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FILLING THE "GAPS" AND "DRAMATIC ART" IN D.T.MTYWAKU'S

DRAMATIC WORKKS

BY

Phindiwe Piko

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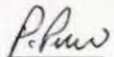
Lastly, to my God, my Saviour for giving me strength until I finished this study.

MVIST
896.39852209 MTYW PIKO



DECLARATION

I hereby declare that the topic that reads, FILLING THE "GAPS" AND 'DRAMATIC ART' IN D.T. MTYWAKU' S DRAMATIC WORKS is my own work, and that it has not been submitted previously to any other University. The sources that I have used or quoted have been indicated and acknowledged by means of complete references.


P. Piko

DEDICATION

This work is dedicated to:

My beloved son: Unathi

My parents : Ndulukani, and Nongathini

And to my brothers and sisters

SUMMARY

The topic of this study is given in the title page.

The study is made up of six chapters which are outlined clearly in the table of contents.

This work is about, 'FILLING OF "GAPS" AND "DRAMATIC ART" IN D.T. MTYWAKU'S DRAMATIC WORKS in the books: UNcumisa noNqabayakhe (1972), Iincwadi Ezaye Zibhaliwe (1980), UFeziwe Okanye Inkohlakalo (1982), UNomabhongo Okanye Inzondo Nempindezelo (1983), Isikhwakhwa noBessie (1987), UThembisa noMakhaya (1992), UConga noMbambushe (1995), and Ndilubone ngamehlo (1995).

The books used are good examples of showing incomplete information "gaps" in the Xhosa drama texts, and how they can be filled using each other. The author has used these examples to encourage readers to read books so that they can understand them. He likes education, and wants his readers to acquire proper knowledge of things around them through active reading.

In conclusion, D.T. Mtywaku's dramatic works have proved him to be a man who is seeking for peace and happiness for his nation. He has used characters who have desires to achieve, but they do not know how to reach to their destinies. He suggests some solutions to their problems, and most of these solutions need the reader to fill the information "gaps" first. Lastly, he says that God is the highest moral figure, and that all those who live by His word will have good life.

It is hoped that the entire study will serve as a model for understanding Mtywaku's works together with other writers' works of art.

TABLE OF CONTENTS

Title page.....	i
Acknowledgements.....	ii
Declaration.....	iii
Dedication.....	iv
Summary.....	v
Table of contents.....	vi

CHAPTER 1

1.1	Introduction	1
1.2	Aims and objectives	1
1.3	Scope	2
1.4	Methodology	2
1.4.1	Method of approach	3
1.4.2	Research method	3
1.5	Limitations	3
1.6	Definition of terms	4
1.6.1	“Gaps”	4
1.6.2	Dramatic art	6
1.7	Characteristics of drama	7
1.8	“Gaps” in grammar	7
1.9	Functions of “gaps”	7
1.10	How to recognise “gaps”	8
1.11	The critical view and the significance of this study	9
1.11.1	Critical view	9
1.11.2	Significance of this study	12
1.12	Organisation of sections	12
1.13	Summary	14

CHAPTER 2

2.1	Introduction	16
2.2	Definition of terms	16
2.2.1	Definition of theories	16
2.2.2	Definition of the term “perspective”	16
2.3	Theories to be used in this study	17
2.3.1	Reader - Response criticism	17

2.3.2	Deconstruction approach	18
2.3.3	Aesthetic approach	20
2.3.4	Language theory	20
2.3.5	Psychoanalytic theory	22
2.3.6	Phenomenology, Hermeneutic and Reception Theory	22
2.4	Types of “gaps”	24
2.4.1	Complete “gaps”	24
2.4.2	Incomplete “gaps”	24
2.4.3	Metaphor	25
2.4.4	Mediator “gaps”	25
2.5	Information “gaps” serve a good purpose in the text	25
2.6	Problems encountered in the use of “gaps”	27
2.7	Deficiencies in the past literary criticism	28
2.8	The present text addressing these deficiencies	30
2.8.1	The implied author	31
2.9	Functions of the authorial comments	31
2.10	The implied reader or narrator	32
2.10.1	Functions of the implied reader	32
2.11	The nature of the story today	32
2.11.1	The first story/ text	33
2.11.2	The second story/ text	33
2.11.3	The third story/ text	33
2.12	The role of the work of art today	33
2.13	Exteriority	34
2.14	Conclusion	34

CHAPTER 3 36

TOPOGRAPHICAL STRUCTURE 36

3.1	Introduction	36
3.2	Horizontal opposition	37
3.2.1	Distance	37
3.2.1.1	Here versus there	37
3.2.1.2	Near versus far	40
3.2.2	Differing times	43
3.2.2.1	Today versus the past	43
3.2.2.2	Flashbacks versus now	47
3.2.2.3	Flashbacks versus now	52

3.3	Vertical oppositions	55
3.3.1	Opposite places	55
3.3.1.1	The world of gods versus the world of man	56
3.3.1.2	The vertical space versus the horizontal space	60
3.4	Patterns of quality	65
3.4.1	Meaning of 'patterns of quality'	65
3.4.1.1	The essence of colour	65
3.4.1.2	Jealousy	70
3.5	Conclusion	75
3.5.1	The horizontal opposition	76
3.5.2	The vertical opposition	76
3.5.3	The essence of quality	76
CHAPTER 4		77
CHRONOLOGICAL STRUCTURE		77
4.1	Introduction	77
4.2	Movement in space by characters	78
4.2.1	Movement from one mood to another	91
4.3	Time element	111
4.3.1	The clock time	111
4.3.2	The time in the form of dates	115
4.3.3	The time in the form of years	117
4.3.4	Time in the form of daytime	120
4.3.4.1	The morning time	120
4.3.4.2	The late daytime	123
4.4	Conclusion	127
CHAPTER 5		128
THE TEXTUAL STRUCTURE		128
5.1	Introduction	128
5.2	Language of the texts	129
5.2.1	Linearity	129

5.2.2	Selection	130
5.2.2.1	Titles of the texts	131
5.2.2.2	Names and eulogies of the characters	136
5.2.2.3	Metaphoric language	141
5.2.2.3.1	Metaphor and metonymy	141
5.2.2.3.2	A simile	145
5.2.2.3.3	A hyperbole	149
5.2.2.3.4	Personification	154
5.3	Perspective	157
5.4	The author's style	163
5.5	Conclusion	172

CHAPTER 6	173
-----------	-----

CONCLUSION	173
------------	-----

6.1	Introduction	173
6.2	The text	173
6.3	The author	180
6.4	Solutions	180
6.5	The reader	184

BIBLIOGRAPHY	187
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CHAPTER 1

FILLING THE “GAPS” AND THE “DRAMATIC ART” IN D.T. MTYWAKU’S DRAMATIC WORKS

1.1 INTRODUCTION

This is the introductory chapter to this study. It shows how will we go about in discussing the texts, and which approaches will be used in it. It shows the following divisions:

1.2 AIMS AND OBJECTIVES :

D.T. Mtywaku has been moved by a big problem in his society, that of confusion and unhappiness caused by lost values and norms, into writing his drama books. He wrote his books as his attempt to help people to come out of this depression, so that the society can come to its sober senses again. He invites everybody who comes across his books to contribute towards stopping this problem by making each and every reader of his texts an active reader as a result he has left out some information “gaps” that should be filled by each reader.

The problem of this nature, that is, lack in information in his books is the one that has led to the study of this kind. Yes, it is accepted that language alone is not enough to describe a situation or an event, feelings, and moods to mention just a few, but in his books more interesting information that should have been mentioned has been left out, for example, his books start just after the conflict stage where we find the main characters full of feud and revenge. It would have been nice to see the conflict developing and to judge for ourselves as to who has done what and how. We would even understand why the main characters are angry. This problem shows that there is a need in literature to address the information “gaps”, to formulate rules for filling information gaps so that the reader can be able to identify, classify, and fill the “gaps”. This study is my attempt therefore towards this need: to reveal the information “gaps” using dramatic techniques. Its goals are as follows:

1. To show how “gaps” are created and to classify them.
2. To show how can the texts be scattered, extended and spread through deconstruction.
3. To show how the “gaps” of information invite the participation of the reader in the interpretation of the texts.
4. To show whether “gaps” contribute in the recovery of meaning
5. To show the significance and function of information “gaps”
6. And to provide solutions to the problems posed in the reader’s mind.

1.3 SCOPE

This study will be looking at the nature, the classification, and the filling of information “gaps” in literature using the “dramatic art” in D.T.Mtywaku’s dramatic works. It will focus mainly on the following books: *UNcumisa noNqabayakhe* (1972), *Iincwadi Ezaye Zibhaliwe* (1980), *UFeziwe Okanye Inkohlakalo* (1982), *UNomabhongo Okanye Inzondo Nempindezelo* (1983), *Isikhwakhwa noBessie* (1987), *UThembisa noMakhaya* (1992), *UConga noMbambushe* (1995) and *Ndilubone ngamehlo* (1995). The discussion of the meaning of these texts will be used in their order of publication, and the aspects to be covered in the discussion are: the way in which gaps are created and classified, deconstruction of texts, significance and functions of the information “gaps” and usefulness of language both in creating and filling of “gaps”

Many texts of the same author in the discussion of “gaps” have been chosen so that the information “gaps” can be discussed in a broader perspective, but unfortunately it became difficult to find the aspects of “gaps” in one book. One book would show “gaps” in dialogue whereas the other one would show them in stage direction and else where. Here are some few examples: in the book *UNomabhongo Okanye Inzondo Nempindezelo* we find the element of music with lots of “gaps” and it is only in this book where we find music. Again in the book *UNcumisa noNqabayakhe* we get characters gossiping, and this gossip is not found in other books

1.4 METHODOLOGY

Methodology will be divided into two sections, the method of approach and the research method.

1.4.1 METHOD OF APPROACH

Brief introductory remarks, and as well as summary will be given in each chapter.

NB: Meanings and definitions of words will be given when they are met for the first time in the discussion.

The entire process of the study will follow the qualitative methodology as we get “context-bound” information leading to the patterns that will help to explain the information “gaps”. This methodology is well explained by John W. Cresswell in the book: *Research qualitative and quantitative* (1994) where he says that in this methodology inductive logic prevails. Context-bound information leading to the patterns or theories that help to explain a phenomenon is found. This implies that this approach incorporates much more of a literary form of writing.

As this context incorporates as many theories as possible, according to the situations in the texts, this study therefore will use the following approaches:

All the reader-centered and reader-response approaches applicable in this study will be used as the reader should be an active reader who will be re-writing the texts.

Deconstruction and its aspect, viz. intertextuality will be used. This approach was developed by J. Derrida (1976) in the book *Grammatology* that was translated by G.V. Spivak in Baltimore.

1.4.2 RESEARCH METHOD

The research will be explanatory in nature and will use informal language.

1.5 LIMITATIONS

Though this study will be explaining and discussing about information “gaps” left out by Mtywaku, it has some limitations. Firstly, literary reference sources in isiXhosa discussing “gaps” are scarce. This that I will rely mostly on English written sources and on the texts written by Mtywaku in the discussion of “gaps”. Secondly it is also rare to find people addressing the “gaps” in literature though the word is not new as it seems to be, and albeit this there are many books in which we are not given the

destiny of certain characters of interest to us in the book, and we are left guessing as to what could have happened to them. To illustrate this in language we may get an answer that is just one word, for example, “emlanjeni” which stands for a place as a full answer to a question, “Where do you come from”, instead of saying “Mna ndivela emlanjeni”. The receiver of the message is the one who fills in the gaps.

1.6 DEFINITION OF TERMS

1.6.1 “GAPS”

“Gaps” are called by different names by different critics as follows:

Iser (1978: 192, 195) has this to say about “gaps”:

As blanks mark the suspension of connect ability between textual segments, they simultaneously form a condition for the connection to be established.

He also calls them “empty space” when he says :

As an “empty space” they are nothing in themselves, and yet as a “nothing” they are a vital propellant for initiating communication. Whenever there is an abrupt juxtaposition of segments there must automatically be a blank, breaking the expected order of the text.

Iser, (1978: 92) he goes on to call them “missing links” or “cutting techniques” when he says:

There is a whole range of cutting techniques, some of them considerably more refined than the simple, though highly effective, suspense method to cut to new characters or even to different plot lines, so that the reader is forced to try to find connections between the hitherto familiar story and the new unforeseeable situations.. He is faced with a whole network of possibilities, and thus begins himself

to formulate missing links.

They are again called interruptions or pauses by him when he says:

The interruptions are more deliberate and calculated. The reader is forced by the pause imposed on him to imagine more than he could have if his reading were continuous, and so, if the text of a serial makes a different impression from the text in book-form, this is principally because it introduces additional blanks or alternatively accentuates existing blanks by means of a break until the next installment

Again Iser in Tompkins (1980:xv) observes that the “concretization” of a text in any particular instance requires that the reader’s imagination comes into play. Each reader fills in the unwritten portion of the text, its “gaps” or areas of “indeterminacy”, in his own way. He goes on to say that by reading we uncover the unformulated part of a literary work, and what we uncover, represents it’s intention. The text’s intentions may be manifold, they may even be infinite, but they are always present embryonically in the work itself, implied by it, circumscribed by it and finally traceable to it.

Tompkins (1980:55) has the following to say about “gaps”:

Indeed it is only through inevitable omissions that a story gains its dynamism. Thus whenever the flow is interrupted and we are led off in unexpected directions, the opportunity is given to us to bring into play our own faculty for establishing connections for filling in the "gaps" left by the text itself

Vandermoere (1982: 80) has got this to say about “gaps”:

Selecting what is more important and will be put in evident and what is less important will get less attention.

1.6.2 DRAMATIC ART

The phrase, “dramatic art” is a combination of two words: “drama”, and “art”, so, in the definition of this phrase both words forming it will be separated, as meaning drama as a branch of art.

Traditionally drama was divided into (a) fine arts which deal with “beauty” and (b) liberal arts, which is the skill of expression in language, speech, and reasoning, Britannica encyclopaedia, volume 1, (1992 : 594). The latter takes us to the dramatic literature which is described as the texts of plays that can be read as distinct from being seen and heard in the performance, Britannica Encyclopaedia, volume 4, (1992 : 4).

Lenhoff et al (1977:7,216) talk about art as language when they say that art is one of the means of communication. It creates a bond between the sender and the receiver. Every system whose end is to establish communication between two or more individuals may be defined as language. They go on to say that in a work of art the course of events come to a halt when the narrative is broken off. Cavalcanti 1939 in Hudson (1998: 106) says that the use of speech must be economical, and that the delivery must be light, rapid and offhand, to match the quick movement of the action, and the cuts from speaker to speaker.

Again Hudson (1998 : 105) says:

Reinhardt supplements dialogue with an opulent imagery. This imagery, Nicholl reasons, mobilizes our visual imagination, thus benefiting the verbal communications whose stimulating power has long since subsided.

1.7 CHARACTERISTICS OF DRAMA

These are well discussed by Dlamini 1974 as conflict, dramatic action and tension, plot, characters, dramatic dialogue, dramatic irony, dramatic illusions, and stageability. These characteristics go hand in hand with action as the primary factor in drama and that characters cannot emerge without it. This means that action is done by characters who use language in the form of monologues, and dialogues, and these

characters are stationed somewhere.

1.8 "GAPS" IN GRAMMAR

Taylor, T. has the following to say about the "gaps" in grammar:

A new stylistic theory was soon developed by Ohmann to fill the void left by the fall of affective stylistics. The new theory arose from within generative grammar.

Transformations preserve the meaning of their deep structures or deep structure is the source of meaning. People who deal with deep structure of sentences are Noam Chomsky and Raffatterre as quoted by Taylor . They mention that man's linguistic performance was claimed to depend, in large part, on his linguistic competence, and the nature of this property of the mind was expressed as the internalization of the rules of a language, (Taylor, 1981:87).

Hudson (1998: 17) says that a word may have any number of dependants, which combine with it as an "expansion" which makes it's meaning more precise. It is called the "expansion head", the other words being its "dependants" . The order of dependants and heads, and of dependants in relation to each other is controlled by rules and principles.

1.9 FUNCTIONS OF "GAPS"

Iser (1978: 194) says that Blanks transform themselves into stimuli for acts of ideation. They function as a self-regulating structure in communication. What they suspend turns into its propellant for the reader's imagination, making him or her supply what has been withheld.

The self-regulating structure is an empty space, which both provokes and guides the ideation activity. It is a basic element of the interaction between the text and the reader.

He goes on to say that the pauses bring out a different kind of realization in which the reader is compelled to take a more active part by filling these additional blanks. He says that the interruption and consequent prolongation of tension is the basic function of the cut. The result is that we try to imagine how the story will unfold, and

in this way we heighten our own participation in the course of events. Our participation is the formulation of the missing links (ibid 1978:191 - 192).

Krasauer (1966: 105) says that reducing the role of verbal communications tends to envisage the possibility of equilibrium between word and image as a workable solution. Vandermoere (1982: 150) says that ellipses may have its proper function when the periods dropped from the narrative are with or of interest. The reader might well like to know what happened during that period.

1.10 HOW TO RECOGNISE "GAPS"

Anne Copeland (1996:207) in Iser 1978: 8) says that you generate suspense by withholding information that will explain, clarify, or illuminate what's happening. You hold back information, you arrange clues, you leave your reader in the dark for a while. Iser says that some novels generally break off just at a point of suspense where one would like to know the outcome of a meeting, situation, etc. Suspense goes hand in hand with surprise. Blanks work against our normal expectations of dialogue in so far as the focal point is not what is said, but what is unsaid. Some blanks can become thematic with uninterrupted dialogue between the characters. Dialogue goes far beyond our normal expectations of dialogue. The word of each speaker may leave something open, then the partner will try to fill the empty space with his or her own utterance, and this in turn may leave further blanks which must be filled by the partner, (ibid 1978:191 - 193).

Hall (1994: 71) also says that suspense is maintained by the principle of withholding the revelation, doling out bits of information, gradually unravelling.

Hillary Corke's words in Iser (1978:193) read as follows: The dialogue is not a transcript of what he or she would have said in real life, but rather of what would have been said, and what would have been implied but not spoken, plus what would have been understood though not implied.

1.11 THE CRITICAL VIEW AND THE SIGNIFICANCE OF THIS STUDY

1.11.1 CRITICAL VIEW

Art and nature appeal primary to our emotions. They awaken within us feelings of sympathy, or emotional associations. We are made familiar with emotional possibilities and through this imaginative exercise our response to the world become illuminated and refined, Britannica Encyclopaedia Volume13 (1992 : 21).

Krasauer (1966: 106) says that “gaps” in literature started in the cinema. All critics agreed that it heightens cinematic interest to reduce the weight and volume of spoken word, so that the dialogue, after the manner of the stage yields to natural, life-line speech.

The reductions were the cuts from character to character, event to event, and also from plot line to another. He also says that in literature the background and foreground are not given, but are depended on the selections that are made prior to "perception". He goes on to say that during the process of perception we always select specific items from the mass of data available to our senses, a selection governed by our expectations. (Iser 1978 : 94, 95, 192)

Again gaps were borne out by the fact that a second reading of a piece of literature often produces a different impression from the first, and this causes different readers of the same author to interpret his or her text in different ways. With the traditional texts this process was more or less unconscious but modern texts frequently exploit it.

Vandermoere (1982: 145, 152) also agrees about “gaps” when he says that any event or action requires a certain amount of time. Time in the text is the time created by means of language, therefore language should be structured in such a way that only fewer words are used to say a lot.

The information value of language and message changes in accordance with the structure of reader’s code, his or her needs and expectations, says Lenhoff et al (1977: 19)

Cavalcanti 1939 in Krasauer (1966:14) says that the use of speech must be

economical, and that the delivery must be light, rapid and offhand, to match the quick movements of action. Taylor adds that literary texts are full of unexpected twists and turns, and frustrations of expectations. He goes on to say that each individual reader will have to fill in the "gaps" in his or her own way. As he or she reads, he or she will make his or her own decision as to how the "gap" is to be filled, (Taylor, 1982:55).

What is more interesting is the fact that the filling of "gaps" brings about a problem because each reader will fill in the "gap" in his or her own way. Some blanks are structured in a way that prevents connectability within the text, and also makes it impossible for the text to be connected up to the reader's own store of experience, for example, if the behaviour of the characters seems to us to be improbable, brutal and inconceivable we are then forced to consider the conditions of our own sense of probability, decency, and conceivability. This is how the many-sided blanks are filled, either we hold fast to our own perceptions, in which we fall short of the consciousness revealed by these characters who can gain access to one another by revealing what has been hidden, or we step back from our own conceptions, and take a critical look at them. By doing so we are constituting the meaning of the text, whenever may be the contents of our own preconceptions. Iser says that in modern works the restoration of the reader's elementary expectations coincides with the objectification of his or her prevailing norms and values. He says that the "gaps" cannot be bridged just by a willing suspension of disbelief because the reader's task is not simply to accept, but to assemble for himself or herself that which is to be accepted, (Iser, 1978: 97, 193).

The manner in which he or she assembles it is dictated by the continual switching of perspectives during the time-flow of reading, and this in turn, provides a theme. The reader will not grasp all perspectives at once, but the theme will be grasped. He pinpoints a problem when he says that the various speech acts do not serve to promote understanding as regards facts and intentions, but instead they uncover more and more implications arising from every utterance.

Where there are less "gaps" we get what is known as redundancy where we may get direct interference by the author who may make his or her own comments. He may exert plenty of influence on the reader's imagination when he comments a lot, and this may lead to less participation by the reader. An author who will give each and every bit of information to his or her readers is making them passive, and this will lead to their

boredom when they come into contact with his or her comments. Authors do this when they want to shape their readers into believing in what they, the authors believe in, giving them less chance of independent thinking, Iser (1978: 97, 193).

Giving of hints and clues by the author as to what happened before is not wrong, but he or she should be more careful, and not turn into giving detailed information.

Vandermoere (1982: 58) says about this: Evocation of the past may be used to give some identity to the present. Iser (1978 : 95) also says that the tension produced by the background-foreground relationship sets off a series of different actions.

The use of flashbacks enables the author to start his or her story from a point of high interest, and to avoid monotony of chronological exposition. It also enables him or her to keep the story in the objective, dramatic present because in the flashback the event is not recalled but relived. Britannica encyclopaedia, volume 4 (1992: 818).

Vandermoere (1982 : 148) says that flashbacks may be used whenever more background information is required for the understanding of what is going on, when new figures or places are introduced, or a particular situation needs more explanation. It contains information about what happened before the beginning of the story proper. This background information may be given in the form of monologues, dialogues, letters, etc. From the Encyclopaedia Britannica, vol. 4 : 818, one gets that for literature a flashback is a narrative technique of interrupting the chronological sequence of a work of dramatic or non-dramatic fiction. It is used to interject events of earlier occurrence that bear on the immediate situation.

