomama!	(3)
Nakho ngimuka nomoya bakithi!	(4)
Wagibel' elimhlophe ngamthanda,	(5)
Wagibel' elimnyama ngamthanda,	(6)
Wagibel' elinsundu ngamthanda,	(7)
Wagibel' elibomvu ngamthanda,	(8)
Wab' uyath' uyahleka kwamfanela,	(9)
Wab' uyath' uyakhuluma kwamfanela,	(10)
Wab' uyath' uyathula ngamthanda.	(11)

(Msimang 1979:32).

(Catch me! catch me! mothers!  
Catch me! catch me! countrymen!  
There I am blown away by wind mothers!  
There I am blown away by wind countrymen!  
When riding on the white one I loved him,  
When riding on the black one I loved him,  
When riding on the dark brown one I loved him,  
When riding on the red one I loved him,  
When trying to laugh it suits him,  
When trying to speak it suits him,  
When trying to keep quiet I loved him.)

She expresses her love with a song. She appears to be overcome by nostalgia. She loudly expresses how she loves Washesha. Her love-song depicts spontaneity and freshness in its form. The initial word repetition pattern of the following lines is: 1-2, verbs; 3-4, demonstrative pronouns and 5-11 verbs. The terminative repetition of the following lines 1 and 3, nouns; 2 and 4, possessives; 5-8 and 11, verbs and 9-10, verbs. It is a pure form of art which has three to four words in each line to

bring about the equilibrium in rhythm and rhyme. The songs too, are of great significance because they are fertile seeds for dramatic activity. They are the means of stirring the emotions of love. The difference is that the first song is sung by Nontombi, who is the character of the main plot in UQO, while the latter by Hleziphi, the character of the sub-plot in IZU. The songs reveal the ethical atmosphere, clean and pure language.

#### 5.5.2 The War Songs

They are splendid harmonious songs that are sung slowly and in strongly marked rhythm accompanied by earth-shaking stamping of feet and many spears struck on shields. The example of a war-cry is only found in IZU, when Mehlokazulu leads the warriors:

Mehlokazulu: He ... be!

Mabutho : Usuthu!

Mehlokazulu: He ... be!

Mabutho : Usuthu!

Mehlokazulu: Mina! Mina! Mina!

Mabutho : Awusinikel' abafo!

(Msimang 1979:58).

Mehlokazulu: Shouted severely!

Mabutho : Usuthu!

Mehlokazulu: Shouted severely!

Mabutho : Usuthu!

Mehlokazulu: Hey there! Hey there! Hey there!

Mabutho : Hand over the destitute men to us.



The King as the head of the nation, occupies a position of outstanding rights and authority. He is however, a symbol of unity and the central figure. Mehlokazulu, the army commander shouts a regimental cry. The warriors respond by shouting and striking the sticks together. Ultimately, the warriors appeal to the King, pleading for permission to fight against their enemies. He is a ruler, guardian of law and leader in war. He is greatly revered and treated with a good deal of outward respect.

### 5.5.3 The National Song

The song that is sung by Ntshingwayo is evidently a national song as the playwright plainly states "... amabutho ahube ihubo lesizwe". (... the warriors sing the national song.):

Ntshingwayo: Uzithulel' uzithulele!

Mabutho : Bayamqal' okaNdaba!

Ntshingwayo: OkaNdaba uzithulele!

Mabutho : Engaqali muntu!

(Msimang 1979:58).

(Ntshingwayo: He is quiet, quiet!

Mabutho : They provoke the son of Ndaba!

Ntshingwayo : The son of Ndaba is quiet!

Mabutho : He is not provoking any person!

Ntshingwayo, an army commander is one of the special officials, acting as an intermediary between the King and the nation. He leads the warriors for Landandlovu's convention. The song is a

special way of saluting the King whose status is elevated to an almost godlike eminence. The members of the nation bow before him in humble adoration and obeisance. The King is the only person who has the right to convene the meeting. He is the person who is expected to carry out the different duties and obligations. Therefore, the songs are a tribute to him. They are irrefutably at the centre of both the leisure and obligatory lives in the Zulu society. They are the intellectual and the sensual expressions developing creativity in the nation, though they exist on a less spontaneous level in the dramatic art.

The traditional songs that are widely appearing in IZU, for examples: war, national, love, etc. form an integral part of the traditional poetic heritage. Only love songs appear in UQO to enhance the theme of love. Songs are essentially intimate and subjective as they depict joys, sorrows, aspirations and hopes of the individuals with no conscious attempt at being either elaborate or detailed.