To illustrate this in language we may get an answer that is just one word, for example, "emlanjeni" which stands for a place as a full answer to a question, "Where do you come from", instead of saying "Mna ndivela emlanjeni" The receiver of the message is the one who fills in the gaps. Again if we look at the books like: *Ingqumbo yeminyanya*, "The wrath of the ancestors" , by A.C. Jordan and many other books we don't know the destination of many characters. In poetry of any language, as each language has its own poetry, just the summary of what could be said in many words is given in short paragraphs of just four or five lines, and all is comprehended by the reader or the listener of poetry because he or she fills lots of "gaps" like those of: the feelings of the poet, his or her moods.

1.11.2 SIGNIFICANCE OF THIS STUDY

The reason why the information “gaps” left out in literature are to be studied is a lack of full interpretation of the written texts. The description and explanation of “gaps” will more or less help the readers of the texts so as to be able to close the large “gaps” in their interpretations of the texts in more or less the same way, as it is not surprising to find many readers interpreting texts in different ways. More interesting in these different interpretations was that each interpreter would support and motivate his or her statement and all would be accepted. What leads to different interpretations of the same texts may be the different experiences and life styles of the readers that help them through the closing of gaps as they read text. Since this problem represents a big problem in the interpretation of the texts, then this study will deal with a representative number of examples of information “gaps” given in the eight drama books of D.T. Mtywaku, so as to leave the readers with clear information about “gaps” in literature, and how they may be closed.

From the discussion of the information “gaps”, as to how they are created, their significance and meaning, those studying African literature will benefit. Literary students at schools and at universities, teachers and lectures of literature, all will benefit from this study, as it will add more to scholarly works.

Information collected will provide better teaching and interpretation of Xhosa literature, and will ensure better understanding of the society’s values and norms, and this is what the schools should be for, to teach the norms and values of that society. Even if the children of today attend multi-racial schools, there are common good values and norms among all people, irrespective of race or colour. This study therefore will contribute in the improvement of the policy for Xhosa as a language.

Lastly, this study intends to develop generations that will understand human behaviours better. This will help to answer more why questions like: Why has someone did what someone did.. All in all, this study will help to develop the behavioural theory therefore will add to the natural sciences department.

1.12 ORGANIZATION OF SECTIONS

This work will be divided into chapters as follows:

CHAPTER 1

This shall be the introductory chapter to the study where: aim and objectives, scope, methodology, significance and critical view of the study will be given.

CHAPTER 2

This is an overview of the fundamental theoretical framework consulted for this study. In this chapter, all the approaches or theories to be employed here will be given. Their original, the people who used them, and how they will be used in this study will be explained. Again the types of information “gaps”, and whether they serve a good purpose or not in literature will be shown. Problems encountered in the use of information “gaps” will be highlighted. Deficiencies of the past literary criticism, as compared to the present texts addressing these deficiencies will be given. Lastly, the author, the reader, and the text of the present literary works will be explained. The role of the work of art and exteriority in the texts will also be briefly explained.

CHAPTER 3

In this chapter the topographical structure, which is one of the levels of space will be dealt with, where differing worlds, distances, and view points in what the characters say will be shown.

CHAPTER 4

The level of space, in which the information “gaps” will be shown and filled, is the “chronotopos”, which means the “spacetime”. It deals with movement in space over times, therefore, it includes changes in people’s lives, changes from place to place, and from mood to mood with life styles involved. The causes of the changes will also be shown through deconstruction.

CHAPTER 5

The level of space to be discussed in this chapter is the textual structure. It will be dealing with the language of the text, that is, from what is said, which information ôgapsö have been left out. The style of intertextuality as employed by the author in his

drama texts will also be shown, and the information “gaps” created by it will be revealed.

CHAPTER 6

This is the concluding chapter to this study. It will revolve around what are the texts about, some solutions given by the author to the problems depicted in his texts, and about the reader who will be telling what has been done, how has it been done, why has it been done, tell whether the main aims have been reached, and what will be gained from this study.

1.13 SUMMARY

In concluding this review it will be highlighted that the critics who discuss information “gaps” put one in dilemma. As the points against and for “gaps” almost balance. Those critics who do not support the filling of information “gaps” can demonize other people especially when they argue that there is no true meaning to any text. Though this is true, it is only the people who know how to get meaning out of the text who can understand this as they already know that any interpretation of the text is correct as long as one motivates what one says from the text. It is only the literates who know this truth. Probably this could be reason why people today do not like to read books. They frequently say that they have got no time for reading, but the truth is, they are failing to be the active readers in the filling of “gaps”.

Those who support gaps agree that information gaps can never be filled in the same way, but interpretations of different readers have one and the same point of departure, the author’s text. Again the figures of speech from which meanings are to be obtained, single words, and the sentences used are to be obtained, single words, and the sentences used are used in the same manner by all the speakers of that language as the text is written in a specific language.

The only difference in meaning that will differ from interpretation to interpretation is the style of life of the readers that will affect their interpretations. To make a simple example: A man who is a drunkard will be excited by a character who is drunk in the text as this character will be doing all the things the reader is familiar with, but to the reader who is a teetotal this character will be a disgrace. This therefore will affect the

way in which they will interpret text.

Unfortunately reading should continue as there are more students who study literature. To those who read texts, interpreting texts forces them to fill in the information "gaps". One is forced to imagine how the characters look like, and to liken them with people we know, and this is the first step out of many, of filling the "gaps".

CHAPTER 2

THE DEVELOPMENT OF THE THEORETICAL FRAMEWORK

2.1 INTRODUCTION

This chapter is an overview of the fundamental theoretical framework of the theories to be used in this study. In it we will start by defining the terms “theory” and “perspective”, and then explore the books dealing with information “gaps”, and lastly, the theories that will be used for this study. When exploring the books about information “gaps” emphasis will be on what people say about information “gaps”, that is, whether they are for or they are against the use of “gaps”, and what are the deficiencies. Under the theories to be used in this study we will put emphasis on reader - orientated theories and other secondary theories which may be suitable in this study. Lastly, a summary will be provided. At the end of this chapter it is hoped that the readers of it will understand why people today do not like to read today’s texts.

2.2 DEFINITION OF TERMS:

2.2.1. DEFINITION OF THEORIES

Kerling in Creswell (1994: 81) says that a theory is a set of interrelated variables, and definitions. It may be stated as “if ...then ...” statements.

There are two main types of theories, the grand theories that explain large categories of phenomena and substantive theories that are restricted to that problem, population, time, group, and setting. For this study we are going to use the first one as the information “gaps” affect the use of all languages daily.

2.2.2. DEFINITION OF THE TERM “PERSPECTIVE”

Chamber in the English Dictionary says that “perspective” is a theory whose meaning can be known from an individual’s point of view at a particular time. Despite the increase in critical analysis of isiXhosa books, it is surprising that so little or no analysis so far has been conducted on the information “gaps”. However, there are critics who have explored information “gaps” in literature, showing favour of using

information “gaps” and the problems in them.

2.3. THEORIES TO BE USED IN THE STUDY

One of the theories to be used is the reader centred theory which is a very wide theory in that it takes all the theories that shape their definitions of the reader, of interpretation and of the text in one and the same way, saying that readers interpret texts in different ways, because all texts are incomplete.

This theory is divided into Reader - response theory and aesthetic theory. Reader response theories are reader oriented theories which show the role of the reader in the interpretation of texts. Reader response on the other hand can be the umbrella term under which also new critical, phenomenological, structuralist, psychoanalytic and reconstructive aspects can be assimilated. It is the psychoanalytic literary structure of criticism that can be divided into the sections that can attend to the reader of the text. On the other hand the aesthetic theory deals with the principle of beauty and artistically taste. All new criticisms concentrate on the relationship between the reader and the text, arguing that the readers use texts in order to satisfy unconscious wishes, says Norma N. Holland in (Ian Ousby , 1996:315).

New critics focus on the interpretation by looking at the rewriting and deconstruction of the text, the characters behaviour and their causes, the readers feelings, imaginations and expectations, at the language and style of the author, that is, at the creativity of both the reader and the author in the rewriting and writing of the texts. These critics suggest that there is no static meaning of texts, that all texts have information “gaps” left in them that should be filled by different readers in different ways. As applied to this study the text will be used as the origin of all meanings that will be unfolded during deconstruction, using these different theories found in new criticism. Connotations of meaning will be given where applicable to show the different possible meanings. Brief account of the theories to be used is as follows:

2.3.1 READER - RESPONSE CRITICISM

Founders and users of this kind of criticism are Norman N. Holland and Stanley Fish. It is used by readers who use the words: reader, the reading process and response to mark out an area for investigation. There is an examination of the author’s attitudes

towards their readers, the kind of readers various texts seem to imply, the role actual readers play in the determination of literary meaning, the relation of reading conventions to textual interpretation, and the status of the readers self, (Tompkins, 1980: i - xvi).

This type of criticism was also used by Eugene R. Kintgen in his essay where he discusses the connection between the problem of response and the study of language. Attention to language, necessarily involves attention to style, which in turn, cannot be understood without reference to the readers perception of and response to language, (Ibid 1980:137).

Tompkins, having read the essays of James R. Squire in his research structure agrees that for the teacher of English, the study of literature must involve not only consideration of the literary work itself, but also concern for the way in which students respond to a literary work. Both attention to the text and to response is necessary. He categorized the responses of students as: literary judgement, interpretation, narration, association, self involvement, prescriptive judgement and miscellaneous. These categories are called by Allan Purves and Wilson as engagement (involvement), perception, interpretation and evaluation, (Ibid, 1980: 138 - 143).

They say that fundamentally, the process of understanding a work implies a recreation of it, an understanding in the reader and intelligibility in the author are essential to literature and involve obligation in both, (Tompkins, 1980:138 - 143). This is the understanding of the same language. This therefore implies that the speakers in the form of implied readers should be fully understood by the readers. It is Con Davies, (1989 : 15,67) who calls these speakers as the implied readers. This also applies for the implied author who is referred to as the narrator in the texts. In the texts some instances are just narrated as they can not be discussed by the actors. These among them include how the characters feel in different situations in which they find themselves in the texts. This kind of criticism will then be used differently according to the focus of the different theories that will be shown below:

2.3.2. DECONSTRUCTION APPROACH

It designates the philosophy of Derrida which is the strict analysis of the behaviour of language in philosophical texts. It is also called a post - structural phenomenon.

Deconstruction takes the elements of the text apart, points out the behaviour of a figurative language, and puts the elements together again in a different way. This type of deconstruction is called re-writing, "re-inscribing" or situating signs differently, (Lategan ,1992:187).

Deconstruction includes that events are arranged in a different fashion because of the use of anachronies, that is, flashbacks and flash forwards. Flashbacks transform the reader from the realism of a single character to a simulation of a "real life" situation where characters are conversing with one another. This is the way of enacting past events, therefore, the reader includes the exteriority of the text in deconstruction. To reinforce this idea of exteriority, (Derrida, 1976:162) says that we must begin wherever we are.

According to Derrida "writing" replaces "language", but does not carry the same idealistic connotations. Deconstruction approach sees text as being incomplete in that meaning is not presented but differed (laid before somebody), Hartin in (Ntuli, 1988:46). Writing in deconstruction is never purely original, it is always secondary and derivative.

Deconstruction's aim is not to discuss from where the text originates (historical criticism), nor is it concerned with discussing and analysing how it is made (structural analysis), instead, it aims at discovering how the text actually disseminates, explodes, and spreads itself. The text evolves through the emphasis on action. Deconstruction describes the conditions marked by certain socio - political, scientific and technological features, (ibid 1988:49 - 50).

Swanepoel (1990:32) is one of those critics who have used deconstruction. He says that as soon as the meaning of the work has been determined, one should start with its deconstruction, the tracing of its endless possibilities of being different from what one has decided. A text therefore must be seen as an arrangement, adaptation, or communication. Hartin in (Ntuli, 1988:48) tells that intertextuality is an important aspect of deconstruction thought. It is a French word meaning to interweave, no text is to be seen as a complete closed body of writing with a neatly constructed beginning and rounded end.

In this study the deconstruction approach will be used by filling in the information

“gaps” that have been left out in the text. They will be traced and written just in the same way in which D.T. Mtywaku shows in his *Isikhwakhwa noBessie*, where Bessie fills the flesh of the bony information from Buyile, (Mtywaku, 1987:64).

2.3.3. AESTHETIC THEORY

Tompkins (1980:50) says that aesthetic is one of the two poles of literary work which refers to the realisation accomplished by the reader. The other pole of the literary work is the artistic which refers to the text created by the author. Ian Ousby (1996:4) also describes the aesthetic movement as a movement of the mind, a shift in sensibility arising in the 1880's, and its belief says that art should be moral. Taylor C. (1986:40 - 50) tells that what is termed aesthetic art is the feeling of pleasure. Aesthetic art, as art which is beautiful, is the one having for its standard the reflective judgement, and not organic sensation. Beauty, whether it be of nature or art, may in general be termed the expression of aesthetic ideas.

Again Tompkins (1980:135) tells that this conception of response and its connection to interpretation becomes especially useful in the effort to understand the mental handling of aesthetic experience. Gardner in (Grabe, 1986:19) also says that it is important for the reader to fill in the gaps and provide finishing touches when reading a text, because it cannot be depicted in full details in the work of art. The hope in using this theory has been to provide the extra ingredients in aesthetic experience that adds, bridges the gap between the sensory and the intellectual and at the same time shows the relationship between aesthetic experience and experience of everyday life, that is, emotions, response and enjoyment.

This theory in this study will be used in conjunction with the language theory as these feelings included in this theory are expressed in written language of the text.

2.3.4. LANGUAGE THEORY

Since all written texts are expressions of language, this theory will be used as it includes written language in it. This means that language includes writing. This idea is reinforced by Ferdinand Sausure in (Lodge, 1988:4) when he says that the disorders which affect spoken language are interconnected in many ways with disorders affecting language. Again Taylor (1986:384) tells that the book is the work language performs

on itself, as though the books were necessary in order for language to become aware of language, for it to know itself and complete itself in its incompleteness. Lodge (1988:1) says that the founder of the theory of linguistics is Ferdinand Saussure. Russian formalism and structuralism both support this theory. Russian formalism saw language as the object of criticism that is deployed in an unusual context, (Con Davis, 1989:20). Lategan (1992:189) says that structuralism is important for emphasizing language as a system of relationship. Structuralism takes linguistics as a model and develops a structure in terms of which literary works can be interpreted.

The theory of language and how it should be studied is seen by Lodge (1988:1) as having a seminal part in the development of “structuralism” as a method in human sciences. He argues that scientific linguistics could be based on the elements and rules available to the user of the language, and he calls this a “synchronic” system. He says that the more usual translations are “signifier” and “signified”, and convention accepted by all users of a given language, not the result of some existential link between a word and a thing.

Roy Harris (1983:2) in (Lodge, 1988:2) writes that there are underlying rules which must be understood in order to make literary criticism a more “scientific” discipline.

Krasauer (1966:106) says that all responsible critics agree that it heightens cinematic interest to reduce the weight and volume of the spoken word so that the dialogue after the manner of the stage yields to natural, life - like speech. Speech must be economical.

The language theory will be used in this study by looking at the forms of communication: dialogue, narrative, monologue, letters, as depicted by Ntuli (1999:19). Again the metaphoric language which is mentioned by Taylor (1982:19) as language that lends itself to the deconstruction activity, will be used. Language of artistic texts as described by Lenhoff et al (1977:18) as part of content that carries information will be analysed. He says that when a writer chooses a certain style, or artistic school, he or she is choosing the language in which he or she intends to address the reader. The tone of written language can also be looked at. The linguistic branches, synchrony and diachrony that designate respectively a language state and an evolutionary phase, as described by Taylor (1986:159) will be used.

2.3.5. PSYCHOANALYTIC THEORY

Lategan (1992:167) says that work on the psychological processing of language has its roots in the field of psycholinguistics. He says that constructivity is a movement which has promoted change across many fields of psychological investigation, including psycholinguistics. Ousby (1996:315) says that in literature, psychoanalytic is applied as the assumption that the author's repressed emotions were at work in the text's effective patterns - that the texts are shaped by unconscious desire. This theory was invented by Sigmund Freud in 1939, in the field of social studies. It attempts to explain the human behaviour. He quotes Freud saying that, human beings have conflicts because of their desires and energies that are repressed into the unconscious. This is a theory therefore used to uncover repression and verbalize what had been rejected. It provides invisible features of literature analysis and will analyse the subject's behaviour in order to find out what the subject is not saying. It is a discipline which is used to examine literature through language approach.

This approach has been used by Roman Jakobson, showing two Freudian concepts, displacement of emotional focus from one object to another, and condensation of several ideas into one corresponding to two figures of speech, metaphor, and metonymy. Norman Holland's ego - psychology concentrates on the relationship between the reader and the text, arguing that the readers use texts to satisfy unconscious wishes, (Ousby, 1996:315).

For this study the psychoanalytic theory will be used to reveal why characters behave in the fashion in which they behave in the texts. It will be used to analyse the texts, where no chronological manner of events will be followed, but the way in which they occur in the character's mind, associations, memories, fantasies and dreams will be looked at.

2.3.6. PHENOMENOLOGY, HERMENEUTIC AND RECEPTION THEORY

The founder of phenomenology is Edmund Husserl. He has followed in the steps of the philosophy of Kant regarding the "transcendental" mode of inquiry, or individual consciousness. Phenomenology is described as a wholly uncritical, non - evaluative mode of analysis. Here, criticism is a pure transcription of its mental essences. The critic looks at the language of the text because, for phenomenological criticism, the

language of a literary work is little more than an “expression” of its inner meaning. It says that all experience involves language, and language is ineradicably social. This notion of society is supported by Saussure and Wittgenstein when they say that language produces meaning, and to imagine a language is to imagine a whole form of social life, (Eagleton, 1986:54 - 60).

Phenomenology, hermeneutics and Reception theory are the terms that cannot be separated as the reader according to new criticism is actively participating in the interpretation of the language of the written text. The most recent development of hermeneutics in Germany is known as “reception aesthetics” or “reception theory”. The reception theory examines the reader’s role in literature. It is a theory of Jass and Iser. The reception theorists are Stanley Fish and Iser. They say that the work which is next, in other words, exercises a degree of determinacy over reader’s responses to it in that, for an interpretation to be an interpretation of a certain text, it must be in some sense logically constrained by the text itself, (Eagleton, 1986:54). Again Hirsch believes that there may be a number of different valid interpretations, but all of them must move within the system of typical expectations and probabilities which the author’s meaning permits. Fish, Iser, and Hirsch therefore answer the question of hermeneutics that ask how can a text be protected from misunderstanding from the start, (Lodge et al, 1982:133).

In this study, phenomenology will be used just as it is described by Eagleton; to focus upon the way an author experiences time or space, on the relationship between self and others or his perception of material objects. It will be used to vary each object in imagination until it discovers what is invariable about it. Under topographical structure it will be used to describe patterns of quality, that is, colour, type and substances as he says that what is presented to phenomenological knowledge is not just the experience of jealousy or of the colour red, but the universal type or essence of jealousy or madness, as its famous slogan reads, “Back to the things themselves”. It says that all realities must be treated as pure phenomena, in terms of their appearances in our mind. Phenomenology, is a science of pure phenomena, (Eagleton, 1986:55 - 59). Under the textual structure it will be used together with the language theory to discuss the information “gaps” in the language of the text.

2.4. TYPES OF GAPS:

Gerald Genette in (Ntuli, 1999:20) in his narrative discourse identifies three possible ways to establish gaps in literature; and classifies them as:

2.4.1 Complete gaps:

They are found where there is the elision of the entire event or action. Examples of this type of gap are: In the book *UNomabhongo Okanye Inzondo Nempindezelo*, the events where Nomabhongo and Zola's mother compete for Xaba's love, and where they used to fight, are left out. In *UNcumisa noNqabayakhe*, the scene where Bambela fights in the tribal courts with Ntlalontle's is left out, to mention just a few. Almost in all his books, Mtywaku has left the scenes where the conflict is at its apex, and the books start with people full of revenge to be carried out because they were inhibited from getting what they wanted.

2.4.2 Incomplete gaps:

They occur where allusions have been introduced. A mention of something reminds the reader of something that has been elided (cut off). Examples are: in *UNcumisa noNqabayakhe*, Mcebisi was introduced at the beginning of the play as someone with lots of experience, and thereafter he was left out in the discussions about Ncumisa's marriage to Nqabayakhe. While things went wrong between these two families, the reader is so tense, until at the time when he or she is informed through a summary that Mcebisi has heard the rumours about these negotiations through gossip. Then, through joy now, the reader wonders why he has been left out all this time. Again in Nomabhongo's case, when Buyile's name is mentioned, especially to the reader who knows Buyile from reading, *Isikhwakhwa noBessie*, the reader realises that the notion of good investigators has not been there in the book *UNomabhongo Okanye Inzondo Nempindezelo*, and this mention of Buyile's name brings hope that Zola will be freed from Nomabhongo. Both Mcebisi's and Buyile's names are mentioned when tension is at its highest peak, and hope is brought forward immediately for better situations. Some summaries can also imply gaps, but summaries will be discussed under the style of the author.

2.4.3 Metaphor:

Metaphor is described as the selecting or leaving out of something, and that this implies a gap. When the author writes a text, he or she selects the words and sentences to use, and uses words as economically as possible. Examples of selection and metaphorical language will be dealt with in the chapter that is to follow, under the textual structure, as these gaps are also the linguistic gaps, because, a metaphor is one of the figurative expressions of linguistics.

2.4.4 Mediator gaps:

Apart from the three types of information “gaps” mentioned by Genette, in the *Journal of Literary Studies*, (1988:21), the “mediator gaps” are “gaps” created between the author and the reader of the text. It is the existential barrier between the represented “reality” and the reader. As said before, the writer and the reader can have different opinions about the same thing written in the text, or the things of the universe.

All the “gaps” explained above occupy different positions in the text. They may be in a word, in a subtitle, in a sentence, or in events, in dialogue or in monologue, all of which will be dealt with in the chapters to follow under the discussion of the information “gaps” in the language of the text.

2.5 INFORMATION “GAPS” SERVE A GOOD PURPOSE IN THE TEXT

Grabe, (1986:98) quotes Reinhardt introducing a change different from Shakespeare’s speeches whose dialogue was more acutely alert to the spoken word, and supplemented dialogue with an opulent imagery. This imagery mobilizes the visual imagination and benefiting the verbal communications whose stimulating power has long subsided. People therefore are expected to imagine many things in the text.

Abrams in (Lodge, 1988:268 - 273) discusses how Derrida explores information “gaps”. Derrida shifts from written or printed text by bringing about the idea of filling in the information “gaps” left out in the information given by texts. He says that these information “gaps” appear in the texts as “blanks”, “spaces”, “margins”, “repetitions”, and “differences”. He moves from what he calls the closed “logocentric” model of all traditional or “classical” views of language which he maintains, based on the illusion

of Platonic or Christian transcendent being present, serving as the origin and guarantee of meaning, to what Abrams calls Derrida's own "graphocentric model", in which the sole presences are "marks - on - blanks".

He takes out of play every source of norms, controls, or indicators which set a limit to what we can mean, and what we can understand to mean. What is given are the existing marks. Every syntax, the organisation of words into a significant sentence, is given no role in determining the meanings of component words. When we look at a page we see no organisation, but only a "chain" of grouped marks, a sequence of individual signs. The marks on a page are not random markings, but signs, and that a sign has a dual aspect as signifier and signified, signal and concept, or physical or mental presences. Some marks repeat each other, but others differ from each other.

He puts forward the term "trace" which is not presence, but functions as a kind of "simulacrum" of a signified presence. This trace, without being "present" plays a role in the text. It appears and disappears in the text. Any attempt to define or interpret the significance of a sign or chain of signs consists in the interpreter's putting in its place another sign or chain of signs, "sign - substitution", whose self - effacing traces merely defer laterally, from substitution to substitution, the fixed and present meaning (or signified "presence") we vainly pursue.

The promise that the trace seems to offer, of a presence that is absent, on which the play of signification can come to rest in a determinate reference is thus never realizable, but incessantly differed, put off, delayed. He says that "the central signified, the origination or transcendental signified" is revealed to be "never absolutely present outside a system of differences, and this absence of an ultimate signified extends the domain and play of signification to infinity".

Wolfgang Iser is another critic who has explored the information "gaps". In his discussion of indeterminacy he says that the "gaps" or "blanks" in literary texts stimulate the reader to construct meaning which would not otherwise come into existence. He uses the phenomenological theory of art which lays full stress on the idea that, in considering a literary work, one must take into account not only the actual text but also, and in equal measure, the action involved in responding to the text, Iser in (Lodge, 1988:218)

He also says that the author of the text may exert plenty of influences on the reader's imagination because he has narrative techniques at his disposal, but no author can set the whole picture before his reader's eyes. If he does, he will quickly lose his reader, for it is only by activating the reader's imagination that the author can hope to involve him or her, and so, realize the intention of his or her text. He elaborates this point further when he says that the reader has a task of picturing things that are not in the text, (Ibid 1988: 21, 219). He says that the written part of the text gives the reader the knowledge, but the unwritten part gives them the opportunity to picture things. For example, a reader may picture a hero through his or her behaviour.

Tompkins (1980:50) also supports the idea of information "gaps" when he speaks about the concretisation of a text. He says that the concretisation of a text in any particular instance requires that the reader's imagination comes into play, that each reader fills in the unwritten portion of the text, its "gaps" or area of indeterminacy in his or her own way.

Also Ingarden in (Grabe, 1986:19) says that the use of "gaps" in literature is important, but for the purpose of this study, the other critics will be left out as they seem to repeat the same points that are argued by these critics, and other points will be met in the discussion of the theories to be used in this study, in this same chapter.

2.6. PROBLEMS ENCOUNTERED IN THE USE OF "GAPS"

Bloom in Lodge is said to dissociate himself from deconstructionist principles of methods. He says that a text cannot, and should not be interpreted from a perspective different from the original author's text.

Abraham in (Lodge, 1988:240 - 277) too agrees that there is no correct interpretation, and this statement proves that if there were no information "gaps" all interpretations would be the same just like during the times of Shakespeare's books. He further goes on to say that all reading is misreading and it can be shown to be a misreading on evidence drawn from the text itself. He even asks a question that asks if interpretation is misinterpretation, why do people bother to carry on the activity of interpretation and criticism .

Haralambo et al (1980:155) say that there is a language, a psychology and world view

of the poor. Friedman in Haralambo goes on to say that the catalogue of deficiencies of culturally deprived child includes linguistic deprivation, experiential, cognitive and personal deficiencies, and a wide range of "substandard" attitudes, norms and values. Both focus their attention on the deprived person, revealing that they cannot produce proper meaning that can be accepted by the rich, and the well off people, whom are assumed to be the educated people, rich to further their education and understanding. This means therefore that when the author leaves too many "blanks", it is likely that the deprived people may not fill in the "gaps" in the same way as the educated people, as their language is inefficient, according to these critics.

The above critics who raise these problems in the use of information "gaps" will be used as a sample to this study, showing that even the new chosen way of analysing texts needs to be investigated further. For instance the text's language cannot express feelings and emotions properly, therefore there is a need for critics to find a way to deal with this.

2.7. DEFICIENCIES IN THE PAST LITERARY CRITICISM

There were areas that were overlooked by past literary critics. They emphasized that the meaning of a given text should be the same in all critics who analyse it. This is what Derrida and other new critics are against. Hirsch has been shown questioning this meaning when he asks why should the text have only one meaning. He says that when the critics deliberately banished the original author, they themselves usurped his place, and this led to the present - day theoretical confusion. Before these, there had been one author, there now arose a multiple of them, each carrying as much authority as the next. If the theorist wants to save the ideal of validity, he has to save the author as well, and in present - day context, his first task will be to show that the prevailing arguments against the author are questionable, Hirsch (1976:5 - 6).

Structuralists denoted a doctrine of a set of principles of beliefs that are being held by religious, political, and cultural groups. These sets of rules were to be used in determining the meaning of all texts. They placed the actual word and writer, that is, they only looked at the writer as having no background or origin. They looked at the author's language as something inseparable from his or her personality, saying that language reflects reality. They denied the idea that language is an instrument for reflection of pre - existence reality, for expressing a human intention. This means that

the reader was supposed to look at the text just in the same way in which its author has given it.

Thompson, (1980:196), when discussing the “Reduction method” mentions that the narrators “simplify” events and situations by presenting the “intangible in terms of the tangible, the mental in terms of the physical and the complex in terms of the simple”. This means that the narrators did not challenge the minds of the intellectual people, they were narrating texts as if they were narrating to small children. It is with small children that the body language is used more than language itself as they do not follow all the concepts of language. This alone proves beyond doubt that there was a need to interpret language even to its own speakers.

People were concentrating on the meaning of texts only, but Swanepoel (1990:32) says that as soon as the “meaning” of the work has been determined, one should start with its deconstruction, the tracing of its endless possibilities of being different from what one has decided. This means that the meaning of a text cannot be pinned down in exact terms. A text must constantly be read in its relationship with other texts of which it must be seen as an arrangement, adaptation or continuation. This point also proves that the past texts ignored intertextuality too, which is to be defined when the intertextuality of the texts is discussed.

The above critics show that the then critics were giving answers instead of asking questions to the readers. It is the questions that should be answered by the reader and in so doing involving the reader in the reading of the text.

Lastly, writers of African Language literatures have now shifted from their old way of writing into trying to apply deconstruction in their writings. This means that the African Language literature is accommodating the modern way of writing, that of leaving out some information, for the reader to fill in, and in this way they are making the reader to participate in the rewriting of the author’s text. This move however, is a noticeable in some books, for example, in *Ingqumbo Yeminyanya*, “The wrath of the ancestors”, the reader is left asking himself or herself as to what happened to Dingindawo. Again the filling of “gaps” is shown in D.T.Mtywaku’s books especially in the book *Isikhwakhwa noBessie*, where the author shows how Bessie filled the information “gaps” in the message from Buyile that was telling her that they would come to eSakhwatsha farm to arrest her kidnappers. The author is shown teaching his

readers how to fill in “gaps” in his books and that this should also be applied to other texts. The African literature was influenced by the original literature like the folk tales and praise singers where people would pass comments only guided by their traditions, norms and values where no one was allowed to have a taste of things differently from others. They were guided by a certain set of rules.

2.8. THE PRESENT TEXTS ADDRESSING THESE DEFICIENCIES

The present critics address the deficiencies in literary works as follows:

As years went by, there has been a shift from old literature of the past, literature that was seen as universal phenomenon rather than a national one, literature with political and religious sets of rules to be used when analysing it, literature with one meaning, to literature as seen by modern critics. In modern works, the restoration of the reader’s elementary expectations coincide with the objectification of his or her prevailing norms and values, (Iser, 1978:194).

Culler (1986:12) says that there has been a wake from a phenomenological sleep when he refers to the shifted focus from the text to the reader. He shows rules that govern the interpretation of the text, not those rules that govern the writing of the text.

He goes on to say that Stanley Fish is the first critic to propose this theory of reading which is supported by Iser in that he characterizes reading as an activity that “processes its own user”. Fundamentally the process of reading a work implies a recreation of it, an undertaking in the reader and intelligibility in the author are essential to literature, and involve obligation in both.

Gibson in Tompkins (1980:1) shows that today’s text should deal with the people mentioned. Vandermoer (1982:14 - 15) also puts an emphasis to Gibson’s idea when he says that we restrict ourselves to an analysis of the narrative code encompassing implied reader, implied author, events, actors, time and space, and that all these elements exist only through language. He says the following about the author, the speaker, and the reader:

2.8.1 THE IMPLIED AUTHOR

He calls the narrator in the text as the implied author, to whom statements in the narrative ought to be attributed. This holds first of all those utterances that cannot be attributed to any of the figures in the narrative world, but it holds good also for the utterances of these figures, which must be considered as utterances, and the comments by the author. Sometimes the authorial comments become a veritable interpretation. Implied author provides the reader with valuable hints that must help him or her to understand the narrative. Some of the examples of hints are as follows: Use of texts in foreign languages; texts in which the author addresses the reader directly or indirectly, and use of titles, subtitles to indicate the tendency or the general theme of the novel, a chapter, and or to summarise the narrative so that the reader knows before hand what he or she may expect.

2.9 FUNCTIONS OF THE AUTHORIAL COMMENTS

The authorial comments may fulfil various functions like to explain to the reader which are the general philosophical, moral, social, and political assumptions that underlie the narrative. They may be used to convince the reader of the correctness of these assumptions. They may explicitly relate specific facts or events to the general assumptions. They may underscore the importance of certain facts, events, statements or he or she may explain the bearing of the work as a whole. They may bring the reader into the right mood to accept and appreciate the work in the right manner, shaping the reader to the meaning of the text.

The work of selection and organisation too can be attributed to the implied author. Utterances are organised as a network of parallels, contrasts, repetitions and cross - references overlapping. The word "parallel" means using the same term that is used to characterise man as well as animals in the same manner, to show that a human being is lacking humanity. By means of cross - reference the reader is reminded of facts mentioned earlier, but that ought to be related to the actual situation. It is usually written as "the reader will remember that..." or indirect addresses, "one will understand that ...". The implied author also uses language like: "I think, I feel, in my opinion" or uses "we". The applied author plays no role in the events, (Vandermoere, 1982: 19 - 20).

2.10. THE IMPLIED READER OR NARRATOR

Gibson 1980 in (Tompkins, 1980:1,60) mentions two readers of the text, the “real” individual who reads the text and the fiction’s reader, the mock reader whose mask and costume the individual takes on in order to experience the language. Vandermoer too speaks about the implied reader who is entirely implied. They occupy in a communicative situation, but not for the rest of the text, for example, MaMbongo in *UNomabhongo Okanye Inzondo Nempindezelo*, or Ntuthumbo in the book *Isikhwakhwa noBessie*. These readers exist only in the speaker’s mind.

2.10.1 FUNCTIONS OF THE IMPLIED READER .

Implied reader’s essential function is to be a link in the information process. He or she is meant to be a help for the real reader, they function as a guide for the real reader. They function by being precise when giving additional information. Implied readers are the narrators of the texts, and that any statement in the narratives ought to be attributed to them. Also the utterances of the figures quoted by the implied author are attributed to them. This means therefore that they are also called the speakers in the texts, (Con Davies, 1989:15, 67).

2.11 THE NATURE OF THE STORIES TODAY

The stories we are talking about are the stories of the author and that of the reader. They are also known as the first and the second stories, and sometimes the word, “thriller” and the “adventure” are used instead of the first and the second stories. These two stories have distinct features that distinguish them from each other and they are as follows:

2.11.1 THE FIRST STORY / TEXT

This is the text written in words, in sentences by the author that the reader should read. It is the one that keeps its guiding principles within itself. Both the interpretations of the first and the second story have their point of departure of the meaning in this story. This point of departure which is like the point of departure of the detectives, says Van Dine 1928 in (Lodge, 1988:162), it is the first story that is incomplete, with information “gaps” or “blanks” that need to be filled in the process of finding

meaning, just like in the way in which detectives do when they are looking for information. It is in this story that the author aims to convey the experience. It is a present but insignificant story that was taken by past literature as a complete story. It has literary devices. It is also the host for the second story and can be killed by the second story, Totoroz in (Lodge, 1988:160 - 164).

2.11.2 THE SECOND STORY / TEXT

This is the story which is absent but real, and it is the one taking place in the present. It occupies the central place and suppresses the first story. Van Dine is quoted again saying that in it everything must be explained traditionally. There is no place for description nor for psychological analysis. In it meanings are reduced to a "ceaseless echolalia - a lateral and vertical reverberation from sign to sign of ghostly non - presence emanating from no voice, intended by no one and referring to nothing, Derrida, in (Lodge, 1988: 19).

2.11.3 THE THIRD STORY / TEXT

Between the two texts above a third one has developed, it is the suspense novel. It keeps the mystery of the two stories but it refuses to reduce the second to a simple detection of truth. It is this second story which occupies the central place here. The reader is not interested only by what has happened, but by what will happen next, he or she wonders as much about the future as about the past. The two types of interest are just united here. There is curiosity to learn how past events are to be explained and there is also the suspense, for example, like what will happen to the main character? Mystery's function is a point of departure the main character is deriving from the second story, the one taking place in the present.

2.12 THE ROLE OF THE WORK OF ART TODAY

The literary work has two poles, namely, the artistic, and the aesthetic. Artistic refers to the text created by the author and the aesthetic to the realisation accomplished by the reader. Literary work cannot be identical with the text, or with the realization of the text, it must lie half way between the two. The convergence of the text and the reader brings the literary work into existence.

2.13 EXTERIORITY

In the book there is the "absence of the book" which revokes all continuity of presence, just as it evades the questioning conveyed by the book. Since the bible encompasses all texts, in the absence of the book there is scriptural demand beyond discourse, that is, beyond language, and this is the attraction of the exteriority. The text therefore is not bound up with successions, that is. With completion. No text is ever complete.

It is not the exteriority of the book, nor its continuously evaded meaning, but the exteriority, though enclosed in it, that is left unthought by philosophy, that is written in literature. Though it is not present, it returns repeatedly to disrupt all that is present. He says that what summons writers or readers to write is the attraction of the pure exteriority. Along with writers like Sartre, Merleau-Ponty, Levinas, Bataille, and Blanchot, Derrida attempts to think the unthinkable. For Derrida, as for Blanchot, the time and space of difference meet in the opening of the interval. Derrida says that this interval is what could be called spacing, time's becoming spatial, or space's becoming temporal. The difference is what is both spacing and temporalizing, (Taylor, 1986:30-33).

2.14 CONCLUSION

Harty (1985:6) says that the text is an organism. It may grow, change, evolve, decay and even multiply as it is rewritten in successive critical essays. When new critics rewrite the text, they disperse, or diffuse, or scatter the text abroad, and this is termed as dissemination by Taylor (1984:119). These two statements are enough to tell that no text is complete, therefore every reader of the text should participate in its completion by filling in the "gaps" of information left by the author.

This filling of information "gaps" depends on two things, on the creativity of the author, that is, on the selection and organisation of his text. So often we find authors trying to insert left information in the texts using flash forwards and flashbacks, or even comment directly about a certain issue so that the reader can follow the trend intended by him, of getting the message straight. It also depends on the level of understanding, and expectations of the reader. In the theory, Krasauer (1966:19) writes that the informational value of language and message changes in accordance with the structure of the reader's code, his or her needs and expectations.

This shows that there should be a positive relationship between the author and the reader in that, they should share the same norms and values, and also that, they should have the same understanding of language. If these are ignored, the author's message will never be what he or she intended to represent no matter how many clues and things they give to direct the reader to the themes they want. What is there is that all texts have the main theme towards which all interpretation should be directed, that is, the text should be the origin of all interpretations by different readers.

In using the theories, in analysis of the texts, Stanley Fish 1980 in (Robey, 1982:142) uses many questions that ask: What is the reader doing, what is being done to him or her by the author, how does the reader feel about what is done to him or her. These questions direct the reader as to how to interpret texts. They combine the text, its author, and its reader in the interpretation of text.

CHAPTER 3

TOPOGRAPHICAL STRUCTURE

3.1 INTRODUCTION

The dramatic techniques like the texts' dialogue, monologue, characters, and their actions together with the author's language, that is, group of sentences, single sentences, words and pronouns will be used to show the filling of information "gaps" and "dramatic art" in the texts. For systematic analysis the texts will be discussed according to their years of publication. Not all information "gaps" left by the author will be discussed, only few examples, or even one under each sub-heading will be discussed because, certain samples are found in one book and not found in another, while other samples appear in all eight books that are to be discussed. This means that the filling of information "gaps" and dramatic techniques will be discussed according to their availability in the texts. This study is intended to show meaning through the filling of information "gaps" and the dramatic art.

According to Mans in (Ntuli, 1988 : 201,287) meaning of written texts is conveyed through "chronotopos" which means "space time". The structure of the texts is imposed on space by events and movements, and that space is not a neutral material, but a "chronotopos", that is, a combination of space and time, an integration as spatial and temporal categories of movement and change that determine a defined direction in space. He further adds that there are three levels of space in the text: the topographical structure, the chronological structure, and the textual structure. This chapter will deal only with the topographical structure. The other structure will be discussed in the chapters to follow.

Mans in (Ntuli, 1988:210) quotes Zoran (1994:315) saying that in topographical structure space is perceived as 'elf - existence' and the sequential arrangement of the text, but this structure forms a kind of a map based on elements from the entire text. This world is constructed according to horizontal opposition, modes of existence and to the patterns of quality. The word, "topography" is generally known as the slope of the area, or the height above sea level. There is the distance therefore between the bottom and the top of the slope. Discussions will be showing these opposing distances, some of which will be imagined by the reader, as they have also been imagined by the

author, but what the author did not say in the texts will be revealed about them.

3.2 HORIZONTAL OPPOSITION

3.2.1 DISTANCE

Under the horizontal opposition, oppositions showing differences in distances are found. They are oppositions like, “here” versus “there”, and “near” versus “far”.

3.2.1.1 Here versus there

Here the person speaks about two places in one statement. Chuma uses this in *UNcumisa noNqabayakhe* in the following sentence:

ithi ndijonge xa ibheka phaya naxa izayo [apha]
(Act 2, Scene 4, p. 15)

she demands being looked at when she goes there
and when she comes [here].

This ‘phaya’, meaning ‘here’ indicates that one will look at her until she disappears for she is irresistible to the eye. A person cannot help looking at her when she is near or far. This means that she is extra-ordinary beautiful, and this may suggest that she is well looked after by her parents.

Again Ntlalontle says to the headman:

Uyabona ukuba *olu* gezo lufuze *laa* ngcikivo
yasekundleni apho lo mfo wasuka wandinyhukutyhaa
(Act 3, Scene 3, p. 25)

You see, *this* silliness resembles *that* one at the court
where this man ill-treated me
(Emphasis is mine)

The opposition between “olu”, (this), and “laa”, (that) indicates that what is taking

place now is not taking place for the first time, it happened once. This implies that Ntlalontle and Bambela have met and quarrelled before at Nxarhuni, but Bambela did not recognise Ntlalontle then, until this day. This raises tension to the reader as he or she already knows that Bambela was running away from the Ntlalontle family, especially from this one at Ncemerha, as he is the one who defeated him.

In *Incwadi Ezaye Zibhaliwe*, Nontsha shows Rose the letters as follows:

Nazi ezo leta, ntanga.

(Act 4, Scene 8, p. 67)

Here are those letters, my friend.

The opposition is between two pronouns, “nazi”, (here), and “ezo”, (those). The statement should have read, “Here are the letters I am talking about”, but it hasn’t. Instead there are the present and the past tenses accompanying the letters. They show that these letters were present long time ago. The message they carry now is the same as it was before, and has the same impact on the receivers of both the present and the past times. Since the reader knows how Mzamo is disturbed by these letters, it is possible too to imagine how was Zilindile disturbed too, more over, the reader is given a clue when Nontsha tells how she loved Rose (Act 4, scene 8, p. 66). This bond may be the strongest bond between people of opposite sexes. This may be the reason why Zilindile ignores his home, and his wife. Nothing is enjoyable to him as he has not married the girl he loves so much. It is out of this discussion where the reader is indirectly informed about why Zilindile seems to be ill-treating Mpandla.

In *UFeziwe Okanye Inkohlakalo*, Phuzi answers Zinto as follows:

Siqale phaya bawo waza usokhaya wasikhaphelela apha.

(Act 3, Scene 6, p. 43)

We started there, old man, and the owner sent us here.

“phaya”, (there), versus “apha”, (here) show that a place well known to these people is Kwedinana’s house, if it was not, they will not have started in his house. This further suggests that there has never been a communication between themselves and

Fuzile, so, they have to make Fuzile familiar with the issue of Feziwe's marriage first before the discussions with him. That they say, "wasikhaphela apha" (he sent us here), reveals that it has not been their intention to come to Fuzile about this matter.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Buyile says to Bessie:

Ingezizo iintombi esezilawulwa lixesha ezithi
zidlala [apha] nje zibe zigxeleshe ngaphaya.

(Act 5, Scene 10, p. 115)

Not the girls who are ruled by the times who
while in love [here] are still looking ahead.

The author is polite here, but all that he says is that, today's girls fall in love for something beyond love. This is shown by the word, "ngaphaya", (beyond)

This word causes the reader to figure out for himself or herself as to what today's girls want from a man, namely, wealth and recognition. This therefore means that no matter how useless wealthy people are, they will get married, not out of love, but for their money, and no matter how good a man is, if he is poor he will struggle to get a life partner.

In *Isikhwakhwa noBessie*, Sonto says to people at the Damba's kraal:

Nantsi enye yalaa madoda mathathu

(Act 4, Scene 5, p. 88)

Here is one of those three men.

The opposition is between "nantsi", (here), and "yala", (of those). It emphasizes the fact that Sonto is busy talking about Buyile when Buyile arrives, and he is pointing at him confidentially and happily as he is the person who will agree with what he is narrating. From this statement it is clear that Sonto is telling these people what is difficult to believe, hence he is glad when Buyile arrives.

In *UConga noMbambushe*, Bhirha is shown rejecting Bhalurha as follows:

Hayi, makabheke phaya angezi kugeza apha.

(Act 1, Scene 4, p. 6)

No, he must go away, and not come to make trouble here.