#### 5.6 THE PRAISES

Many critics have dealt with izibongo approaching them from different angles. Here, we are not dealing with the praises in general, but their comparison as they appear in both UQO and IZU plays.

Krige (1965:340) says that:

In singing praises, the object of the izimbongi is to chant them in as loud a voice as possible. The herald or imbongi was also a jester, and took part in all the dances at the royal kraal, distinguished in some grotesque attire.

Cope (1968:32) mentions that:

The purpose of the praise-poem is to present the chief as an object of admiration ...

The word ukubonga means to praise, extol loudly and refers to impromptu songs or orations. The praises comprise a balanced picture of the King's favourable qualities. His deeds are extolled in magnificent eulogies recited on any occasion. Raymond Kunene (1962) in his survey on Zulu poetry divided the izibongo into three broad periods:

Pre-Shakan	(1750-1800)
Shakan	(1800-1850)
Post-Shakan	(1850-1900)

The praises that appear in both plays are of the post-Shakan period. It is the duty of the bard to recite on public occasions. In UQO, Masiphula, one of the heads, figuratively praises as follows:

Zulu eliphezulu!	(1)
Zulu laduma obala	(2)
Lapho kungemunga kungemtholo ...	(3)
<u>Ubuwula besifazane mabungasiqhathi neZulu!</u>	(4)

(Bloose 1960:24).

(Heaven of the above!  
Thunderstorm which thundered for no reason  
Where there is neither mimosa nor cat-thorn tree ...  
Let the stupidity of the females not set us to fight  
against the King!)

It is vividly noted that Masiphula likens the King to the heaven. His superiority, his political, economic and social prominence make the praiser emphasize the King's importance. Masiphula, a special official of conspicuous loyalty, ability and trustworthiness, does not specifically act as a bard, but his intention is to advise the King on the decisions that are taken on the iNgcugce's issue. Lines 1-3 are the praises which draw the attention to the King. Line 4 is not part of the praise, but is what Masiphula intends to put forth.

In IZU, praises are recited by many prominent figures including Mahlangeni, a special bard, King Cetshwayo and Sontinge. Mahlangeni figuratively uses the animals to portray the heroic behaviour of the King. He mentions the elephant (indlovu), a horned viper (indlondlo), a puff-adder (ibululu), a buffalo (inyathi), etc. Mahlangeni praises the King at Landandlovu's conventions in Msimang (1979:58-59; 66; 81-83). The King is endowed with the animal attributes of greatness, aggressiveness and powerfulness. The respect, obedience and service keep order over the nation.

King Cetshwayo is also a praiser or orator. He addresses Godide, one of the heads within the kingdom as follows:

UNdlela kaSompisi.  
UGwabini wemikhonto.

(Msimang 1979:61).

(Ndlela of Sompisi.  
Gwabini of the spears.)

King Cetshwayo appears to be an orator in all his speeches. His modesty and personality enable him to gain the affection of his people. He watches over the interests of his people and keeps himself informed of the nation's affairs. He calls Godide with his prominent father, Ndlela. It shows his concern for his subjects.

Sontinge acquires individual prestige through knowledge of the law, undivided loyalty to the King, ability to praise, bravery and skill in war. His unquestionable service leads the King to honour him with the position of army commander. He addresses the King as follows:

Umthunduluka ovuthw' eNdulinde ...

(Msimang 1979:87).

(The wild plum which ripens at Ndulinde ...)

He addresses prince Shingana as follows:

UBhaca emzileni ...

(Msimang 1979:89).

(One who takes shelter on the track ...)

He addresses Macala as follows:

UMhubuluzi wezinyoka ...

(Msimang 1979:89).

(The hissing of the snakes ...).

He addresses prince Dabulamanzi as follows:

UMudli wezincekwana zikaSambane ...

(Msimang 1979:89).

(The eater of Sambane's personal attendants ...)

He addresses both Washesha and Mmemezi, the heroes of iNgobamakhosi in IZU:

UWashesha njengezulu.

(Msimang 1979:90).

(One who hastens like a lightning).

Ummemezi wentomb' isabele.

(Msimang 1979:90).

(One who calls a girl and she responds).