The fact that Bhirha starts with a pronoun that points far away from him shows how he wishes that Bhalurha should be as far from him as possible. It means that he does not want to see or even talk with him because of his hatred towards him. The reader's interest is raised as to what happened between these two people that has led to such an avoidance.

Again Vete speaks to Conga as follows:

Kambe utata ebenayo into yokuthetha le aze enze leya.

(Act 3, Scene 9, p.32)

More over, it was my father's habit to speak like this

But do that one.

This statement of Vete shows Welile's relationship with his house, and with his brother, Bhalurha. In his house he will agree with whatever they say, but will not do what they expect from him. When he is with Bhalurha he will do what is expected by him as his brother, and will have good relationship with each other. There is a loop hole here, that of Welile being afraid of his wife and children. This suggests that his wife is a bully and that, he is not taking the paternal role in his house.

3.2.1.2 Near versus far

In *UNCumisa noNqabayakhe*, Dambile tells Bambela about the illiterates in the following extract:

Uthi wakubeka eli, zibeke eliya, wakuvela ngapha,
zithi gqi phaya.

(Act 2, Scene 2, p.3)

When you say this they say that, and when you come
this side they appear on that side.

Dambile's statement has two pairs of opposing pronouns which can be grouped as: "eli", (this), and "ngapha", (this side); and "eliya", (that one), and "phaya", (there), and they show the distance between them. These binary opposition pairs are used to show how bad the relationship between the literate and the illiterate is. They stay separately, there is no communication or interaction between them whereas they are people from the same race group. This too leads to different needs of people. Again, when one looks at the grammatical concords used, one notices that Dambile, a representative of the literates, stands alone, but the illiterates are united. This further suggests that there is no communication even between the literates themselves.

In *Iincwadi Ezaye Zibhaliwe*, Mzamo tells Dolly the following:

Ikhaya lam laliseDikeni, Dolly oko wayesaphila
uMpandla. Ikhaya lam [ngoku] lilapha eMzimtsha.
(Act 5, Scene 7, p.91)

My home was at Alice, Dolly when Mpandla was still
alive. My home [now] is here at Mzimtsha.

"Here" is compared to "was" to show that Mzamo is no longer going to Alice all the time. He means that he has everything he needs in life in front of him, his house and his wife. That is all that matters to him, no relatives included. It further suggests that when parents choose living places, they choose them only for themselves, not for their children, as education makes them independent of their parents. There is no more link between them and their parents, no communication or sense of belonging. They stay away, unprotected by parents, and this may lead to them losing the trend of life, their norms and values.

In *UFeziwe Okanye Inkohlakalo*, Fuzile compares the type of wound of Kwedinana with that of Thandile as follows:

Sinye esi sandla nesiya sabulala umkhwe
(Act 5, Scene 3, p. 76)

This is the same hand as that one that killed my
brother-in-law.

From seeing how Kwedinana has been killed it becomes easy for Fuzile to see that the person who killed him is the same person as that one who killed Thandile. This statement shows that sometimes the European law fails people. Skelem, being the killer, has come out of jail to kill again. The innocent people are kept behind bars, though Ngcwangu and Skhohlakali are not the best example to use, but the point is that it is Skelem who has killed Thandile. Nowikithi's statement that shows that she wants to escape the situation in which she finds herself goes as follows:

Ngumnqweno wokuba ndimke [apha] ndim-ke
ndiye kude, ku-ude, ku-u-ude, ku-u-u-ude kakhulu.

(Act 5, Scene 6, p. 80)

It is my wish to leave [here] to lea-ve to far away,
fa-a-r away, fa-a-a-r away, very fa-a-a-a-r away.

Nowikithi is here in this world but she no longer wants to be its inhabitant. She longs to be in another world, a world so far, different and unknown to her. This suggests that she does not enjoy her life at all. But the world that will be different from this one is Heaven. It is the world where there is no sorrow or worry but only peace. Her statement shows that she is in a state of despair, and wants to die. She wishes to be transformed into a new world where she can start life afresh again, but the word, "ku-u-u-ude", (fa-a-a-a-r away) shows that she will never get into this world, because of her evil on this earth. Her statement shows also that it should have been stored in her sub-conscious mind by the preachers of her time that people who go to Heaven are people without sin.

In *UConga noMbambushe*, Conga tells his brothers the following:

Yiyani kwakha kwesaa sicwili nilime. Mna ndiza
kwakha apha.

(Act 4, Scene 6, p.41)

Go and build in that piece of land, and plough.
I will build my house here.

This statement shows that Conga is happy where he is, and does not want to be removed into small, barrel lands. This statement reminds the reader about the political power, where people were removed from their birth places into new places where they could not plough or have enough space for living. Around the years 1976 to 1993 certain blacks told their brothers to leave from where they were into the lands far away from towns. Conga's power as a first born shows the power of the elected black leader who is elected by apartheid government to give orders to his own people, orders that he himself would not like to be said to him.

In *Ndilubone ngamehlo*, this near versus far is shown in the following extract:

Umbulali: Ubona ndingqunga apha nje ingqondo yam ikulaa
 mfo phaya ezantsi.

(Act 4, Scene 4, p. 28)

As I am wandering here, my mind is with that man,
down there.

In Mbulali's statement, Mbulali is as if he has no brain by himself, in that, his brain is into the dead man's head. This may suggest that Mbulali has acted as a brainless man who goes around to kill men with brains. This means that people who kill are insane, and also that people who cannot reason properly remain alive.

3.2.2 DIFFERING TIMES

Here the discussion of the oppositions showing differing times like: today versus the past; flashbacks versus now; and flash forwards versus now will follow.

3.2.2.1 Today versus the past

Here the past actions or dialogue are brought into the present. Filling information "gaps" will show how they are related and why they are brought together.

In *UNcumisa noNqabayakhe*, Mcebisi welcomes Bambela as follows:

Ndisekho mfo wam ungaze uthi akunamntu kule Ncemerha.

(Act 1, Scene 4, p. 11)

Whilst I am still here my son, never say you are lonely at
Ncemerha.

Nosenti on the other hand answers what Mcebisi has said as follows:

Kutheni ingathi liza kukwenza unyana walo nje eli xhego?

(Act 1, Scene 6, p. 11)

Why does this old man seem to want to make you his son?

The two statements above are said by different people to Bambela, Mcebisi representing the traditionalists while Nosenti represents the modernists. Mcebisi is a figure in this book who is used by the author to preach to the young generations that they should always be united. It is a way of passing the way of living to them. On the other hand Nosenti represents modern women who detach their husbands from their relatives. When they detach them from their people they also detach them from their customs and traditions. The author may be commenting therefore that Africans lost their identity through ignorance of the younger generations who would not listen to their parents, but would listen to their inexperienced partners only. This raises the reader's suspicion that these partners may be partners from other races.

In *Iincwadi Ezaye Zibhaliwe*, Nosenti comments as follows about the secondary school in their location:

Hayi, andiyazi inkqubo yale sekondari. Ndada
ndaphuma mna esikolweni kwelokuqala ndingazanga
ndiyenze into yokunquqa ndibuyelela esikolweni.

(Act 1, Scene 7, p. 15)

No, I don't understand the procedure of this secondary
school. I left school in standard one and I never went
went now and again to school.

Nosenti is comparing schools of the past with today's schools. She left school in standard one, and this standard was enough for a person as he or she could read and

write by then. At that time the meaning of education was only of people to be able to read and write, and the schools were attended by the teenagers only. This going 'now and again' to school may mean that today's people do not stop to study, they move from primary to secondary schools, and to tertiary levels. It may also serve as a comment about pupils who leave schools now and again because of early parenthood, crimes, and lack of money. When they realize after dropping out from schools that life without education is difficult, they go back to schools to study again. If this happens, there will be problems at schools as teachers teach their equals.

In *UFeziwe Okanye Inkohlakalo*, Feziwe comments as follows about time that has changed:

Abakuqondi ukuguquka kwamaxesha, basabopheleleke
kumasiko nezithethe zookhokho.

(Act 1, Scene 4, p.8)

They do not understand that times have changed. They are still chained in customs and traditions of the ancestors.

When Feziwe says that times have changed, she means that there are no longer lands and live stocks that were black's wealth, but education only. It is education that will bring wealth to people. Those people who still stick to their customs and traditions become frustrated as they run their lives at a loss.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nontozakhe brings the past in the present when she says:

Sokhe siphuthume ezobuntombi.

(Act 2, Scene 1, p. 27)

We will bring back those from our youth days.

Here Nontozakhe is referring to Nomabhongo who will come and join their family. This statement shows that Nomabhongo and Nontozakhe were bosom friends who used to share secrets together in the past. This may be the reason why Nontozakhe agrees with everything said by Nomabhongo, other than the money. Again, this shows that though they are old now, they live as if they are still young, and this may suggest that

they are women without womanly dignity.

In *Isikhwakhwa noBessie*, Bessie reveals the following information about Buyile:

Ndandihlala ndisithi uyingcungela yomcuphi
kodwa undigubile namhlanje.

(Act 3, Scene 4, p. 65)

I used to say that you are a champion detective, but
today you have excelled more than excel.

The word, “ndandihlala”, (I used), refers to a long time ago, but “namhlanje”, (today), denotes the time at present. This means that Buyile is a famous detective who has been engaged in his work for a long time, and is well known even to people who are not involved in courts. This “today” proves that Bessie acknowledges Buyile herself that he does his job in a satisfactory way, and knows it very well.

In *UThembisa noMakhaya*, Wallachia laughs at Makhaya in the following statement:

Ucinga, okanye wawucinga ukuba nguwe wedwa
umntu onxib' iblukhwe kweli Monti?

(Act 4, Scene 6, p. 30)

You think, or you used to think that it is only you who
wears a pair of trousers in East London?

Wallachia is a woman, and symbolises a powerless creature, while Makhaya is a strong man who has power over her. While she utters these words she is deeply moved because Makhaya thinks that he can bully her, and she makes it clear to him now that he can bully her no more. There is a more powerful man next to her side who will protect her. This may suggest that Wallachia did not buy clothes for Makhaya out of her own will, but because she was afraid of him because he was a bully.

In *UConga noMbambushe*, Conga talks about people who separate people in the following statement:

UBhirha wasahlula phakathi isizalo sikatat' omkhulu.
Ngoku uMbambushe ucanda phakathi isizalo sikabawo.

(Act 4, Scene 2, p. 49)

Bhirha separated grand father's descendants. Now Mbambushe is separating my father's children.

This statement is saying that the things that were used to separate people of the same race in the past are still the same things that divide people of today. They separate people into groups of illiterate from literate people, and poor from rich people. Things that successfully separated people are differences in politics, religion, and education. Conga is a person who is concerned about people who are separated instead of being united, and calls for their attention not to allow these separating agents to divide them. Though the agents are not mentioned by the book, the implication is clear for one to see that.

3.2.2.2 Flashbacks versus now

Here memories are brought into the present moments, and this is found in all books that are discussed in this study.

In *UNcumisa noNqabayakhe*, Ntlalontle is reminded by the incident that is happening now that it once happened in the following quotation:

Uyabona ukuba olu gezo lufuze laa ngcikivo
yasekundleni apho lo mfo wasuka wandinyhukutyha
endichophele elityeni endihlalele ngentlamba endixelesa
ngobuqaba bam.

(Act 3, Scene 3, p. 25)

You see, this silliness is similar to that one in the court where this man tip-toed on a stone to ill-treat me by swearing heavily at me and telling me about being illiterate.

This statement tells that Bambela is still rude as he was before, but Ntlalontle can

control his anger just like before, that is why he is telling other people that this man now is being silly for the second time in his presence. Bambela, who represents the enlightened people is a disgrace, but Ntlalontle, who represents the illiterates does not do what is shameful in front of people. This may suggest therefore that life with illiterate people was enjoyable and under control than today's life of light and literate people. The traditionalists are portrayed as being more patient and tolerant of other people.

In *Incwadi Ezaye Zibhaliwe*, Ntshilibe shows his feelings towards Mzamo as follows:

Ndamthanda laa mfana kwamhla ndaqala ngqa
ukumbonaà Nakwezi ntsukwana ke bendingekaboni
nto kuba ndingumntu oliso libukhali ezititshaleni.

(Act 1, Scene 8, p. 17)

From the day I saw that man I liked him. Even in
these days I have not changed because I am observant,
and keep a watchful eye on teachers.

It is natural for parents to scrutinize the teachers so as to find out whether they are suitable to teach their children, as this has been the case with Ntshilibe. The word, "Ndamthanda", (I liked him), tells that Mzamo is a presentable, sober, young looking man who can be trusted by parents. The fact that Ntshilibe says that he has heard or seen no mistake on Mzamo's side gives the reader a clue that parents and learners are pleased with Mzamo's behaviour. This clue may further be a hint to the reader that Mthobeli's plan of getting Mzamo dismissed from his work may not work.

In *UFeziwe Okanye Inkohlakalo*, Feziwe is found saying:

Ubhuti usazincoma ukuqina nanamhlanje kuba
engazange alile loo mini.

(Act 4, Scene 2, p. 57)

Old brother is wondering how strong he is as he
did not cry that day.

The scene of seeing this black woman, being so thin, so hurt and in despair of life has been heart-breaking to Fuzile. It is still heart-breaking to see a woman who suffers like Feziwe did, when they are abused, and are in need of rescue from this abuse. While Fuzile cannot withstand this sight, there are men who rejoice when they ill-treat ladies, and this must come to an end.

Kwedinana in the book above is presented telling the roots of bad luck among people in the following sentence:

Qwambe, andilazi ishwangusha elaziswa
ngumkhuluwa kweli khaya ngokuzeka igqobhoka.

(Act 2, Scene 2, p. 21)

Qwambe, I don't know the bad luck that was brought
by big brother at my home by marrying a Christian.

Kwedinana's heart is sore as he uses the word, "ishwangusha", which means "bad luck" in his home. His big brother, who brought this bad luck that affects everybody in their home is the first born in their father's house. By virtue of being the first born he has the power to decide for the whole family. The word, "igqobhoka", (Christian), is associated with Western Civilization, and includes money and wealth, together with Christian religion. The fact that he married a Christian shows that, even the children that are to be born, will follow in the steps of their mother, and the father will no longer be a leader in his house. This means that there will be no more customs of people, but only Christ, via this woman, who will be trusted as the Giver and Protector of people. Kwedinana is protesting against what he will not change now. All what he should do is to adjust himself to the present changes, and find peace with himself, and with all the people.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo's monologue goes as follows:

Ndada ndazilahlela kuNtwengento.

Ndaquqelwa ngamapolisa ndinguNtwengento.

Ndada ndakhonkothwa naziingqeqe ooBuyile.

Bathi umzi wam yindawo yembarha.

(Act 1, Scene 1, p. 1)

I threw myself into nothingness...
Police were raiding me now and again as Nothingness.
Even dogs like Buyile barked at me.
They said that my house is the Shebeen house.

The word, “ndazilahlela”, (I threw myself up), shows someone who was in despair, who could not cope with life anymore. Conditions for living were so severe according to this word. She decided to sell liquor for a living, but policemen were arresting her for selling liquor without being in possession of a licence for selling. This extract seems to blame the change from the previous way of living into modern type of life where only money and education are its keys. In the past, the land was one’s key to life, where one would keep live stocks and plough, where there was no poverty but peace. There was no high rate of crime in pursuit of money and wealth. What is more dangerous in Nomabhongo’s speech is that the place where, “mbarha”, that is, “cheap, home made liquor” is sold, is dirty. Children growing in the environment with this house will be addicted to crime and drugs as this is the kind of life portrayed to them.

In *Isikhwakhwa noBessie*, Bessie tells how she filled in the missing information in the paper’s article:

Nje ukuba ndiwufunde umgca wesibini ndaziva
ndiwugqibezelaà Ndaliva kwa oko ilizwi lakho
endandise ndineminyaka ndaligqibelayo.

(Act 4, Scene 4, p. 82)

After I read the second line I felt like completing ità
I heard your voice which it was a long time ever since heard.

Bessie here was alone in a locked room with the material that had information for her to read. This reading demanded that she took one word at a time and analyse it, checking its connotations. Since this book was written during the years of apartheid, the writer is telling the reader how books were read then, because writers were not free to express their feelings. This is the author’s comment therefore that people who have read the book, *Isikhwakhwa noBessie*, should take Bessie’s example, to fill the missing information left by authors in their reading of texts so as to complete the messages for themselves. All what was needed was the understanding of the language, as the

message should be published for everyone to read. Some books with straight political messages were banished, and their writers arrested, since they decided to hide their messages. People who could not interpret texts for themselves should go to people like Bessie, who would assist them with the interpretation.

In *UThembisa noMakhaya*, Thembisa says about her parents:

Kambe nabo batsho mihla le ukuthi, mhla ndaya
kubaphuthuma ezifama babesithi ndibazisa ebulawini
ndize kubalahla.

(Act 1, Scene 1, p. 1)

They say daily that the day I went to fetch them from the
Farms they thought that I was bringing them to a chaotic
World, I have come to throw them away.

This statement reveals that Thembisa's parents knew no other life other than the farm life. The fact that they were forced by the apartheid government to leave their birth places caused misery and uncertainty among them. The word, "babesithi", (they said), belongs to the past. What they say now is totally different from what they thought. They were taken out of the heaviest apartheid system, where they had one boss bullying in all the houses under him, who would also decide for them as to what they should do or not according to his needs.

In *UConga noMbambushe*, Bhirha's present situation causes him to recall the situation of the past in the sentence that follows:

Andimkhathalele nganto loo mntakwenu kuba
wayendinyevulela kunye noyihlo nonina.

(Act 1, Scene 2, p. 3)

I don't care for your brother as he used to rebuke at me,
together with his father and mother.

This statement tells that Bhirha is still carrying against Bhalurha the quarrel he had with his parents. Since he had no peace with the generations before Bhalurha's

generation, he also has no peace with Bhalurha's present generation. This should have struck Welile, but he was not stricken, instead he became friends with someone who hated people of his own blood.

In *Ndilubone ngamehlo*, an extract from Nomaka's soliloquy goes as follows:

Ndingazi ukuba iseyintoni na ngoku kuba
wamshiya uThamsanqa.

(Act 2, Scene 4, p. 10)

I don't know what it is now because he left Thamsanqa.

The author here is trying to emphasize the point that youth should have one partner as it is natural for people to compete for partners. Some people carry grudges from their youth days until they are old. This may be one of the reasons that cause many unknown killings today. This means therefore that if women can stay away from men before marriage, or even after marriage they stick to their marriage partners, killings could be reduced.

3.2.2.3 Flash-forwards versus now

Flash-forwards appear in these books in the form of dreams, expectations or wishes that are said verbally. These may be the clues to what is anticipated by the characters, or what should be anticipated by the readers.

In *Incwadi Ezaye Zibhaliwe*, we get the following dialogue:

uSandi: Into isengqondweni kuMfana abe ke
akazi kuyikhupha ngoku.

uDolly: Ukuba uya kuze ayikhuphe.

(Act 4, Scene 1, p. 55)

Sandi: The thing has damaged Mfana's mind, and yet
he will not take it out now.

Dolly: If he will ever take it out.

From the dialogue above the reader gets the information that what one has experienced stays in one's sub-conscious mind. It is not an easy task to erase what one has experienced, though some of the experiences do fade with time if they were not so severe. This statement tells that Mzamo has undergone a painful experience in his life that he will never forget. The author's message to his readers is that they should be aware that some of the painful experiences that they have or will experience have solutions, and that they should not despair, but patiently seek for solutions or else, people who are in despair in life become mentally ill.

In *UFeziwe Okanye Inkohlakalo*, Feziwe gives the following advice to MamCirha:

Ngokusoloko unxubile ucingana nale nto uza
konakalisa impilo yakho.

(Act 1, Scene 6, p. 11)

Because of being miserable and in deep thoughts all
the time, your health will be at stake.

This statement tells that you become worried or depressed today, but tomorrow or in future you will suffer from diseases like heart attacks, high blood pressure, diabetes, or and depression itself. The writer is saying through Feziwe that people should keep themselves healthy, and should run away from frustrating situations, as prevention is better than cure. They should reason all the time towards making their lives happy for longer periods in their lives when they make decisions.

In *Isikhwakhwa noBessie*, Bessie comments as follows about one of the bad behaviours of girls today:

Andinakho ukubuthenga ngomzimba wam ubom.
Lungcungcutheko lwaphakade olo.

(Act 3, Scene 3, p. 52)

I cannot buy my life with my body. It will be the
Everlasting torture.

This statement says that what one does now, will wait for one in future to answer about it. It also tells that women who are sexually exploited will suffer in future, whether

this is because of abuse or of selling with their bodies. This is the comment to those selling with their bodies that, no matter how bad conditions of living are, they should find other means of living, and should not depend on men. Most men do not love women, but exploit them, as a result, they may suffer from anxiety, separations, depressions or even from heart attacks to mention just a few.

In *UThembisa noMakhaya*, Thembisa gives the following information about Thembile:

Ngaphezu koko ufundisa abantwana, nam ebeya
kuhlalela ukundifundisa endenza umntwana.

(Act 1, Scene 1, p. 1)

More over, he is a teacher, he would always teach
me like a child.

From Thembisa's statement it is clear that Thembisa is not expecting good treatment and future from Zamile. From his habit of punishing pupils, he is anticipated by her to become more cruel in future. Before this anticipation, Thembisa should have noticed something from Zamile's behaviour. The reader is left to guess Zamile's character as a man who is strong and rough towards Thembisa, as this causes Thembisa to be scared of him as her future husband. He is ill-treating or bullying her.

Again Gqirha tells Samkelo the following about Thembisa's condition of health:

Bakho oogqirha bengqondo apha abaza kuncokola
nodade wenu bayikhuphe y-o-o-nke le nto
isengqondweni kuye.

(Act 4, Scene 7, p. 3)

There are psychiatrists here who will talk to your
sister, and help her to forget about the past, and
take life with new perspective.

Thembisa is a middle class lady who can manage to pay the fees of private doctors like psychiatrists. This statement has a hidden meaning in that, while the educated people get help, poor people who suffer from mental diseases because of their bad, and painful

experiences will never be cured, as they cannot pay the high fees charged by the private doctors. The bad part of it is that the number of middle class people is far less than that of the poor people, and this means that most people, who were abused in their youth days will raise their children in the same way, as they receive no cure even from the government. In this way a nation of almost mentally ill people will be formed unless the government can provide financial assistance to all people who are abused. At the end then, all people can be in their sober senses when they do things.

In *UConga noMbambushe*, Bhalurha predicts his end of life as follows:

Olu chuku yeyona nto iza kundishunqulela imihla.

(Act 3, Scene 1, p. 20)

This ill-treatment is just one thing that will send me quickly to death.

When one is ill-treated, though one does not feel any physical pain, one suffers. Suffering on its own has such damage as any disease that leads to death, it destructs life equally. This is what is happening to Bhalurha. He is ill-treated indirectly by Bhirha via his brother, Welile, and Vete, his son. Being ill-treated by his relatives is torture because he has no one to tell his worries to. He is ill-treated, and left lonely to die alone. Here the writer is telling that when one interacts and shares ideas with other people, one becomes cured, but when one is isolated and suffers alone, one prefers to die.

3.3 VERTICAL OPPOSITION

Under topographical structure the modes of existence, which may be called as 'vertical opposition's, as they are referred to as "up here, and down there", by Barkhuizen and Mans, (1998:221) are found.

3.3.1 OPPOSITE PLACES

This "down", and "up", refer to the horizontal earth and vertical mountain peaks. The world of man, and the horizontal space on earth are well known to the reader, but the mountain peaks and the world of gods invite the reader to imagine them. There are

certain expectations expected in this world of imagination, expectations like: queer language, imagination of characters, their omniscience and their superiority which enables them to be found everywhere in the world. Under the vertical oppositions there are differences in existence. Here are the examples: the world of gods versus the world of man, vertical space, that is the mountain peaks, versus the horizontal space, that is the earth or the level ground. These are what are to be looked at under the sub-heading above.

3.3.1. 1. The world of gods versus the world of man.

In *UNcumisa noNqabayakhe*, Mcebisi tells Bambela that he has done the right thing in the following quotation:

Namhlanje uthetha isiNgwevu, uphakathi koninzi naxa
wena ubona isithathu kuphela. Kufile kule nkundla yakowenu
ngokuhlwa nje ziinkonde zamaNgwevu.

(Act 5, Scene 4, p. 50)

Today, you talk the amaNgwevu language, you are among them even if you see only three people. Tonight there are lots and lots of your ancestors in this kraal.

From this statement the reader can detect Mcebisi's joy emanating from Bambela's decision. He tells Bambela about the unseen beings among the three, a reference to the dead. To Mcebisi, even the ancestors are happy for Bambela's decision, that is why they have visited his place. This statement implies that Mcebisi is full of memories where he imagines seeing people of his clan, who passed away, gathering in Bambela's kraal, as they would do so if they were still alive, to discuss about Ncumisa's marriage. He even imagines seeing them happy like himself from hearing this decision. He tells Bambela about his imaginations as if they are real, so that Bambela can feel safe and protected in that, his decision will make lots of people, up to the extent of making the dead, happy too. Mcebisi is teaching Bambela about the ancestors that, if there is joy among people they are glad too.

In *Incwadi Ezaye Zibhaliwe*, Mzamo accepts his father's death as follows:

Kulungile, hamba kakuhle, Dlangamandla

undibulisele kuMpandla.

(Act 3, Scene 2, p. 40)

It is well, go well, Dlangamandla pass my greetings
to Mpandla.

Mzamo's statement tells the reader that when people die, they go and become united as families again in the world of the dead, the world of gods, that's what Mzamo believes in.

Again Mzamo speaks with his mother who passed away in a dream. The dialogue goes as follows:

Ishologu: Mzamo, nyana wam

UMzamo: Nguwe lo Mpandla? Uyathetha, Mpandla?

Yini, Mpandla ukuzifihla ngemini

yokuxhwaleka kwam?à

(Act 5, scene 1, p. 72)

Ishologu: Mzamo, my son.

Mzamo: Is it you Mpandla? What do you say?

Why did you stay away during the days
of my misery?...

Mzamo has a dream in which he speaks to his mother. This is not real communication, but a dream. This dream reveals that when Mzamo had a problem he imagined talking to his mother, and this shows that there was good communication between a son and his mother when she was alive. This dream is only to tell that if mothers can have good relationships and communicate with their children, their children can live according to their devices even if they have passed away, and would not suffer from being orphans.

In *UFeziwe Okanye Inkohlakalo*, Feziwe is shown believing in that when people die, they live as families in the world of gods, in this extract:

Selengxamel' ukuya kubalisel' uDlomo.

(Act 5, Scene 8, p. 83)

She is in a hurry to go and tell Dlomo.

This quotation reveals also that Feziwe believes that when people die they arrive and report in the world of the dead all what has happened on earth after they left. This is used so that people who are left behind are left sticking to what their fore fathers taught them, to carry their needs and wishes forward, and not to be afraid of death as it is the only way to be taken to the world of the ancestors.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Buyile talks to the dying Nomabhongo as follows:

Ndifuna ukhe uphendule la alapha emhlabeni
nje ntombenkulu uya kuthini ukundizimela ngolu hlobo?

(Act 5, Scene 3, p. 97)

I want you to answer those that are here on earth
you big girl, how can you slip away from me like this?

The phrase, "la alapha emhlabeni", (those on earth) tells the reader that there is another place, other than earth, where people will have to answer for what they did on earth. From this statement the author tells the reader indirectly that people who commit crime ought to be punished. He does not like that Nomabhongo dies without being punished for her sins.

Again in this same book Zolile makes a statement similar to the one above as follows:

Amazulu amgwebile uNomabhongo.

(Act 5, Scene 3, p. 97)

Heavens have punished Nomabhongo.

This is a consoling statement to people who cannot revenge themselves that Heavens, where God is, will punish those that people are unable to punish. This statement is comparing people on earth with people in Heaven that, while people on earth have failed to punish Nomabhongo, God will never fail to punish her, as He sees all that cannot be seen by men. It also reveals the author's wish that, all people should stop being evil by carrying revenge inside themselves against other people, that is why he tells them about this Heaven that is capable of punishing.

In *Isikhwakhwa noBessie*, Qetevana talks about this world and the world of gods in the following extract:

Umfana akafanga kuloko uye kuMthethisà
Masixole, mawethu, uQamata, uThixo wamanyange
eli khaya uyenzile impindezelo:

(Act 5, Scene 3, p. 116,117)

The young man is not dead, instead he went to join
MthethisiàLet us console ourselves because Qamata,
God of the ancestors of our home has revenged for us.

To add to the fact that people who die do not actually die, the author through Qetevana informs the reader that Qamata, who has all powers, more than the ancestors, has also power to revenge. This statement gives two things that show that amaXhosa had their own religion even before the arrival of the White man with the Bible. They knew that there is life in a new world after death, and that God punishes those who do wrong things.

In *UConga noMbambushe*, Conga reminds or tells others about Bhalurha's will in the following quotation:

Ndiyawabulela la mazwi akho mfo kabawo. Atsho
andikhumbuza umyolelo katata owababaza ukugcinana
kwethu sobathathu uze uphethe ngokubandakanya uVete
igazi lethu.

(Act 5, Scene 14, p75)

I am thankful for your words. They have reminded me
about my father's will which was emphasizing that we
should look after each other, the three of us, and it concluded
by mentioning Vete, our blood.

When someone is dying he or she is believed to be in the process of being transformed from one form into another form. This causes black people to believe in someone's last wish as the wish of the people from the world of the dead that is passed through him. They believe that a dying person is seeing people who passed away a long time ago in front of him. This is the sign that someone is ready to die, and is believed to

have died happily if he or she dies like this. This may be the reason why dying people's will should be obeyed.

In *Ndilubone ngamehlo*, Mbulali sees the weapon which Mbulali used when he killed Thamsanqa in front of him in his imagination. He speaks to Nontlalontle showing it to him but Nontlalontle cannot see it. Here is their conversation:

UMbulali: Nantsi ingqanda endambulala ngayo.

UNtlalontle: Iphi, Zibula?

(Act 5, Scene 8, p. 48)

Mbulali: Here is the sharp weapon which I used
to kill him.

Ntlalontle: Where is it, Zibula?

The book has no scene where it tells that Mbulali killed Thamsanqa, but his hallucinations prove that he is conscious for what he has done. A certain force from the world of the unknown is forcing him to open up his mouth, to tell people that he killed Thamsanqa. This is what is recorded in his subconscious mind, and his conscience tells him that what he did was totally wrong. To prove that his conscience is in his mind, and has power over him, he changes when the reverend tells him about God who can forgive people when they confess their sins. This means that his conscience is replaced by something positive, and this can act as a solution to today's people, whose conscience died a long time ago, that God forgives all sins.

3.3.1.2. The vertical space versus the horizontal space

In *UNcumisa noNqabayakhe*, Nosenti mentions the vertical space in her sentence when she says to Bambela:

Kaloku sasikhangele encotsheni yentaba Tshangisa

(Act 5, Scene 8, p. 57)

We were looking at the peak of the mountain Tshangisa

To someone on land the top of the mountain seems to be very close to the clouds, but

the reality is that when you reach the mountain top, the clouds are as high as they were when you were on the flat land. Nosenti's statement shows that her to be a changed person who knows now that life is the same everywhere, no matter how you live, there will be problems related to your life style. Again, this statement says that they had their eyes on the mountain peak, and this suggests that they could not interact or socialize with people around them, they were so proud of themselves, and were looking down at other people.

In *Incwadi Ezaye Zibhaliwe*, Mzamo shows Dolly's walks as follows:

Uyazimka ngokwentambanane emoyeni.

(Act 1, Scene 4, p.7)

she makes up and down circles like the small eagle in the sky.

"Ntambanane", is the small, beautiful carnivorous eagle that makes circles as if it is dancing in the sky when it is very high up there. It has beautiful colours, and people cannot help looking at it as it dances nicely, and very beautiful up there. The writer compares Dolly with this bird to tell how nicely she walks, and how beautiful she is. With this description the author is telling that she cannot be resisted by men. She is the type of a girl expected by her nation to be an ever blossoming flower which is a joy to look at forever. The distance between men and this bird when it flies is so big, and this may suggest that it is not easy for men to get at her. This then suggests that she looks well after herself.

In *UFeziwe Okanye Inkohlakalo*, Kwedinana comments as follows about MamCirha's money:

Ngoku ndiyabona ukuba imali ineentwala apha kuwe
yiyo le nto ndisuke ndasisiduli saseTabase,

(Act 1, Scene 1, p. 2)

I see now that your money has lice, that is why I am
like a hill of Tabase,

The difference between "induli" and "isiduli" in isiXhosa is that, "induli" is a hill,

but "isiduli" is a small ant hill. This distance of an anthill from earth tell that MamCirha has no respect for Kwedinana, that she does not consider him as a person. This also tells the reader that Kwedinana does not do things as expected of a human being. His aim in life is to drag people's value up to the height of an ant's hill instead of copying from them how they cope with life and do so.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo's imagination about Xaba's and MaMbotho's happiness goes as follows:

Babesakunyukela kumagumbi aphezulu.
Bahlale elonwabeni phakathi kweenkwenkwezi
Behleli kubukhazi-khazi obukwanjalo.

(Act 2, Scene 4, p. 35)

They used to go into the rooms upstairs.
And live in happiness among the stars
In gorgeous luxury as well.

From Zola's report Nomabhongo can imagine how happy her parents were. Zola is talking about the rooms here on earth, but Nomabhongo is transferring those rooms into heavenly rooms among the stars, to emphasize how happy they were. She is also telling indirectly about their wealth as everything in Heaven is believed to be made up of gold, and this may be the reason why she wanted to marry Xaba. She imagines that she would be the happiest woman, with all wealth and love from him. This means that she would need nothing more and she would not have developed into a criminal.

Again Buyile exclaims as follows about his discovery:

Kukhweny' isela esela?

(Act 4, Scene 3, p. 80)

Is there another cellar in the cellar?

The ground level where houses are built is taken as the top world and there are other two levels below the ground where life is taking place, that's what this statement says. Nobody controls these levels of darkness, and this means that it is not easy today to control the evil that is done by people to people. This exclamation by Buyile tells the

reader that Buyile realizes that there is lot of work ahead of them awaiting them. It tells the reader that he is seeing more advanced acts on the criminal sides that are a demand to their job. He foresees therefore that there should be deeper investigations into crime today.

In *Isikhwakhwa noBessie*, one of Jimmy's planning is shown in the following extract:

Imoto eza apha ibonakala isathi thu enkalweni.

(Act 1, Scene 6, p. 16)

A car coming here is clearly seen as it comes from
Above the hill.

The above statement shows that Jimmy is a criminal who plans clearly. It reveals that he has found a place that seems to be in a valley, as he says that its position makes it easy for someone to see a coming car from above the hill. His hiding place represents a kind of a hole as it is not in the level ground, but at the bottom of the hill. It means therefore that it is not easy for cars that are not in good condition to go down to this place, so his car should be a good one that manages to move even in uneven places. This suggests therefore that even if policemen can come, it will not be easy for them to find him.

In *UThembisa noMakhaya*, Makhaya complains as follows about Thembisa:

Uthini ukundithatha andibeke entendeni yesandla
andiphakamisele phezulu ndibonwe leli Monti lonke
ukuba ndisezinkwenkwezini, aze asuke andiyeke
emoyeni njalo. Uthi ndiza kuwa ndintlaleke phantsi
ndibe yintlama eza kubuthwa ngubani?

(Act 3, Scene 4, p.39)

How can she put me at the palm of her hand, and raise
me up until the whole East London sees that I am in the
stars, and then she leaves me in the sky? When I fall
down as a dough, who will pick me up?

This statement makes the reader to imagine how a prominent figure Makhaya is now in

East London, from the fact that his height is added on top of that one of Thembisa, as he puts it. It may also suggest that Thembisa, who has income in the house does not show how wealthy they are, but Makhaya does. That Makhaya seems to have a height of two people in one suggests that he is too high up there from the level of other people, and is conceited therefore. The fact that he will be like a fallen dough means that he will be useless in life, and that he cannot tolerate this kind of shame.

Again Makhaya compares Laura's house to Heaven in the following statement:

Injani indlu? Fan' ukuba lizulwana.

(Act 3, Scene 1, p. 16)

How is your house? It should be a small heaven.

Makhaya imagines Laura's house to be like a little heaven, and this tells that it should be a beautiful house. This may also be informing the reader that Makhaya gave Laura expensive material for renovating the house, including a lump sum of money. He is a thief who can steal without being recognised by Thembisa, and he steals from the one who helps him. He is so used to stealing in such a way that he does not notice that he is stealing what belongs to him now, he is self destructive.

In *Ndilubone ngamehlo*, Mbulali tells Nomaka the following:

Kusemhlabeni phantsi apha, mfazi, abe ke lo
Thixo wenu unceda ozincedayo.

(Act 1, Scene 3, p. 4)

My wife, it is down on earth here, and God helps those
who help themselves.

From Mbulali's statement the reader gets the message that there are worldly demands that need people to initiate solutions for themselves, and God will only help those who try. Maybe the author had the example of the talents in the Bible where those who tried to get more talents were rewarded, but the one who had one talent, and never tried to get anything was cursed. The statement means that people should stop folding their arms with the hope that God will help them through their problems, as He sees all their

problems from above. It is through their own attempts that God helps people, Mathew ,chapter:25 verses 14 to 30.

In his plans to kill Thamsanqa Mbulali asks this question:

Yiyiphi enye indawo elungele lo msebenzi ngele
kwentaba ye St Lowry's Pass?

(Act 3, Scene 5, p. 20)

Which other place can be so perfect for this job
except for St Lowry's Pass Mountain?

The reader is forced by this statement to imagine life on top of the mountains where there is wild life only. This lonely place is the one chosen by Mbulali in which he will do something evil. The fact that he chooses this lonely sport may suggest that he does not want to be seen when he is doing evil. Another thing that can be suggested by this extract may be that, there is evil today even in rare places like the mountain tops. As long as man can reach to these places, evil will be found.

3.4. PATTERNS OF QUALITY

3.4.1. MEANING OF "PATTERNS OF QUALITY"

The information "gaps" left under the patterns of quality, that is, the essence of substance, and the essence of colour will be shown. By the essence of colour we refer to words that denote colour, for example, "red colour", used in the books. Under the essence of substance only jealousy will be discussed in this study as it is found in all eight books, and it is the problem of jealousy among people that cause most problems in these books.

3.4.1.1. The essence of colour

The author has used words referring to colour in the following manner:

In *UNcumisa noNqabayakhe*, Nyathi talks about colour in the following quotation:

Hayi Mtika, inqilo le ntakaà khangela eli bala
libomvu nesi sifuba simthubi.

(Act 5, Scene 2, p. 48)

No Mtika, this is the bird of luckà watch this red
colour and its yellow chest.

“Inqilo” is the bird of luck with yellow and red colours. Looking at this bird is a good thing as it revives the spirit of a dull person. Since the situation between Bambela and Ntlalontle family was dull, the author is giving a clue when he brings this bird that everything that was causing tension between Ncumisa, Nqabayakhe, and their families will change into joy.

MaTshezi too mentions colour in her explanation about Bambela in the extract that follows:

...ubone ukuba umntu obomvu bamkhangelele
phantsi nangaphantsi kwendlu yeenkuku.

(Act 1, Scene 3, p. 4)

... in such a way that they look down on illiterate
people, and have no respect for them as people.

Again Dambile is shown qualifying MaTshezi’s statement as true in the following sentence:

Lelebomvu [iqaba] elithi bhe.

(Act 1, Scene 5, p.9)

A real red, smelling one [heathen]

He refers to them as having a bad smell, “elithi qhu-u”. he hates them dearly in such a way that he combines his hatred with a red colour, to show that he does not hide his hatred towards them as red colour is so bright.

In *Iincwadi Ezaye Zibhaliwe*, Zilindile says to Mzamo and Mpandla:

Ningayi nje xa nifuna? Indlela imhlophe, ijikela
apha kwaNtselamanzi.

Why don't you go if you want? The road is white [clear]
it passes through Ntselamanzi location.

The phrase "indlela imhlophe", (the road is clear [white]) is used when someone is sarcastic about going to a place. The white colour here symbolises snow, purity, light, and cleanliness to mention just a few. It is used to reveal that Zilindile has no wish to go to his home, because he finds himself very smart, and highly educated to go and mix with uneducated people. It is used as sarcastic here to rebuke the habit of the educated people, that of distancing themselves from other people of their colour. What happened between him and his people that causes him not to want to go home remains unknown to the reader, but the reader senses that there is a big problem, and this problem is the one of being high - minded. This is what will keep the reader willing to read further so as to see to which extent will this habit last with Zilindile.

In *UFeziwe Okanye Inkohlakalo*, the verb "knows" is used with the colour, "white" in the following example:

UFeziwe: Utat' omncinci wazi mhlophe
ukuba angabanjwa ngumthetho.
(Act 1, Scene 5, p. 11)

Feziwe: Uncle knows very well (white) that
he can be arrested by the law.

Again Nomathamo says to Thandile:

... kuba ndiyazi ngokumhlophe indlela akuthanda ngayo usisi.
(Act , Scene , P.)

... because I know very well (white) the way my sister loves you.

The verb "knows" goes together with the colour "white" in both Feziwe's and Nomathamo's statements. Since the white colour is the best visible colour even from a distance or at night it may suggest that what these two people are talking about is clearly known to everybody.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo tells Zola the following:

Ndakugqibela uselusana olubomvu.

(Act 2, Scene 3, p. 30)

The last time I saw you, you were such a small
And tiny little baby (red baby).

Redness here is used to emphasize Zola's infancy. This statement tells that when Zola was born, Nomabhongo was already a grown up woman, as a result, Zola could have been her child. It causes the reader to panic as to how Zola will withstand Nomabhongo with her evil after her lack of experience. It may also suggest that Nomabhongo does not accept Zola's presence in life in the same way in which she could not withstand it when she was still young, since the red colour means danger too.

In *Isikhwakhwa noBessie*, Jimmy says to Kheswa;

...Mhle lo msebenzi wakho kangangokuba ndinga
ndingasuka ndibone sekuluhlaza nje.

(Act 3, Scene 4, p. 56)

... you have done such a beautiful work, I so wish
that it becomes green very soon.

Jimmy would like to see the land that laid for many years green. The green colour symbolises peace, green pastures with plenty of green grass or food for animals, health of the people, wealth and happiness to mention just a few. This green colour shows that Jimmy will also find peace only when he acquires wealth and health. With these he can successfully conquer the beautiful nature around him. This is a sign showing how he really tries to find peace within himself and with his surrounding, but he is trapped in evil of being greedy. Again, when crops are green, people hope that poverty will stop. This statement therefore may suggest that Jimmy is what he is because of poverty. If there can be everything needed by people, people would not commit crime as they do now.

Again Jimmy uses colour in the following sentence where he talks about his gang:

Loo nto ndingamele ukuxakeka mpela, kuba abafana
bayifuna [intombi enguBessie] ngamehlo amnyama.

(Act 3, Scene 1, p. 46)

I am becoming confused now because young men want
her [Bessie] with black eyes.

There is the concord “-yi-“ in the word, “bayifuna”, which tells that it is Bessie who is wanted by these men. Here, there is a group of men who eagerly want one lady. Though in the text’s context this statement means that they want to revenge themselves eagerly, it may be possible also that all of them want to abuse her sexually because of the phrase, “black eyes”. When someone looks at a thing with black eyes, one does not even wink because one wants so eagerly to get at it.

In *UThembisa noMakhaya*, Makhaya tells Thembisa about his qualifications as follows:

Undibona ndigcampuza kula manzi nje ndinekhephekhephe
elibomvu lesatifikethi sematriki.

(Act 1, Scene 1, p. 2)

You will be surprised to know that while I am trampling
in this water I have big, red metric certificate.

This colour emphasizes that metric certificate that is so big and red is significant enough in that, also the person who owns it should be significant to people too, but there he is, not being noticed by no one. It is his cry that people should recognise him as he is educated too. Since the red colour is used to denote danger, so is he using it to tell that it is dangerous to keep educated people out of work because, if they are less occupied, their minds will demand that they do something, hence there is too much crime today.

In *UConga noMbambushe*, Welile comments as follows about Vete:

Le ndlela atsaze ngayo lo mntwana ibonisa mhlophe
ukuba ndakufa iya kuba ziziqwenga neziqwayi apha.

(Act 1, Scene 5 ,p. 19)

The way he behaves himself shows clearly [white] that
when I die there will be fights here.

White colour here is used to tell that Welile does not hesitate, he is so sure that Vete will treat others severely, and they will fight with him. He once gave him this clue when he asked why is Bhalurha still in their piece of land ploughing it and his live stock overgrazing it though the year has gone, (Mtywaku, 1995:18).

In *Ndilubone ngamehlo*, Thamsanqa's determination about his new work is as follows:

Kufuneka ndihombe ndiwenze ngemfezeko lo msebenzi,
ndibonise uMzantsi Afrika ukuba umntu omnyama unengqondo
efanayo nelinganayo neyomntu omhlophe.

(Act 3, Scene 4, p. 18)

I must do my work perfectly so as to show to South Africa that
a black person's mind is the same and equal to the white man's
mind.

Thamsanqa is the character used by the author to tell people that they should not look down at themselves just because they are black in colour. They should know that they think and do things in the same way in which whites do. This is the problem in South Africa where white people think that they are better off in every aspect than black people, and black people think that they are inferior to whites. There is a problem of colour in South Africa that must come to an end.