The significance of these praises reveals the importance of the King as the leader of the nation and emphasizes the fact that he is a firm person who has a strong personality. He discourages defamation, slandering, backbiting and secret accusations. He takes a strong stand against slanderers or culminators. He insists that his people must discredit the undertone talkings because they are shameful deeds. He says that such deeds bring about disorderliness, raggedness, tatteredness and complete destruction within the country. The King's character compels the bard to give him more names, for example:

USalakutshelwa, uSalakunyenyezelwa ...

(Msimang 1979:59)

(One who refuses any hearing and whisperings)

The praises that are found in IZU elicit a special repetition pattern called anaphora. Corbett (1965:435) views anaphora as:

A repetition of the same word or group of words at the beginning of successive clauses.

Whenever anaphora occurs, one can be convinced that the playwright has used it deliberately. It produces a marked rhythm. It results in the initial linking where one word is repeated at the beginning of the sentence. It is not only an ornament, but a device used to reveal thought, rhythm, mood and tempo. We find the relevant example in IZU:

Wamudl' uMahlangwana ngaseMkhweyantaba.  
Wamudl' uSiphingo ngaseMkhweyantaba ...

(Msimang 1979:83).

(He devoured Mahlangwana near Mkhweyantaba,  
He devoured Siphingo near Mkhweyantaba ...)

Ntuli (1984:192) expresses his views about vertical linking as follows:

... when similar words ... appear at the  
beginning of successive lines (initial  
linking) or at the end (final linking).

These are the praises recited by Mahlangeni to show the greatness, immense powers and outstanding abilities that the King has. The repeated word 'wamudla' is figuratively stated to portray the victory. Anaphora promotes the dramatic concentration and accumulates the strong emotions. It enlivens the dialogue that is the basis of any play.

In UQO, the playwright uses repetition in ordinary speech when MaMthombeni humbles herself in front of her husband giving him a superior status:

Uwena osiphethe lapha ekhaya.  
Uwena indoda.

(Blöse 1960:37).

(You are the head of this home.  
You are a man.)



The use of words in the beginning of the successive clauses is also evident when Maqanda expresses his love to his lover and tries to encourage her to sustain the threats.

Musa ukungizwisa ubuhlungu ...  
Musa ukungenza isidalwa esingenayo imizwa ...  
(Blose 1960:40).

(Don't make me suffer the pains ...  
Don't make me the creature that is without the  
feelings ...)

When looking at praises that are found in IZU, we also see the repetition at the end of lines. Corbett (1965:435) defines this type of repetition called epistrophe as:

A repetition of the same word or group of words at the end of successive clause.

In IZU, Mahlangeni confidently recites the King's praises as follows:

Wamudl' uMaguzana ngaseSwazini.  
Wamudl' uMdumele ngaseSwazini.  
(Msimang 1979:83).

(He devoured Maguzana near Swaziland.  
He devoured Mdumela near Swaziland.)

This is a vertical line repetition pattern which comprises the words or phrases. It is the variety of repetition which is conspicuous in African poetry and drama. In this section the

focus is on the last words which are epistrophically used not only to endow peculiarity, but to bring about freshness and beauty. It is achieved through a particular linking in which the first clause is linked to the following one by repetition. Dramatic play is interlinked with language development in addition to devices to express a particular idea. Epistrophe shows the form or the external structure in which the materials are structured and organized.

In UQO, epistrophe does not feature in Izibongo, but in ordinary speech to set up a pronounced rhythm by repeating the word or by putting the word in the final position in the sentence:

... uNontombi lona ukhonjwe iNkosi?  
Angithi uMfelandawonye uzolotsholelwa iNkosi?

(Blöse 1960:47).

(Is Nontombi pin-pointed by the King?  
Is it certain that the King will pay lobola  
for Mfelandawonye?)

The word 'iNkosi' is repeatedly used, a clear illustration of epistrophe. Both sentences are the questions for which the answers are self-evident. The rhetorical question or erotema is a common device in impassioned speeches. This device is primarily used for stylistic effect. It is an effective persuasive device, subtly influencing the kind of response one wants to get from others. The iNgcugce regiment members are discussing the instability of the situation in the country.

Thembekile puts the rhetorical questions to intensify the emotional temperature. The girls' regiment feel unhappy that they are not going to make their own choice. The playwright combines epistrophe and erotema with the intention of emphasising both the rhythm and certain special facts that need careful observation.

The concluding remarks on praises are that IZU is rich in izibongo and they follow certain special repetition technique than that appearing in UQO. Only the repetition of an ordinary speech features in UQO to enliven the drama. The izibongo are recited by a special bard and any person who feels like praising. Mahlangeni, a bard, appears in IZU revealing the philosophy of the nation which reflects the image and spirit of a human being. The izibongo uses poetic language and diction to express the allusions, and the topographical and historical references. They depict the cultural set-up of the society. All the praises that are found in both plays revolve around the King.

Masiphula in UQO, is one of the heads who praises the King, while in IZU, we find Sontinge, the army commander. Both officials are the King's righthand men who are acting as his mouthpieces on all occasions. They praise the King because he protects the rights of his people and provides justice. He maintains law and order. He promulgates new laws and regulations for the better conduct of the nation and similarly substitutes the old usages which the nation has outgrown. He shows his respect to his people by addressing

them properly and gives ear to all, irrespective of rank and status. His popularity depends upon his reputation for hospitality and generosity.

The primary functions of the praise poets are to declaim the praises of the important figures in the nation. They are the public spokesmen who mediate between the King and his people by praising him on their behalf. They voice their sentiments in terms of poetic allusions.

#### 5.8 CONCLUSION

The language of drama is manifested in various figures of speech. This investigation has clearly established that both the plays studied commonly use simile, metaphor and hyperbole. The examinations reveals that the simile is an explicit comparison while the metaphor is implicit. Upon analysis it becomes evident that there are animate and inanimate objects which are used to put across specific ideas. People are endowed with animal or object attributes to create a certain effect or for emphasis. Symbols help to promote the imaginative effect and hyperbole overstates things to bring about the desired effect. The above-mentioned figures of speech are predominant in both plays and this figurative language gives a poetic flavour to the works. The dramatic dialogue contributes toward the development of the story. Through dialogue we discover that Maqanda and Nontombi are the two characters of the main plot who steadfastly pursue their love from the beginning up to the end. King Cetshwayo a protagonist in IZU,

reigns through hardships. His character is revealed through dialogue throughout the play.

The indigenous expressions are proverbs and idioms. The proverbs add taste to both literary works. They depict the wisdom, observations and reflections of the nation. They enrich a language and keep it alive endowing it with the wealth of experience, expression and the depth of thought. The proverbs are the short pithy sayings which are didactic and figurative in nature. The idioms are the form of expressions which are peculiar to a language, and approved by usage, although their meanings depend on the syntactical variations and logical signification.

Songs and praises develop the themes of the two plays because they are meaningful and significant in the overall patterns of the plays. Responses to songs are personal as they are original creations, like praises they have a message that is transmitted to all who listen to them. The praises furnish historical records, although they are not accurate. They serve as biographical accounts which are essential for the references and events alluded to.

It is evident in this chapter how diction or language as the dramatic element features in the two Zulu plays according to Aristotle's view. The language of the two plays is looked at as it is and within itself to explore the nature of reality. Plato's emphasis on looking outside the play or work of art might not come to grips with the essential truth.

## CHAPTER 6

### GENERAL CONCLUSION

#### 6.1 GENERAL CONCLUSION

During the course of this analysis it has become clear that, although the playwrights were responsible for the scripts of the performance, these are really mere shadows of the actual dramatic productions. The performance provides the situations which gives the actors opportunities for expressing feelings and further provides cohesion among them.

If one compares the beginning of the two plays, it is evident that UQO has an introductory scene for exposition, while IZU does not have it. An expository scene is not necessarily an essential characteristic of drama. Both playwright successfully managed to begin their plays using various settings, namely: the scenic, the figurative, historical, spatial and temporal. These settings make the two plays attractive, draw the attention and arouse the interest of the audience. It is noticeable that both dramas are historical in nature and they spring from the cultures of the nation.

The dramatic moment in both plays has universal appeal in the characters performance on stage despite the fact that their performances are rooted in their cultures. In UQO, the characters that are entangled by the complexities and complications are Nontombi and Maqanda. They are characters central to the major

plot who experienced misfortunes and inimical blows. They feel that elopement will solve their problems and lead them towards the freedom of choosing and shaping their own social and spiritual lives. The antagonistic force predominates over the protagonistic force. Conversely, in IZU, the protagonistic force predominates over the antagonistic force. King Cetshwayo and his compatriots straighten out the differences that prevail between the two major powers. He is revealed as a person who is fully prepared to have a peaceful negotiation with the Natal Government. He relies greatly upon Somtsewu, who is regarded as the 'paternal' father. The idea of overlooking Somtsewu is discouraged by all members of the council, because he was well-accepted by their forefathers. It follows therefore, that fighting against Somtsewu will mean that they fighting against their ancestors.