3.4.1.2. Jealousy

In some statements jealousy appears as jealousy, but in other statements it is in the form of pride, and we, being motivated by hymn 221 in John Wesley's hymn book will discuss jealousy according to lines 6 and 7, verse two that reads as follows:

Okwekratshi nokomona.
Nento eziphuma khona.

(p.178)

That which is of pride and jealousy in nature.
And all that goes together with them.

In *UNcumisa noNqabayakhe*, Mcebisi warns Bambela as follows:

Uthi ke kumnandi xa ebona eyomnye umntu ilotyolwe
abe yena engazanga afumane noNdancama.

(Act 4 , Scene 6 , p. 42)

Do you think that it makes him happy to see that another man's daughter's lobola is being paid whereas he obtained not even a cent for his daughter?

This statement says that Dambile is jealous of Bambela for he is getting lobola for his daughter whereas he got nothing. It suggests that Dambile cannot tolerate the sight of seeing other people achieving because he is a jealous person. He feels bad for other's achievements. This may further suggest that he is not a successful person in life, because the time which he should use to acquire his success is the time he uses in envying other people.

In *Iincwadi Ezaye Zibhaliwe*, Mzamo reports what Mthobeli has said in his letter as follows:

Uphethe ngelithi ze singamthumeli simemo somtshato
kuba iliso lakhe lisazel' umona uya koneliswa nje kukucinga
nokuqikelela ukuba wena noDolly wonwabile.

(Act 5, Scene 7, p. 92)

He concluded by saying that we should not send him an invitation card because his eye is still full of jealousy. He will be satisfied only when he thinks and imagines that you and Dolly are happy.

Mthobeli's jealousy causes him not to reason out that Dolly does not love him. He wants a girl who does not want him, and this may suggest that Mthobeli is a handsome man with pride, and is looking just for beautiful girls. He falls in love with women not

because he loves them, but because he is jealous of them. That is why he is capable of accusing Mzamo for leaving behind many girls who have his children. He knows what he says from experience. His jealousy does not allow him to come nearer Dolly, and this suggests that, since he is a jealous person, it is possible for him to get hold of girls for their love by force, not through proper, harmonious communication.

In *UFeziwe Okanye Inkohlakalo*, Nomathamo says about his father:

Ziya kude zibengaphi iinkomo zakhe ukuze
aneliseke angafuni zimbi?

(Act 2, Scene 4, p. 25)

How many cows does father want so that he is satisfied,
and wants no more?

In other words Nomathamo is saying that his father has many cows and he should seek no more. Since cows were wealth in the past, she asks when will he stop seeking for wealth. This therefore means that all that is needed by wealthy people is more money on top of what they already have. This desire of money qualifies Kwedinana to be a jealous person who wants everything, and every success, all to himself and his house only.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo praises herself as follows:

Ndingubani mna, inkosazana ebuswayo?

(Act 3, Scene 8, p. 69)

Who am I, an honourable princess.

Nomabhongo's English name is Princess, and it tells that she should be honoured by everybody, old or young, male or female, and she even says it herself in the above extract. This statement reveals that Nomabhongo is proud of her achievements and wealth in such a way that everybody should bow at her. It also tells indirectly that she is protected by her bodyguards in such a way that no one will harm her. All that she does is to give orders and to be obeyed.

Again Kheswa uses the word, jealousy in the following sentence:

Ndandisoloko ndimbona besekho abanini beli khaya
ukuba unomona yindlela endixatyiswe ngayo.

(Act 1, Scene 6, p. 13)

When the owners of this house were still alive, I used
to notice that she was jealous of me because they respected me.

From reading this extract the reader may imagine how Nontozakhe used to stop whatever she was doing, to watch how the owners respected Kheswa. This reveals that she concerns herself with things that are not her own business, and all this is due to her jealousy. This puts her in a position of betraying or ill-treating whoever she notices to have better belongings in front of her. This, apart from money from Nomabhongo, may be the strongest reason why she accepted Nomabhongo's request. She is a cruel and jealous person.

In *Isikhwakhwa noBessie*, Mary recalls the following:

Abantu abanokuba nenzondo enzulu olu hlobo kuBessie
nakum ngabaya bantwana babebanjiwe nguMpandla kulaa
ndlu kaNomabhongo.

(Act 2, Scene 8, p. 41)

It is those kids who were arrested by Mpandla in Nomabhongo's house who can have vengeance as deep as this one to Bessie and to myself.

"Inzondo", (vengeance), is the thought to revenge oneself one day, and together with jealousy, they are inside the person who have them. From this statement the reader may gather that ever since Luza and Sitshi were arrested; Mary and Bessie never stopped fearing them and this makes one to guess that these two should be first class criminals. From Mary's statement one becomes scared as the number of criminals will increase day by day knowing that no one will ever mention a damn about their crime, or those who do so will be dead.

In *UThembisa noMakhaya*, Laura talks about Makhaya's pride in the quotation that follows:

Kambe ndandimxelele uMack ngawo onke la masuka-ndihlala. Mhlawumbi ke ikratshi lakhe alizange limvumele ukuba akuzikise engqondweni oko.

(Act 3, Scene 2, p. 17)

I told Mack about my ups and downs. Maybe his pride did not allow him to think about that.

Laura's statement reveals more about Makhaya's character that his self confidence and pride make him not to take other people's opinions. All that he thinks and does is perfect if it makes him happy and, he does not think before he does things. This raises tension immediately because he has married someone who reasons quite well.

In *UConga noMbambushe*, Welile in the following statement rejects the fact that he was a proud person:

Landongamela ikratshi ndalibala konke.

(Act 3 , Scene7, p. 30)

Pride overwhelmed me in such that I forgot all.

This same pride is also mentioned by Bhalurha in the following statement:

Akayifakanga uBhirha inkohlakalo kumntakabawo uyingxalile. Loo nto umfo kabawo uthe fithi likratshi.

(Act 2 , Scene 3 , p. 15)

Bhirha has pumped cruelty into my brother. More over, my brother is full of pride.

The reader is left imagining Welile as a wealthy person who owns a land, and who looks down at the poor in such a way that he does not even want to communicate or share anything with them. He has forgotten everything concerning them, even values and norms of his society. All humanity, "Ubuntu", has gone away from him because

of wealth and pride. He is of no use to people, and his wealth is of no benefit to his community.

In *Ndilubone ngamehlo*, Nosisa gives the following information about her husband, Mbulali:

Andimthembi kodwa uMbulali. Unomona, unenzondo,
Ukhohlakele. (Act 3, Scene 4, p. 21)

I don't trust Mbulali. He has jealousy, vengeance and is cruel.

She goes on to talk about his negative attitude in the quotation that follows, and which is the same as the one above:

Kodwa utata unezinto ezinokumenza uMbulali.
utata unomona, intwentle uyinqwenelela yena.
unenqala unenzondo enzulu.
(Act 5, Scene 3, p. 42)

But daddy has things that can make him a killer. Daddy
has jealousy, he would like to obtain good things for
himself. He has deep vengeance.

The author in the extracts above lists the things that lead to loss of lives today, things such as jealousy, revenge, hatred, all being caused by self-centeredness in people. He shows Nomisa to be a concerned woman who would like to put an end to this type of evil as it affects her directly in her everyday life. The author therefore says that if they were not there, there would not be too many deaths as they are today.

3.4 CONCLUSION:

In this chapter one level of space, the "topographical structure" has been discussed where meaning through the filling of information "gaps" and dramatic art has been shown. Under this heading the horizontal oppositions, the vertical oppositions, and the patterns of quality are found.

3.4.1 The horizontal oppositions

Under the horizontal oppositions, oppositions discussed are: here versus there, and near versus far. Differing times like: today versus the past, flashbacks versus now, flash forwards versus now, have also been discussed here.

3.4.2 The vertical oppositions

Under the vertical oppositions, oppositions have been used to show two different places, one space, like the one on earth is known to the reader, and the other one, imagined world are found. These world appear one above the other. Examples here are: the world of gods versus the world of man, and the horizontal space versus the vertical space.

3.5.3. The essence of quality

Under the essence of quality essence of colour, and jealousy are found. Some sentences with words referring to colour have been quoted and discussed as to what is the meaning of colour in them. Again sentences showing jealousy have been used to show the different names referring to jealousy.

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CHAPTER 4

CHRONOTOPIC STRUCTURE

4.1 INTRODUCTION

Discussion of the texts in this chapter will be in the form of determining the functionality of “chronotopos” in D.T. Mtywaku’s drama books. The three aspects under the level of chronotopic structure will be discussed using the deconstruction analysis. These aspects are: movement, change, and the time element. Mans quotes Zoran dwelling about these when he describes the term, “chronotopic”. He refers to it as “Chronotopos” which means “space-time”, not to signify the totality of space and time, but to describe a specific aspect, for example, the integration of spatial and temporal categories of movement and change, Mans in (Ntuli, 1988:210).

This definition involves movement in space and changes over times. In this chapter movement in space by characters and their changes of moods, and life styles, as well as the time element will be discussed. No developmental stages of change of each character will be discussed, but only some of those that show that there are information “gaps” left out in them will be discussed. Extracts from the texts accompanying these discussions will be quoted or summarised when they are discussed.

4.2 MOVEMENT IN SPACE BY CHARACTERS

By space, this study refers to the material world in which the characters live or move. It is more of a setting for action in the texts, for example, places like: rooms, farms, cities, mountains, prisons, garages, and hospitals.

Movement is the movement of characters from one place to another, because they have problems seeking ways of reaching to their goals. They do not know how to reach them, and then, decide to move around in search of solutions. They stop moving when they reach their goals, or when they die. This type of behaviour of these characters is described by Craver (1999: 71-86) when he says that desire and suffering can be eliminated when desire is extinguished or stopped. It can only be extinguished when there are no private owners of things, when everything belongs to everybody, and this

is impossible as people from different classes, and different cultures now occupy the world. People therefore have got to be transferred towards the sophisticated and civilized life styles. Mixtures of different nations have led to mutual understanding of each. Accompanying this mutual understanding is the taking over of the western and eastern cultures' needs.

Examples of the western cultures are Christianity and Buddhism. People who want to stick to truth all the time follow the example of these nations. Westerners believe that they should be the top achievers, even if this alienates or separates them from families, friends, or communities. Priorities and rules of order are often ignored if they block achievement of the desired material.

On the other hand in eastern philosophy, order, regularity, and patience are generally prized, and it is an order that is optional and in harmony with nature, but it promotes a slavish worship of rulership and a belief in one's fixed and ordered place.

People who are presented by the author in his books find themselves trapped in the other nation's beliefs, trying to fit themselves in them, and by doing so the encounter problems that cause them to move around. The fact that a figure leaves one setting and arrives at another may open up new perspectives, possibilities, tasks, and actions. One who arrives in a new, unfamiliar world may mark the end of a burdensome past to it may be the source of alienation, which will require a process of adaptation. If the process succeeds, a new world may mark the beginning of a new life, but if it fails, it may result in complete disintegration of the figure.

4.2.1. MOVEMENT OF CHARACTERS FROM PLACE TO PLACE

Movement of characters from place to place into the texts goes as follows:

In *UNcumisa noNqabayakhe*, the moving characters are Nosenti and Bambela. Their problem, which causes them to move, lies in the following extract:

UNosenti: Wenzani na Tshangisa, uthi laa maqaba sisuka kuwo
ebefumana esimonela, esithi sizenza abelungu?
ebephandlewa ngumgangatho esathi cakatha emnyango.
Andithethi ke akungena ngaphakathi, ufike elaqalaqaza.

(Act 1, Scene 1, p. 1.)

Nosenti: What are you doing Tshangisa, do you think that those from we have come were envying us for nothing? they were disturbed by our standard of living, starting from entering at the door. It became worse when they entered inside the house, they would look around.

In Act 1, Scene 1, page 1. the reader has been informed that Bambela's family has just arrived at Ncemerha from Nxarhuni, where they were so frustrated. From Nosenti's statement above it is clear that this family was not socializing properly with people at Nxarhuni. They were high-minded, as a result, they went to the extent of distinguishing other people from them by calling them "heathens". This word reveals that they were calling themselves "Christians", and took Christians as better off people. This shows that they started to undermine their own culture for the other culture. Nosenti draws a clear line between themselves and other people with a note of hatred involved. There is also the question of class involved in that, no one attended to people of the lower class when they entered their house, as this is suggested by the phrase, "ufike belaqalaqaza", "they would look around".

When they arrive at Ncemerha Nosenti says to Bambela:

Ukonakala kwenye kukulunga kwenye Sikhomo, naku
nangoku uthe ebuhlungwini bentliziyo waza kufumana
umhlaba kwindawo ephucukileyo yabantu basesikolweni
nendawo elinqatha. (Act 1, Scene 1, p.1)

One's poison is another one's bread Sikhomo, here now,
after being painfully worried you have found a site in a
modern place that is a fertile land among the literates.

This statement shows that Nosenti is striving for civilization, its wealth, and education. These are her desired targets in life, to be a recognized and wealthy person, but her strive has failed at Nxarhuni, and she hopes that they will strive better here at Ncemerha, as this place seems to be pleasing them at first sight. The extract above

also proves that people from Nxarhuni were Nosenti's and Bambela's opponents as they stood in their way of being wealthy. It further suggests that anyone who will stand in their way of achieving will be their enemy too. They have totally taken over the beliefs of the westerners with their westernisation.

In *Incwadi Ezaye Zibhaliwe*, Mzamo is the moving character. His target is to get his self-identity, which has been lost. His first move was from Alice to Port Elizabeth. Here is his report about this movement:

Kaloku ndakhulela kulaa ngxinano yaseMakhaleni
eDikeni ndithi ukusuka ndiye kwamalume eBhayi.

(Act 1, Scene 1, p.13)

I grew up in that compacted space at Makhaleni at
Alice, and from there, I used to go to my uncle in
Port Elizabeth.

Here Mzamo is speaking with his mother-in-law, Rose, at Peddie. At Alice he was mixing only with people of high academy, in Port Elizabeth with industrialized people, but both Alice and Peddie did not help him to find his self-identity. Now he is at Peddie, in the rural area that is not affected much by both industrialisation and high institutions of education. The reader may guess that he will be helped at Peddie since it is a place less affected by the things that have brought changes in the lives of people, things like: education institutions, wealth, and civilization. People here are educated, but still stick to their customs.

Again the dialogue between Dolly and Mzamo goes as follows:

UDolly: Ungathi ndiyakuthuka Dlangamandla. Ayibobulawu
obo? Aphelile amaTolo akwaMakhanda?

UMzamo: Bubo, Rhadebe kuba bakho oobawokazi eTyhume.
(Act 5, Scene 2, p.74)

Dolly: Don't think that I swear at you Dlangamandla. Are you
not acting like coloureds? Are there no other amaTolo of

The Makhanda clan?

Mzamo: It is, Rhadebe, because I have my own relative brothers at Tyhume.

Dolly is a woman who is shown teaching Mzamo about his attachment to his relatives. This dialogue reveals that people at Peddie and in other rural areas are still holding to their customs, and teaching them to their children. This conversation reveals that Mzamo has found the woman who will help him to trace his background so that their children, unlike himself, can have self-identity when they have children. The author is also asking women indirectly that if they teach their daughters about their customs the nation will never get lost, as it is the women who raise children.

After Dolly's teachings, Mzamo is happily found in the kraal at his home at Tyhume with all his relatives in his father's house. After he has found happiness he stops moving around as he has reached his goal. By this character, the author is saying to the reader that when men are looking for women, they should look for women who will make them realize that it is a good thing to keep one's customs, traditions, norms, and values, in this present world in which different nations are interacting together. In the long run, if people are not careful enough by sticking to their customs, very soon everything will be lost.

In *UFeziwe Okanye Impindezelo*, Nowikithi and Kwedinana have a goal, that of having all their clan's wealth to themselves. MamCirha's house with Feziwe, the educated girl, with her own money, is the place where the desired wealth is. Even Kwedinana's movements are to and fro this house. When he arrives to it he demands that MamCirha should open the door as follows:

Ilizwi (likaKwedinana): MamCirha aniva ukuba ndithi
vulani? Kanti ndakulikhaba lupoqe kude olu
cango.

(Act 1, Scene 6, p. 11)

Ilizwi (Kwedinana's voice): MamCirha, can't you hear that I
say you must open this door? I will kick and
break this door.

Kwedinana's arrival threatens Feziwe and MamCirha as he is a man with both the paternal and the natural power over them. He forces his way towards his wealth, wanting to take what does not belong to him by force because he has power to do so. He is a bully, and a thief who robs people using his customs. By this example the author may be protesting that people have lost their customs because of ill treatment that was exercised onto them, especially women.

Kwedinana's movements advance him in his cruelty. He plans to kill Thandile, who supports Feziwe near the hill of Ndluzulo. Kwedinana stands in his way of getting all the wealth he wants. He commits a crime by organising people to kill him. This example tells that lives of people have no values at all to the criminals. The author is also warning people to keep a watchful eye for criminals in whatever they do, as Thandile here was unaware that by wanting to marry Feziwe he was digging his own grave.

Kwedinana's last movement is just some few steps, from his bed to the door, where he is killed by Skelem, one of the killers he organised to kill Thandile. He utters the following when he dies:

Fezi-we ndi-yi-ha-mbi-le indle-la. Ndifi-ki-le esi-phe-lwe-ni
inko-hla-ka-lo indi-fu-me-ne. ndi-fa ndi-yi-nkwa-mba
(Act 5, scene 3, p.76)

Fezi-we I ha-ve ta-ke-n the ro-ad. I ha-ve co-me to it's
e-nd, cru-e-l-ty ha-s cau-ght me. I di-e po-or.

Kwedinana's statement is a report telling the reader that criminals who pursue wealth in wrong ways die without being well off after many killings of people involved in their actions. Since they are cruel, and inhumane, they kill toward their wealth, but at the end they die poor. Kwedinana's search has taken him into his grave, and this is a lesson that people should be satisfied with what they have so as to live longer in life.

In *UNomabhongo Okanye Inzondo Nempindezelo*, the moving character is Nomabhongo. She is carrying revenge within herself because MaMbotho blocked her way of reaching her target, that of becoming a decent, dignified woman, (Act 1, Scene 1, p.1). she never rested, trying to revenge herself even after both Xaba's and

proves to the reader that it is not only youth who should be feared today, but all people from different ages. He has even portrayed Nomabongo as a character pretending to be disabled, to warn readers again that no matter how people seem to be unable today, people who are soft-hearted should avoid coming near them. This may be one of the reasons why *ubuntu* has faded away among people. People who tried to help those in trouble experienced cruelty from them in turn.

In *Isikhwakhwa noBessie*, Jimmy Gumenge is the character in motion. His target is to run away from the law of Johannesburg to “eKoloni”, where he will hide himself. He hopes to change from being a criminal, who is hunted by policemen into a descent man. In the following quotation Jimmy is found ready to Johannesburg:

UJimmy: Ndifuna ukuya kukhwelela eKroonstadà
 Masitsho siyile, mlingane. (Act 1, Scene 1, p.3)

Jimmy: I want to catch the transport at Kroonstad,
 Let us go, my friend.

Jimmy is hiding away from policemen, that are why he wants to take his transport at Kroonstad. What raises tension in the reader’s mind is that, Jimmy is not leaving Johannesburg out his own will, but he leaves out of fear. This may not make him to change from his wrong ways then, but may make him to go and continue it at “eKoloni”. The author therefore is saying that most crime started in the big cities, and that criminals running away from law distributed it to small areas.

Jimmy moves from a small, confined space, that is Dlathula’s room in Johannesburg into the farm at Peddie. It is not told in the book how he reached Kroonstad, to show that he left stealingly, and this reveals that the author too is wondering how criminals manage to escape from the law. The fact that Jimmy leaves at day light is a proof that policemen fail to recognise criminals as the criminals today are so skilled in doing their job. Jimmy on the other hand describes his movements as follows:

UJimmy: Isikhwakhwa sife sangcwatywa eRhawutini
 kodwa suka safukuza, savuka phantsi komhlaba,
 saza kuthi vumbululu eNgqushwa, ezantsi,
 ekungeneni kweNxuba elwandle.

(Act 2, Scene 1, p. 22)

Jimmy: Isikhwakhwa died and was buried in Johannesburg but he fumbled, moved under the ground, and came out at Peddie, down, where the Great Fish River enters the sea.

Irony in this quotation is that Jimmy says that he has been buried in Johannesburg whereas it is Ntuthumbo who has died. Jimmy, who wants to change is doing more harm to people, and this is a sign showing that he has reached into a stage of being a criminal where it is so difficult to turn back. The fact that police no longer hunts Jimmy tells that the law no longer hunts criminals, they are living happily among people. He is highlighting the fact that the white's law has failed the people.

Jimmy seems to have reached his goal at Peddie. He is no longer hunted by police, has his house, and moreover, a farm. After asking himself what he will eat he moves towards the land to plough it, (Act 1, Scene 7, p.19). He has found Keswa who will plough the land for him. He says to him:

Nguwe ozaziyo iindawo ezinjalo eMonti.

(Act 3, Scene, 4, p.56)

You are the one who knows such places in East London.

What he says to Keswa shows that he will go to East London with Keswa. He cannot move away from town. This proves that he does not accept being a farmer, and sees farming as something belonging to old people. He is frustrated by the farm life in such a way that he decides to move out of his cocoon.

His next movement is to the Cookhouse railway station. This is the railway junction to De Aar, Port Elizabeth, and East London. When Buyile sees the car that was used by Jimmy he asks himself a question as follows:

Nanku umbuzo, uJimmy ukhwele itreyini eya kuliphi icala kukho iBhayi, iDiyala, iMonti?

(Act 4, Scene 6, p.96)

Here is my question, which train has Jimmy taken,
there is one to Port Elizabeth, De Aar, and East London?

By leaving his car at the junction road he is trying to confuse his followers, but unfortunately, his thinking can be traced as educated people in the field of law today study about people's behaviours and moves in the field of psychology. The author therefore is saying that if all policemen could be trained professionals their services could improve. The fact that Buyile is the one who reasons positively before following the criminal's steps shows that there are very few educated policemen.

In *UThembisa noMakhaya*, Thembisa in one hand has a target, to have a loyal husband who will be loyal to her. She also wants to be a dignified woman. On the other hand Makhaya too has a target, that of having a descent house, work, and woman. Both characters move towards reaching their goals. Makhaya's movements start as follows:

UMakhaya: Kwowu! Ndingaba ndahlukene nendlala.
(Act 1, Scene 2, p.3)

Makhaya: Oh! I can be separated from poverty.