The richness of the language is a positive factor in both dramas. The figures of speech that predominate are simile, metaphor and hyperbole. The symbolic elements in this work, are two-fold in that they are applied to the living and non-living phenomena. Both plays make use of imagery that revolves around inanimate phenomena like weapons and thunderstorms. IZU has a particularly wide use of different animals, harmful and harmless, big and small, wild and domestic. These animals are used to symbolize human nature and the maintenance of sound human relationships. Their relevance lies largely in their moral implications and in the fact that they run through the two plays with subtle implications and images expressing these concisely and effectively.

The proverbs and idioms are indigenous expressions which are rich and educative. They are spontaneously uttered and reveal the creativity and originality of the nation. Drama is linked with the central desire of man to find form, pattern and purpose in his very existence. As the actions on the stage unfold before the audience, the conflict throbs at the centres of both plays and they are dramatically enlivened on the stage to achieve lifelikeness and intensity. The tightness of their material structures which compress the depiction of characters and their actions into a cameo representation results in a certain artistic satisfaction in the audience. Every action, speech and scene of these plays interacts skilfully and is indispensable to the whole.

The audience expectations are totally fulfilled. We are however, aware that drama teaches, creates ideals and releases' nervous tension. The audience feels purged to discover that despising the state-law, indigenous cultures and a superior's instruction, as with Nontombi and Maqanda, has a negative effect. It is obvious that failing to solve the problems peacefully as happened in the Anglo-Zulu War leads to inevitable devastating dispute. Drama means 'doing' therefore, it teaches a human being to master his body, mind and emotions. It teaches an individual self-discipline and group discipline. The audience is enthralled to see the characters using the words and ideas of great people in the parts they play. Since the characters speak out clearly with confidence, using language for efficient and effective communication with other people, the audience perceives the action as it happens during that specific period.



The reaction of the audience towards actors is determined by their performances. In drama, people are usually much more frank about themselves and less liable to self-deception than most of us are in real life. The behaviour of the characters is entirely credible. The dramatists cannot write for posterity because their work must be produced on a stage and they cannot know what the theatre will be like, physically or spiritually after few generations so the drama must have a vital contemporary significance.

To see a play is, for most people, an exciting and memorable experience. The concentration and intensity of emotion is caused by our actually seeing and hearing the events represented and we can then appreciate dramatic technique to the full.

Unfortunately, I must necessarily omit an analysis of the stageability of the two plays, since I have never actually seen them staged. However, I am aware that the stageability of drama is an exploration of theatrical production which involves improvisation, voice and speech and movement designed to make an individual more aware of himself and his potential, and that it includes a consideration of a wider social setting. Since drama is more of the stage rather than of the page, there is a need to develop and exercise our theatrical imaginations, employing some knowledge of stage conditions and techniques.

Life as it is, is drama because proficiency and learning come not only from reading and listening, but from action, from doing and

from experience. Drama is more often the result of spontaneous effort and free interest than of compulsion and forced application.

The performer is responsible for the performance. Theatrical acting is the artistic enhancement of human action which expresses the controversial dynamics of the thinking and feeling of the characters represented. Performance consists of those human actions in the external world that create meaning. Drama with all its constituents is useful to the public, since it purifies and revitalizes human beings, and reassures them against anxiety and solitude. Drama is the total expression of mind or the external representation of what takes place internally. In all the performers, it is inclusive of the aesthetic, the effective, the cognitive, the psychomotor and all the aspects of our inner life.

The dramatic performances become socially accepted when there is a satisfactory setting. The first theatres in the history of drama were open-air, but later the indoor theatres were constructed. These give opportunities for more elaborate scenery. Looking back at the Elizabethan theatre, a simple construction of an amphitheatre or circular with the audience in the central area was constructed.

The audience acknowledges the characters as fellow human beings. Through their actions the characters ultimately achieve their

aims. For stageability, iSandlwana hill needs more improvisation. It requires a hilly area with natural vegetation to form a beautiful scenery. An artist is needed to reproduce and recreate scenery for the stage. The audience needs to comprehend and be convinced of the real physical setting. The theatre should be flexible enough to move with ease from the representation of the traditional Zulu hut, to the forest, the hilly or mountaneous area, etc. The characters attire and their way of life should correspond with the physical set-up which marks the specific historical period.