Makhaya's statement is saying that, if he can socialise with Thembisa, an educated woman, he will never starve again. In actual fact, Makhaya wants Thembisa's money, not her as a woman. He then plans his move towards his goal as follows:

Ndiza kuyibekela idinga phaya esibhedlele.
(Act 1, Scene 1, p.3)

I will make an appointment to meet her there at the
hospital.

Makhaya, from the city will go to a rural area where he hopes to impress not only Thembisa, but also her colleagues. He knows that ladies today judge their choice for marriage partners by their looks. He may be using this tool for winning Thembisa, knowing that he is handsome. By this extract, Mtywaku is warning girls that they

should not look at how men like for being their life partners. He is touching the reason why there are many divorces today indirectly, that youth get married or fall in love without even knowing where their partners come from.

Another movement of Makhaya towards gaining wealth is the one to Johannesburg. He will go there to further his education. He says:

Uyandibetha ngoku lo mfazi xa eza kundisa esikolweni.
Ndiza kubushiya nabani ubumnandi beli Monti?

(Act 2, Scene 7, p. 13)

This woman is beating me up when she wants to send me to school. With whom shall I leave the pleasures of East London?

This movement towards school is against Makhaya's will, and may suggest that Thembisa has noticed that Makhaya is uneducated. Whereas she was shown to prefer uneducated people he wants Makhaya now to be educated. This is a lesson to people that it is quite proper to choose partners who will understand them fully, as life does not balance well when people do not have the same opinions of life. Thembisa is again revealed by this statement as someone who wants to live according to the demands of this world, which is the one of money. At the end she ends up wanting a well off, educated, and loyal husband. She is shown therefore as demanding too much out of a man. Her demands may again lead to their separation. This is again another advice from the author that women should stop demanding too much from their husbands as this too leads to separation.

Makhaya's last movement is to the mental hospital. When he is to be taken to this hospital Mfana deceives him by telling him that Thembisa is calling her.

UMfana: Mfowethu, vuka sihambe uyabizwa ngusis' Thembsie,
uthi fika ngoku phaya esibhedlele.

Makhaya's reply goes as follows:

Hi! Unyanisile mfowethu?

(Act 5, Scene 5, p.41)

Mfana: Mfowethu, wake up, let us go to sis' Thembsie, she is calling you, she asks you to go to her at the hospital.

Makhaya's reply goes as follows:

Ah! Are you telling the truth Mfowethu?

The fact that Mfana deceives Makhaya tells the reader that Makhaya refuses to go to the hospital. He cannot accept to leave Thembisa's wealth behind, even when he is mentally ill. This is the clue therefore that even the mentally ill people are after money, or that the way in which people are after money, makes them seem to be mentally ill. This is shown by the fact that Makhaya's reasoning becomes well only when Thembisa's name is mentioned. The author is warning people therefore that they will run mad at the end if they are chasing money.

Thembisa's movements start when she left her home to go and live with Makhaya at Duncan Village. She is satisfied at first in her marriage. This is found in the following soliloquy:

UThembisa: Ndakuchana ukwenda. Inene ndakuchana ukwenda. Ndiyinkosikazi yomzi kodwa ndilala nelam, ndivuke nela.

(Act 3, Scene 5, p.20)

Thembisa: I made the right marriage choice. Really I did make the right marriage choice. I am a wife of a house but I sleep with my opinion, and sleep with it.

This statement tells that though Thembisa is a married woman, she still acts as if nothing has changed in her life. There is no difference in her life after marriage. This should be the mistake of many women today; they do not expect their lives to change when they change into the marriage stage of their lives. This statement tells that this is the most difficult stage in the lives of people, and the author therefore is appealing to the readers who are not yet married to think twice before they get married.

Her last and major movement, which will determine her destiny, is the one from Duncan Village back to her home at Zwelitsha. This is revealed as follows:

UThembisa: Ihle yaqheleka noko le nto yokuvuka
 kwaZwelitsha yonke imihla.

(Act 4, Scene 4, p.27)

Thembisa: This thing of waking up from Zwelitsha
 has become a habitual.

After Makhaya spent extravagantly Thembisa's money in their marriage she became frustrated in her marriage, and has decided to go back home. By this example of a marriage, the author may be telling the reader that no matter how hard partners try to protect their marriages, the declining economy affects many marriages, and this leads to many divorces today. Thembisa's habit of waking at her home is no longer hers alone; it is the whole nation's habit. The author therefore is calling to the readers that people should try and find means of rescuing the falling marriages.

In *UConga noMbambushe*, Conga's father, his grandmother, and grandfather were moving around even before Conga started his movements. Dumanto reports this as follows:

Ndikhumbula ukuba uSoha wayekhe athatyathwe aye
kubekwa kwenye ifama nomfazi omkhulu asale
omncinci.

(Act 1, Scene 1, p.2)

I remember that he used to take Soha with the bigger
wife to another farm and the younger wife would
remain behind.

The word, "athatyathwe", "to be taken", above tells the reader that it was not the decision of the family to move around, but that of a person who had power over them, their employer. There was no democracy, Bhirha; their employer was bullying the people up to the extent of even breaking their family units. They obeyed him, as they were his slaves. This extract has been used to show how employers used to ill-treat employees before the years of democracy.

Now the moving character is Conga. He is striving for family unity, and also for the unity of the whole nation. Vete, his brother opposes him. He takes him to jail. This is found in his statement that is as follows:

Kulungile, mfo katat'omncinci sakubonana phambi
kukamantyi.

(Act 4, Scene 4, p. 39)

It is all right, son of my uncle, we will meet before
the magistrate.

The word "kulungile", "it is alright", above suggests that Conga prefers to go to hospital that to break his family unity. Vete, who should respect Conga as the elder brother in his family does not do so. He does not act according to the norms and values of his society, but listens to Bhirha, his employer. From ignoring his norms he becomes a traitor who betrays his own people and nation. The author is highlighting here that it is blacks who take other blacks to jail, so as to carry out the evil of the employers.

Another movement by Conga is the one to jail. He wants enough time to think. It is summarised as follows:

(Namhlanje ubhaqwa ejele apho nguBhubhulurha
unyana kaBhirha obe ehambele ezakhe.)

(Act 4, Scene 10, p.47)

(Today Bhubhulurha finds him, Bhirha's son
who has visited jail for his own business.)

The word, "ubhaqwa", "is found", tells that it has been Bhubhulurha's wish to meet Conga, but he did not know where to find him. As it is his father who has led to Conga being arrested, he should have been wanting to put things straight between himself and Conga, as he even says that what his father did in Conga's family is indeed bad, (act 4, Scene 10, p. 47). The person who has acted like Conga in the Blacks' history is Mr Nelson Mandela, and since this book has been written after 1994, this character's destiny can be predicted as the one who will win against Vete at the end.

Conga's last and significant movement was when he told Difu to fight the battle inside,

and that he himself will go to the neighbours to check how they can help them in their fight to gain their land back. He is found at Faca's house where Funxa is heard saying to his father:

Tata, namhlanje ndibe nenyhweba yokuhanjelwa
ngabalingane aba bam oonyana bequmrhu elilawulayo
noConga unyana kabawo uBhalurha.

(Act 5, Scene 3, p.54)

Father, I am lucky today as I am visited by the comrades,
the sons of the governing body, including Conga, father
Bhalurha's son.

The word, "abalingane", "comrades" has been used during the times of blacks' struggle to mark the people who are united and strive for their freedom. This therefore may mean that Conga and his friends are the politicians who fought for their land to be available to everyone. These are the friends outside his country. this extract shows Conga being accepted by people outside his own place where he cannot be accepted. This book therefore may be the recording of the blacks' history as to how they got their freedom.

4.2.2. MOVEMENT FROM ONE MOOD TO ANOTHER MOOD

This is the movement from one emotional state into another. People have to change as times go by because of the changes brought by changes in their classes, industries, and democracy which are the social, economical, and political life changes. Williams (1982:110) agrees with this when he says that a nation is not an idea only of local extent, and individual momentary aggregation, but is an idea of continuity, which extends in time as well as in numbers and space. When people change, it means that their emotions, modes of thinking, and their impatience change too. It is so unfortunate that other people die before getting a chance to change.

Complementary to the characters' problems, there is complexity caused by having to encounter rational opponents whose goals are contrary to their goals, Gilhooly (1988:15-16). It means therefore that the characters change also because of their opponents' ideas. According to Haralambos and Heald (1980:535) the historical change is the dialectical movement of men's ideas and thoughts. In terms of the dialectic, conflict between incompatible ideas produces new concepts, which provide

the basis for the social change. In the discussion of the texts two contradictory ways of seeing things will be shown and discussed, that is, the way the character has been seeing things at first, and how he or she has changed to see things in a different way. In some of the books the change is clearly seen, but in some, there are information “gaps” left out for the reader to fill them. The discussion goes as follows:

In *UNcumisa noNqabayakhe*, Nosenti, and Bambela are portrayed as having hatred towards the illiterates, especially the Ntlalontle family. They have carried through this hatred from Nxarhuni to Ncemerha, where they meet with the name again. They are running away from a name, which has turned, into their enemy. Here is the conversation revealing how they feel about this name and family:

UBambela: Wenzani na umfazi? NgamaJwarha amanye

UNosenti: O, yintoni na ngoku le isihlelayo?
(Act 1, Scene 6, p.9)

Bambela: What is the wife doing? It is the same
clan, amaJwarha.

Nosenti: Oh! What is happening to us now?

Nosenti’s despair in her statement above suggests that they have got to do something about this clan. Her despair may also suggest that they were defeated at Nxarhuni by this same family, as Bambela’s statement tells that they are the same clan. Bambela should have used the word, “manye”, but he has decided to reinforce this by putting “a- at its front to show that he is not mistaken. Again Bambela says to Dambile:

Unibandakanya namaqaba?
(Act 1, Scene 1, p.3)

Does he include you to the illiterates?

Bambela’s question above reveals that Bambela does not see the illiterates and the poor as people with whom he can interact. He sees himself as their superior who is just better off than themselves. The word, “unibandakanya?”, “ does he unite?”, shows that

he is a black, sophisticated person who denies his own people because of their poor background. He stands in contrary to the politicians' gospel, which preaches unity among people. The sophisticated, educated people obtain doctrines, which led to them ignoring their own people and their own life style. Nosenti goes into extremes of even swearing at Nqabayakhe to demonstrate her hatred towards him, and his people. This is in the following extract:

UNosenti: Nditsho laa ngqutsela yomqambasholo weqaba.
Nithi ngubani kanene, nguNqabayalo?
(Act 2, Scene 3, p.14)

Nosenti: I mean that strong and hard body of a heathen.
What is his name, is it Nqabayalo?

Nosenti's words towards Nqabayakhe are too hoarse, as she used heavy clicks, the "q" click to reinforce what he is saying, "ngqutsela", "mqambasholo" "weqaba". These clicks are used to show her hatred that is so deep-rooted in her. She even denied Nqabayakhe's name and calls him as Nqabayalo. This denial of the name raises the suspicions of the reader as to how she wishes that there was no Ntlalontle name at Ncemerha, as she loves this place. Again this deep-rooted hatred of the illiterates by this family is seen in Bambela's statement to Dambile, which reads as follows:

Uyazi ukuba le nto undixelela yona ayihlali kakuhle
esiswini sam? Iyasixuxuzelisa ngokweselwa lihlukehla.
(Act 1, Scene 2, p.4)

Do you know that what you tell me does not settle well in
my stomach? It makes it troubled like a shaken calabash.

Bambela hates the illiterates in the same way in which he feels when his stomach does not feel well because of something bad that he has eaten. This quotation means that he becomes restless and pained whenever their name is mentioned, and the person who mentions this name to him is Nosenti. The reader now is tempted to broaden his or her thinking as to where Bambela's parents are. Maybe this hatred of the word, "amaqaba", "heathens", started at his home first, that is why he has a bad feeling towards it. The fact that he feels restless at its mention tells that he has been shaken

away like this calabash from his own people, who were illiterate too, to stick to his wife, just as the Bible says. It says that a man should leave his parents, and stick to his wife.

In the above examples both Nosenti and Bambela are presented by the author in such a way that it will not be easy for them to change from their hatred towards the Ntlalontle's and the illiterates. Surprisingly, both have changed into people who love Nqabayakhe together with his people. The book does not tell how Nosenti changed, or what Mcebisi told her except for the opening summary of act 4, Scene 6, p. 42. In it is told that Mcebisi confronted her until she was dumbfounded with his words. Both Mcebisi and Nosenti went to East London for two reasons for Nosenti to lead the way to Bambela's living place, and also to convince Bambela that she has changed from hating the Ntlalontle's into loving them. This leads the reader to think that people have noticed that his wife bullies Bambela.

Nosenti's feelings as to how she feels during her change is not shown clearly in the book, but Bamela's feelings are shown in the following extract:

UBambela: Mawethu ndisuke ndaziva ndingomnye umntu
namhlanje nalo mcimbi walo mntwana usuke
wamtsha. Ndiziva ndingena kwelinye inqanaba
ebomini bam.

(Act 5, Scene 4, p.50)

Bambela: My clan people, I feel like another person today
even this event of this child seems to be new. I
feel like entering another step in my life.

Other people have noticed Bambela's change too, as Mcebisi says about it:

Ukhe ubave abashumayeli bethetha ngozalo olutsha?
Uzelwe ngokutsha namhlanje Tshangisa.

(Act 5, Scene 4, p.50)

Have you ever heard preachers talking about being born
again? You are born again today Tshangisa.

In this extract Bambela's feelings, not those of Nosenti are shown when he confesses

that he has changed into a different person. This means that his ways of life, his thinking, and his beliefs about his people are back to normal, to what they were supposed to be like from creation, that is, he is the one who voices their change, not Nosenti. He voices them as the head of the family, and this tells the reader that Nosenti will take the position of a woman in her house now. This is the author's wish that all those who are so high-minded towards their own people, and those men who listen to their wives even if the issues under discussion do not include wives, should repent from their perceptions, and acquire new perceptions about their own people, and about their customs. The fact that Bambela feels like entering another step in his life tells that he has really moved away from being egocentric, and ignorant.

Nosenti is only shown having changed. She is found saying to Nqabayakhe:

Nyana wam ukuba amazwi ebebuya aginywe
ngendiwaginya onke amazwi endakucukuceza ngawo.
Ewe nyana isisu besiya kuzala puqa, kuthi ngxale,
kuthi minxi kangangobuninzi bengcikivo eyaphuma
kum. (Act 5, Scene 7, p.56)

My son, if words could be swallowed again, I would
swallow all the words I used to swear at you. Yes son,
stomach would be full of them, would be very full until
it would be uneasy to breathe because they were so many.

This quotation shows Nosenti as a totally changed person. Her hatred towards Nqabayakhe has changed into deep love for him. The fact that she would like to swallow her words proves that all what he said about Nqabayakhe was not necessary, as it did not change Ncumisa's and Nqabayakhe's feelings towards each other. What the author is saying actually in this extract is that the younger generations should not act as their parents have done, they should love equally all people, regardless of their wealth, education or race.

In *Iincwadi Ezaye Zibhaliwe*, Dolly's and Mzamo's conversation goes as follows:

UDolly: Kutheni wethu akuhlaleki eTyhume?

UMzamo: Kukwabani eTyhume?

UDolly: KukwaMakhanda kuloMzamo.

(Act 5, Scene 7, p. 90)

Dolly: Why friend, is it not easy to stay at Tyhume?

Mzamo: Whose place is Tyhume?

Dolly: It is at Mzamo's home, at Makhanda's house.

This extract reveals that people will never live as united as before, because their working places do not allow them to do so. This may be what happened to Zilindile, Mzamo's father, he could not go home. All young people go and work in the urban areas. This is where they meet with their loved ones. Sometimes their partners were born and bred in those working places, so they know nothing about their customs. As long as people are forced by circumstances to work away, their customs, norms, and values will continue to fade away until they are no more. This also means that people are gradually losing their self-identity. Mzamo too lost his identity through living with his father in the working place. He is busy searching for it now.

It is Dolly who led Mzamo to Tyhume to his people. This comes from the following quotation:

UMzamo: Mhla wandikhombisa eTyhume ndandisithi
uyandiqakathisaà

(Act 5, Scene 7, p.91)

Mzamo: The day you sent me to Tyhume I thought that
you were making things difficult for meà

The fact that Mzamo listened to Dolly's words shows that he was really determined to find his self-identity. He should have been longing for it for a very long time. The author here is appealing to the younger people to listen to their partners when they talk about their roots, and should help each other to trace them, as this is one of the important heritages obtained from the fore fathers.

Mzamo is shown having discovered what he had been longing for. There are two

things that have led to him being happy in this extract; one is that he has found the real woman with the qualities of the African woman, and that he is attached to his roots again. What Mtywaku is saying here is that people will be happier when they find their self-identity, and their roots, so as to have the sense of belonging again. He too wishes that things could be as before change arrived in South Africa.

In *UFeziwe Okanye Inkohlakalo*, Nowikithi shouts at Kwedinana as follows:

Kuyonakala ke ulibele kukuthi, nxokotho, usoyika
enye indoda ngamalungelo omzi wakho.

(Act 1, Scene 4, p.7)

Things are getting worse whilst you keep on retreating,
being afraid of another man about your house's rights.

Nowikithi's statement tells that there is a powerful man who is protecting MamCirha from Kwedinana's ill treatment, and Nowikithi is furious for this. She is furious because this man stands in their way of obtaining wealth. She reminds Kwedinana about his privilege, that of being the head of his family, both in their house and in MamCirha's house. She pumps him by swearing at him and by calling him a coward, when she says that he is afraid of another man. That he is called as a coward causes the reader to expect Kwedinana to act with more power towards MamCirha, so as to prove to her that he is afraid of no man. What is worse is that Nowikithi tells Kwedinana not to care for other people when they amend things in their own house.

Nowikithi continues to tell Kwedinana to ignore other people. She goes to an extent of calling other men as boys, so as to make Kwedinana to undermine other people too. She puts this like this:

Uyoyika ntoni inkwenkwe Dlomo?

(Act 3, Scene 8, p. 50)

What are you afraid of from a boy?

She even turns to witchcraft in her attempt to persuade him to side with her in their ignorance for other people. She says:

Sisithunzi sini esi ikubethe ngaso le nkwenkwe
njengokuba sowude walutswarhu nje?

(Act 3, Scene 8, p.50)

With which shade has this boy defeated you as you have
became so afraid?

This idea of Fuzile being compared to a witch or of using herbs from the witchdoctors may suggest that Kwedinana now is a changed person; he is no longer carrying Nowikithi's instructions. He is failing her in her plans, as it has been clear from how he swears at Kwedinana that she is the one who had a goal, which has led her into ignoring other people. She is now panicking as she can see now that Fuzile is winning. Winning of Fuzile means that they are losing their wealth.

It is Kwedinana who tells the reader that Nowikithi too has changed from being bold. He tells this in the extract that follows:

Ndiyancama ke ngoku xa uNowikithi [o] abesoloko
endikhuthaza endifutha esuka ankwantye enjenje.

(Act 3, Scene 8, p.51)

I am giving up now as Nowikithi who used to stimulate
And charge me is trembling with fear now.

This statement confirms that Nowikithi used to pump Kwedinana with evil. With this pumping, "endifutha", the author may be blaming women for most evil that is here on earth. He is saying that some evil things would not be happening if there was no backing of a woman behind it. This takes the reader back to the Garden of Eden where Eve tempted Adam to eat the apple.

The same Nowikithi, who did not care for other people is found saying when she is in trouble:

(esondela nesibane awubone umthombo wegazi asitsho
esofelweyo) Baphin' abantu! Baphin' abantu!

(Act 5, Scene 3, p.76)

(Approaching with a lamp she sees the track of blood and cries aloud) where are the people! Where are the people!

Nowikithi who did not care for other people is shown now asking for people's help. This statement tells the reader that no person is an island, a person needs other people especially during bad times.

Lastly, Nowikithi is found uttering the following words:

Andazi nokuba ndiphi na ndisiya phi na.

(Act 5, Scene 6, p.80)

I don't know where am I, and where I am going.

The bold Nowikithi is not only afraid in the above statement, but is also mentally ill too. She ends up not knowing anything, but she used to know everything she was doing. This statement carries in it that without doing or planning evil she sees herself as nothing and useless, she depends totally on evil. To her, losing her track of evil means losing life itself, that is why she ends up killing herself. The bold Nowikithi becomes afraid when she dies, but does not turn from her evil ways until they kill her.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo starts the play full of revenge in the following quotation:

Konke okwaviwa ngoNomabhongo

Makakwazi kuphindiwe uZola.

(Act 1, Scene 1, p.2)

All that was felt by Nomabhongo and her group should be doubled in Zola.

The quotation above says, "ngoNomabhongo", to show that there are many women who are like Nomabhongo for whom the author's message is. This extract shows the title of the book. It tells that Nomabhongo has pride, vengeance, and revenge. MaMbotho is the victim singled out for this revenge that is so deep in such a way that

even her generations should taste it. With this extract the author may be saying to the reader that the fact that there is no peace in the world today is due to the people who carry revenge in them. They carry this revenge of their past even to the young innocent generations. It is even carried to infants who know nothing about life and its problems, so as to raise them with bitterness and burden in their hearts.

Her monologue too portrays her as the cruelest woman who praises herself as follows:

Ngoku uNomabhongo sisikhova.
Uyalala emini asebenze ebusuku
Kuba intliziyo iyagqabhuka, ifutha intsongelo.
(Act 5, Scene 3, p.97)

Now Nomabhongo is an owl
She sleeps during the day and works at night
Because her heart is bursting, is swollen with revenge.

This extract shows Nomabhongo as a skilled criminal who does not socialize with people during the day, but socializes with other criminals at night. This type of work is described by Buyile in act 5, Scene 3, p.97 in this same book as witchcraft. The fact that Nomabhongo's heart is bursting, and swollen tells the reader that Nomabhongo has become ill, suffering from heart attack just because she could not find peace with herself. With her example, the author may be saying that lots of misery, and diseases found among people today is there because people fail to find peace with them. Nomabhongo died after uttering the words in the above extract, after praising her cruelty, so she never had a chance to change, she died evil.

Nontozakhe who helped Nomabhongo from their youth days during her last hours tells Zola about Nomabhongo and herself in the following quotation:

Ikhaphu-khaphu lekhatshakhowa, ...
... udel' iziseko zendalo negazi
udel' inyaniso umise ubuxoki
(Act 5 , Scene 9 p.119)

A useless somebody
who ignores the basics of nature and blood

who ignores truth and stands for lies.

What Nontozakhe is telling about herself in the above extract is also true about Nomabhongo's character as they were bosom friends who shared everything. She is actually saying that no truth could be found in Nomabhongo. While Nomabhongo dies as a liar, Nontozakhe changes to be an honest truth teller.