Obviously stageability, visibility, audibility and violent impact have inevitable limitations based on human and physical capabilities. In UQO, the protagonistic force characters dominate throughout the play, while the antagonistic force characters appear during certain serious events. The prominent actors are Nontombi and Maqanda who are striving to make their love affair flourish. In IZU, only the protagonistic force characters, King Cetshwayo and his administrative heads predominate. The antagonistic force characters undermine effective dramatic communication because they are implied rather than boldly portrayed. This is partly due to the fact that these characters are non-speakers of the indigenous language.

The physical features such as rivers, mountains, trees, etc. are mentioned in passing but are not compulsory for visual purpose. The natural features can be culturally represented on the stage for credibility. Although the artistic improvisation is sometimes

liable to distortion of reality, it usually serves its purpose by introducing certain kinds of aesthetic experience and making the performance plausible.

Drama is the performance of the story by the actors in front of the audience in the theatre. It binds together performance, audience, theatre and actors. The playwright manages to condense and compress the depiction of characters so that they are in sharp relation to the prior elements. The study of language in drama centres around the dramatic dialogue. The dramatic dialogues of the two plays are generally precise. They draw the attention of the audience and arouse its interest.

The two dramas depict historical personae. Some critics condemn the inclusion of praises, tribal and regimental songs which are attractive and accurately reflect the proper African situation. They feel that they are rigid in form and use. However, one ought to bear in mind that the izibongo or praises and amahubo or songs are the cultural elements which project the historical, temporal and spatial settings. Therefore, the dramatic adaptation of them is worthwhile if it blends both Western and African outlook. The development of African drama should take its point of departure from African roots by using the cultural materials. It is an inevitable fact that all plays which involve a King or chief should include his praises and the ceremonial and regimental songs of his subjects. The praises and songs pronounce the moral norms and directives. They are concerned with social harmony. In

Africa, drama has existed for centuries in the songs and dances of the African people. Theatres need audiences and people need theatres. Drama stimulates, educates, entertains and teaches the appreciation of many arts for it is the meeting place of all the arts (Taylor 1979:40).

Blose's drama climaxes in unhappy disaster because the major characters, Nontombi and Maqanda are confronted by a tragic flaw. Death is their ultimate end. Msimang's drama has a pleasing resolution in that King Cetshwayo, the protagonist and his nation emerge triumphant over the opposing force. The two plays have all the dramatic qualities necessary for successful plays because they are literary works suitable for theatrical performance. Their aims do not lie in adherence to the traditional life, but rather in the presentation of the historical facts, incidences and personae for dramatic purposes.

## 6.2 RECOMMENDATIONS

Several recommendations may be drawn from the courses of this analysis. Clearly, plays should be viewed as part of the development of the whole body of literature; one needs to realize its importance as a particular branch of literature that investigate and has a direct bearing on and relationship to life. Both Zulu plays communicate the common awareness of broad educational values, the moral and aesthetic sensitivity necessary for a complete and responsible life.

The plays encourage the growth of self-discipline; stimulating imaginative and creative thought and both inspire a positive self-image. They fulfil the role of conversation and serve as a force contributing to man's spiritual well-being in his social adjustment and the acquisition of an understanding of self in relation to others.

They enable an individual to cope with the situation which is beyond our conscious comprehension and serve as art, relaxation and amusement. A greater understanding of the plays nature and potential as a means of human inquiry lies in their educational implications which must be thoroughly examined and ought to be included in the school curriculum.

Drama has its characteristic methods, aims and basic ways of working. Its autonomy should not neglect its effective use as a way of teaching other subjects.

There are no physical and social barriers involved in drama participation. It gives a more pleasurable way of achieving goals if it is understood by the audience. It gives the possibility for expression and communication through the body as well as developing physical skills. It acts as an incentive to other sorts of learning, providing a situation which gives group identity, cohesion and opportunities for expressing fantasies and feelings. The audience should feel involved in, or feel that they are watching, something that is happening in their midst, not that they are observers of a stage show. Drama is a tool of other

subjects because it evokes an intrinsic pleasure to make them more satisfying and purposeful in the eye of the individuals.

Mathematical problems can be dramatized to make them more interesting and understood. Similarly, an historical event can be dramatized to make it fresh in our minds.

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