In *Isikhwakhwa noBessie*, Jimmy is found in Ntuthumbo's house. He has run away from the law by committing another crime. He is therefore addicted to crime in such a way that he finds himself telling Ntshilibe the following:

Mhlawumbi, Ntshilibe, ndivakala njengomntu onochuku
kanti eyona nyaniso yeyokuba ndingumntu wocwangco.

(Act 1, Scene 6, p.18)

Maybe, Ntshilibe, I sound like a touchy person
but the actual truth is that I am the person of order.

This self description by Jimmy himself is an irony, as he calls himself as a person of high order whereas he has been described as, "umgulukudu", "a criminal", who is avoided and feared by other people, in the opening summary of act 1, scene 1, page 1 of the same book. He is denying this bad side of him, but at the same time he is giving a clue about himself. He is telling the reader therefore that he is a person who does not socialize well with other people. The fact that he tells lies about himself proves that Jimmy never means what he says.

He says that he wanted to change in the following statement:

Ngalaa makhwenkwe la andizele nalo mjojo, atsho
ngerhola elindirhole kowona mqolomba wawukhe
wasitha.

(Act 4, Scene 8, p.101)

It is those boys who have brought this problem, they
have led to the track that has taken me out of the warm
cave.

marriage. I am a wife of a house, but I sleep with my word and wake up with it.

This shows that Thembisa is satisfied that she is the one who rules in her house, and that, Makhaya's status as head of the family is not there. The author is commenting in this extract that women who think that being happily married means to overcome their husband should not think that they can run away with that. He shows this through Thembisa whose happiness now has changed into tears as follows:

Nkos' enofefe! Xa uMakhaya enokuya kwakhela inkazana ngamandla am.

(Act 3, Scene 6, p.21)

Dear God! How can Makhaya go and build a house for a girlfriend, using my energy.

From this extract it is clear that the author is blaming women that whenever a woman takes the place of a man in the house, the man will go out to practise being a man somewhere else. He is saying here that if women can obey their husbands, and give their hearts to them, all houses can be homes where each partner will know what the other partner is doing, because of love they share.

After her discovery Thembisa says:

Uthi ndakuze ndiyilibale into yokuhlala ndihlale ndizibophelele nempumputhe?

(Act 5, Scene 6, p. 42)

Will I ever forget the fact that I married with a stupid?

Here it is revealed that Thembisa, who made her decision, by ignoring the basic laws of nature, regrets her decision. She changes from being satisfied into being miserable. This is shown by the following extract:

Akukho nto imnandi kum. Ndisuke ndadangala ndayindindi! dabi elingaphakathi entliziyweni

likhulu liyandisinda kuba ndililwa ndedwaa
utshaba lwam ngumtshato endangena kuwo
ndicinge ndacwangcisa.

(Act 5, Scene 2, p. 36)

There is nothing enjoyable to me. I have become
lazy and confused. The battle inside my heart is
so strong, it is heavy because I fight it alone,
my enemy is the marriage in which I entered after
thorough thinking and preparations.

The author is protesting using Thembisa that, that women want to be equal or above
their husbands in the house just because they are educated is the biggest mistake that
lead to them being miserable. He is trying to stop women from undertaking this
decision.

On the other hand Thembisa describes Makhaya as follows:

Kwicala leenkozy ubonakala elambatha,
nangoku uhamba ngobhontsi.

(Act 1, Scene 4, p.4)

On the side of wealth he seems poor, even
now he takes hikes.

Makhaya is portrayed as a poor character here. This affects his education and lack of
work indirectly, as these two things lead to poverty today. Out of his situation of
poverty Makhaya exclaims as follows when he sees Thembisa:

Kwowu! Ndingaba ndahlukene nendlala.

(Act 1, Scene 2, p.3)

Wow! I will be separated from poverty.

Here the author compares Makhaya, who is uneducated and poor to Thembisa, who is
educated, and has money. Makhaya wants to divorce himself from poverty that seems

to be married to him. He thinks of committing himself to Thembisa, not for love, but for her money. This is the type of ugly love, and therefore, it will take him nowhere.

After marrying Thembisa, Makhaya depends totally on Thembisa. He is not prepared to work, and by doing so, he is changing one of the nature's laws, that say that a man will eat sweat of his forehead. The extract revealing this reads as follows:

UMakhaya: Lo mfazi ucinga ntoni ngam? Uthi ndiphi
 nditya ntoni, ndilala ngantoni? Uthi ndinxiba
 ntoni, ndihamba ngantoni?

(Act 5, Scene 4, p. 39)

Makhaya: What does this wife think about me. What does
 she think where am I, what I eat, where I sleep.
 what do I wear, and what transports me?

The author here has listed all the things that cause life to be so expensive today. All people who get these luxuries in life are said to be living the standardized life. Makhaya, who is a black, uneducated person lives the kind of life that is even below standard. This is the author's protest therefore that today uneducated people do not get work, and live below the standard of living. He is also highlighting the fact that some men like Makhaya are the victims of their situations, and find themselves obeying their wives.

Out of many people Makhaya has become lucky, he marries an educated, working woman. But since he does not know how difficult does money come, he starts boasting about it. He ends up being extravagant, and wasting money by giving it to his numerous girlfriends. This takes him back to his poverty and mental illness. Madoda's and Mfana's conversation about Makhaya reveals that Makhaya ended up being mentally ill, for he has lost all the wealth he has acquired without working for it. This conversation goes as follows:

UMadoda: Wakha wabotshelwa umntu?

UMfana: Xa ephambana uthwani?

(Act 5, Scene 5, p. 40)

Madoda: How can we tie a person?

Mfana: What happens when he is mad?

What the author is saying here is that all people, not necessarily Makhaya, who marry their partners, not because they love them, but because they want their money will end up being miserable, or even die, as money cannot substitute love.

In *UConga noMbambushe*, Vete is the one whose ideas are transferred. At first he did not like the idea of sharing his things, and goes to an extent of even denying his relatives if it meant that he had to share his grandfather's heritage with the other grandchildren. He denies them as follows when he talks to Welile:

Wena mntu unomkhuluwa uya kubabolekela
intente kuBhirha.

(Act 2, scene 3, p. 15)

You, the person with a big brother, you will
borrow a tent from Bhirha for them.

This extract reveals many things. It shows that Welile's conscience for betraying his brother is working on him; as a result, he keeps on reminding Vete now that Bhalurha is his big brother. He seems to be teaching his child what he did not teach him from infancy. Again, Vete knows that Welile would not like to be under Bhalurha, so he reminds him sarcastically that he has a big brother. His sarcastic comment is done deliberately to call the attention of his father's conscious. This is a clue that Welile should have discussed his big brother with Vete.

This habit of Vete, that of rejecting to share, does not end up with his brothers only, it affects the whole society. It has made him to lose humanity as he says:

Andisebenzi ngesintu mna ndisebenza ngomthetho.

(Act 4, Scene 3, p. 38)

I don't work with humanity, I work with the law.

Though Vete lives with other people, he is shown in this quotation as someone who does not care for other people and their feelings. This means that he does whatever he

wishes to do without caring whether it will hurt other people or not. Since he is the one who is rich, people should endure whatever he says or do to them. He is a bullying boss, the employer who is so cruel. By Vete's character, the author is representing to the reader how people used to stay under the apartheid government. People acting like Vete were forced to change during the times of Blacks' struggle. Conga is shown insisting wanting his privileges from Vete in the following extract:

Inye into esiyithethayo sithi, ilungelo lethu kulo
mhlaba kabaw' omkhulu liyafana, liyalingana nelakho.
(Act 3, Scene 9, p.32)

All what we say is that, our privilege in our grandfather's
land is the same, and equal to yours.

This quotation shows that there is a group of people speaking to one man who owns the land. They say, "we say", to show that they are prepared to force him if he resists them. They are united and speak with one voice, while he is selfish and lonely to what he says. From the pressure of the group Vete is found saying:

Bendisoloko ndiweyile lo mbutho ndiwucunsa.
Uyinto ngobunto ndiyavuma.
Uvale macalana onke.
(Act 5, Scene 8, p. 62)

I have been looking down at this forum, undermining it.
I agree that it is working.
It has closed all angles.

The fact that Vete says that he has been undermining this forum shows that he believed that no one would defeat his power as it was from the rulers themselves. He did not look at the fact that even giving it to him was a sign of showing their defeat. What they wanted him to do was only for him to fight with his own brothers on the rulers' behalf. This is the same thing as that which was happening in the independent states of South Africa.

The pressure from his brothers manages to change him, as he is found saying:

Ndoyisakele mpela ngoku.

(Act 5, Scene 9, p. 63)

I am giving up now.

When Vete utters these words, a picture of a defeated man, who is holding his hands up, appears in the reader's mind. It suggests that he is powerless and in despair. His superiors have left him alone to face the situation now. All what he is doing now is to plead for forgiveness for his bad behaviour towards other people. He changed totally to be a new person who accept other people now as he says:

Ewe boobawo siyazibulela izoluleko zenu. Ziwuzisele
ithemba lobom obutsha umzi kabaw' omkhulu.

(Act 5, Scene 12, p. 70)

Yes fathers, we are thanking your punishments. They
have brought hope for new life in my grandfather's house.

Vete in the above extract is no longer talking as an individual, but is among the majority of his people when he utters these words to show that he accepts other people fully now. This new acceptance among people has brought hope that people will live happily, and share their land equally among themselves.

In *Ndilubone ngamehlo*, Mbulali is the one whose views are transferred at the end of the book. At first he had a different opinion from his wife with regards to God. Their differences are in the following dialogue between Mbulali and Nomaka:

UNomaka: Kodwa zonke izinto zilawulwa phezulu
 nguThixo owaziyo.

UMbulali: Lo mfazi ulibele kukundixelela ngoThixo.
 Akazi ukuba ndibotshwe nenkuntsela uSandiso.

(Act 1, Scene 3, p. 4)

Nomaka: All things are ruled from above. It's only

God who knows.

Mbulali: This woman is busy telling me about God.
She does not understand that I am competing
with Sandiso, the deceiver.

From the above extract Nomaka is introducing the Lord to her husband who is refusing Him. Instead of respecting God he respects the witch doctor that he can see as the person who can use his skills to solve his problems. He says to Nomaka:

Ndenzele intwana nje ekhawulezileyo khe nditsibe
kweli xhwele likwaLanga.

(Act 1, Scene 3, p. 4)

Just make a little bit in hurry, I will jump to this
witch doctor at KwaLanga.

Mbulali's hurry that is reinforced by his jumping to KwaLanga shows that he does not want to hear anything again about God from his wife. He is so determined that he will get the help he wants from Gabhangobulembu. From Gabhangobulembu, he tried all people on earth to solve his problems, but all in vein. Even jail itself has not changed him from his sin of not knowing that there is God. Since jail is associated with hardship, this means that even hardship, in which people find themselves in, is not the cause of people's change. He says the following about jail:

Ndingathini ukulala ngenzolo etrongweni
Kanti ndiza kungafumani nzolo ekhaya?

(Act 5, Scene 2, p. 41)

How can I sleep peacefully at jail
But I will not get peace at home?

There is a change in Mbulali's character already in this extract, as he finds peace in jail than in his house. This is the author's message to his readers that they should not stay comfortable in their houses, they should live as if they are in jail, and pray for themselves. He has used this example of jail to remind people that they should all the

time report to God just as the criminals report in jail. He is preaching therefore to people that this world is not any body's home, but Heaven is.

Mbulali regrets his ways of life in the following extract:

Abantu abanjengooGabhangobulembu abahlalele
ukutya amagazi abantu ngobumenemene, bahlala
beneendlavini zokudlakazelisa nokuxhaya abaye
kufuna amalungelo abo.

(Act 2, Scene 3, p. 10)

People like Gabhangobulembu who eat other people's
blood by hypocrisy, stay with criminals who beat, tear,
and push those who went to ask for their privileges.

Mbulali, who believed in witch doctors is used by the author to preach back to the readers that witch doctors are only people who obtain money by telling lies to other people. The author swears at them when he calls them as, "amamenemene", "hypocrites", and "criminals". He uses these swearing words so that even other people should hate them in the same way in which Mbulali does.

After regretting his ways of life Mbulali is found praying to God whom he rejected when the play began. He prays as follows:

Bawo, namhlanje ndibuvile ubukho bakho.
Lithe lakukhankanywa igama lakho
Wasaba umoya ongendawo obe undigubungele.

(Act 4, Scene 9, p. 50)

Lord, I felt your presence today.
When Your name was mentioned
The evil spirit that overwhelmed me escaped.

This prayer is telling the readers that each person has his or her day on which the Lord will speak to him or her. When that day comes, everybody witnesses God's presence around him or her. Again, the author is saying to the reader that, whenever they find

themselves overwhelmed by evil spirits, they should ask the Lord to take them out. He is telling the reader that it is only through the name of God that people will find perfect happiness.

4.3. THE TIME ELEMENT:

Time in the text is the time created by means of language. Any event or action written in the text requires a certain amount of time that shows when did it take place, and how long did it take. Narrating and dramatisation too need time and selecting, so as to economise time. This time is called the “story-time” of the text, and is ordered chronologically. The reader undertakes the task of chronological reordering when reading the text. Time is entangled in the text therefore. The book rolls up time, it unrolls it, and contains this unrolling as the continuity of a presence, in which the past and future become actual, (Taylor, 1986:386).

Apart from the “story-time” described above, the author of these texts has given times in the form of known dates, clock times, years, and day times. They appear in language, which he has used as selected times that help in the meaning of these texts. Their meaning is not clearly explained. It is the reader who should unfold each time’s hidden meaning. When discussed in this study, some samples of sentences with the time element in them will be quoted, and then, the meaning of time in the context of the sentence in which it is found will be explained. The discussions will go as follows:

4.3.1. THE CLOCK TIME IN THE TEXTS:

Here sentences with the clock time will be given, and their time unfolded.

In *UNcumisa noNqabayakhe*, Ncumisa complains about time when she speaks with Nqabayakhe as follows:

Umzuzu omnye ndingakuboni uyidlula lee imini yehlobo.
(Act 5, Scene 7, p.53)

Just one minute away from you is much more than a
Summer day.

She mentions one minute and compares it with a long summer day. This may mean

that, on the day on which she expects Nqabayakhe she keeps watching the watch, which seems to be at standstill. This therefore means that she is so in love with him in such a way that she cannot bear it any longer to stay without him. To her, time is like an enemy, which she avoids, as it seems to rejoice when they have to part. To reinforce this point, she also compared it to a tiger in act 5, Scene 7, on page 54.

In *Iincwadi Ezaye Zibhaliwe*, Mthobeli is expecting his visitor at a certain time, which he puts as follows:

Ebethe uya kudlula apha ngoFour sharp.

(Act 2, Scene 5, p. 30)

She said that she would pass here at Four sharp.

In this quotation time has been personalized as it starts with a capital letter. Mthobeli also denies time in such away that he avoids using, "o'clock", after the number, "Four", but instead he uses, "sharp". This personalisation and denial of time may suggest that he is talking to Dolly, and wants Dolly to give him the consent he is asking from her by Four o'clock. He does not expect a negative response that is why he uses the word, "sharp". Time makes him to panic as it is running very fast towards the late bells. While he utters these words he is standing up and he is in a hurry. The above line shows that time is any man's enemy, especially when people do not plan their time effectively.

In *UFeziwe Okanye Inkohlakalo*, Feziwe's monologue goes as follows:

NguSixteen lo into ethetha ukuthi kusezinzulwini zobusuku.

Ndiqinisekile zisukela intsimbi yokuqala.

(Act 3, Scene 1, p. 33)

That is Sixteen, and this means that it is at mid-night.

I am sure that it is before One o'clock

Sixteen is the name of a certain train, and people knew times during which trains arrived at the stations. People were using trains during this play's action. It is clear therefore that it would be easy too to find people on horses. Again the time, "one o'clock", at night has been used to show that Feziwe's biggest destruction by her enemy is about to start. The fact that she is moving alone in the darkness, in the middle of the

night suggests that she is busy moving towards her destruction.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Zolile is shown watching time. He reports it as follows:

Sekusele nje amashumi amabini emizuzu,
Ufike ngethuba, mkhaya, sekusele imizuzu emihlanu.
(Act 5, Scene 2, p. 96 û 97)

It is only twenty minutes left,
You arrived in time, mkhaya, only five minutes left.

Zolile's time is accompanied by the word, "left", to show that he is looking forward to a specific time, and is watching each minute as it passes by towards this time. Judging from his eagerness it seems to the reader that this time will bring wonderful and exciting news to him. He is not looking at the time exactly, but at the incident to follow, that is why he uses the word, "left". This may also suggest that he has total confidence in Buyile that he never fails when he is doing things, so, he can't wait for him to reveal the secret evil practised by Nomabhongo.

In *Isikhwakhwa noBessie*, Jimmy panics as follows about time:

Sekubethe intsimbi yeshumi elinanye?
Ulibele phi uMbebe.
(Act 1, Scene 1, p. 3)

It is already past eleven o' clock.
Where should be Mbebe?

This panic in Jimmy's side, where he is frustrated by the time, shows that he can no longer tolerate time, as it may fail him to carry out his plans. This means that he is a man who is so strict about using his time. This panic through time is used to show the other side of Jimmy, that he is an impatient somebody. It can be guessed therefore that he will not succeed in everything he is doing in life, as some of the things of life do not go as planned. He lacks being calm and patient.

In *UThembisa noMakhaya*, Wallachia instructs Makhaya as follows:

Yiv' apha ke. Ingabethi intsimbi yesihlanu uselapho.

(Act 4, Scene 6, p. 30)

Listen here. You should not be there by five o' clock.

This warning of Wallachia is brief and precise, and has a specific time. It immediately tells Makhaya, no matter how stubborn he is that, there will be danger coming at five o' clock. Since this is the time during which most people come out of work, it is warning Makhaya therefore that Wallachia's boyfriend will be coming at this time. It also suggests that Wallachia's life has changed totally from what it used to be into a strict and straight life where time for coming home is strictly honoured. This may be telling that Wallachia is a married somebody now.

In *Ndilubone ngamehlo*, Nosisa too is found looking at time, and she starts to panic as follows:

Kusemva kwentsimbi yesithoba. Uthami akakabuyi.

Yintoni, kwenzekani?

(Act 4, Scene 3, p. 26)

It is after nine o' clock. Thami has not yet come back.

What is it, what is happening?

Nosisa in her questions above does not associate the time, "nine o' clock", with Thamsanqa's absence from the house. This reveals that Thamsanqa is a responsible and loving husband who is honest to his wife. He is doing his outdoor jobs during daylight, and sleeps at night. This suggests further that he is free from committing crimes as people who commit crimes do this at night. This also shows Nosisa to be aware of the dangers of being in the streets at night during their time, as people become the victims of the criminals.

In the same book Mbulali has not slept yet as he says about time:

Kusemva kwentsimbi yesithathu; sekusile.

Mandilale.

(Act 4, Scene 1, p. 41)

It is after three o' clock, it is in the morning.

I must sleep.

This time shows that Mbulali cannot sleep well at night. He is deep in thoughts. Something should be worrying him, and it keeps him awake. He should be asleep as it is unhealthy not to sleep at night. This also proves that Mbulali does not socialize well or share his problems with his wife in the proper way in which he should do, or else, he should be shown at this time talking to his wife, not to himself. By this time, the author is telling the reader that when people do evil, their minds do not rest. Having restless nights means that people's minds will not work properly the following day. The author therefore may be commenting about people who keep awake, maybe in the enjoyment places until it is very late at night that this will do them no good.

4.3.2. TIME IN THE FORM OF DATES

There are very few times in this form in the books, but here are few examples:

In *UNcumisa noNqabayakhe* Ncumisa tells her teacher her date of birth in the following conversation:

- UTitshala: Wazalwa nguwuphi umhla kuyiphi inyanga?
- UNCumisa: Ngomhla wesibhozo kweyeKhala Titshala.
(Act 2, Scene 1, p.13)
- Titshala: On which day and month were you born?
- Ncumisa: On the eighth in June Titshala.

The year has not been asked, and Ncumisa too has not bothered herself about the year. All what is important in this date is the day and month. June is one of the coldest months of the winter. The author has used this date to tell that Ncumisa was born during the times when people were experiencing some difficult times. It is during the times when people had to learn that they should be educated and have money if they wanted to maintain the standard of living.

In *Iincwadi Ezaye Zibhaliwe*, Sikhotha mentions the year in the following manner:

Siye salathisana ekuthwaseni komnyaka ozayo

kwiveki yokuqala.

(Act 5, Scene 5, p.85)

We have pointed at the end of next year during
the first week

This is the first week of the year, and here in South Africa, it is in summer. It is after the ploughing time and people are watching their crops growing well towards the months of March and April. During this time Dolly and Mzamo will be married. As plants are still beautiful in their green leaves during this time, the author may be saying through using this time that Dolly and Mzamo have chosen the right time to get married.

In *Isikhwakhwa noBessie*, Bessie uses daytime as follows:

Nanga nanamhlanje la mazwi; (Afunde)

(Act 3, Scene 7, p. 64)

FARMER'S DRIVE ûIN
MY GOOD QUEEN!
SIR KING
15H00: 30!
TOILET PAPER

Here are these words even today, (She reads):

Date in this extract is not correctly written. A person who wants straightforward things would not know that this is the date. It reads as at three o' clock on the thirtieth of the month. This time is a warning to the reader by the author that it is time for people to concentrate on those unfamiliar writings in the texts, whose meanings are not clear, so as to get the messages passed to them. He shows this through Bessie, who interpreted this date accurately. Since the books were written during the times of struggle, this was necessary for people to understand messages in this way.

In *UConga noMbambushe*, Conga uses the date as follows:

Umhla wokuqala kule izayo uya kufika ndihleli apha.

(Act 4, Scene 1, p.34)

The first day next month will come, and I will be staying here.

In this date whose year has not been shown there is a tone of force behind. It is showing that it the time during which there is a fight, whereby Conga has been instructed to leave his place, and is refusing. The year has been left deliberately since it was during those years of apartheid, where people were forced by the government's law to leave their own places into places the government showed to them.

4.3.3. THE TIME IN THE FORM OF YEARS:

Where there are no sentences with the years as time elements in them summaries that have years in them will be quoted and discussed in some books. Most times in this form show that something should be happening at a certain time. Here is the discussion about this time:

In *Iincwadi Ezaye Zibhaliwe*, Dolly comments as follows about her working years:

Tyhini! Ndimdala ke mos xa lo ingumnyaka
wesihlanu ndiselizweni.

(Act 3, Scene 1, p.38)

Ah! I am old enough if this is my fifth year in
the world.

Dolly is referring to her working years in the above extract. These years are written by the author to tell people that after leaving school for work, they should work for at least five years for their parents before they committed to their partners.

In *UFeziwe Okanye Inkohlakalo*, years are found in an opening summary of, act 1, scene 1, p.1. It reads as follows:

(Encemerha kwilali yaseNkqonkqweni emzini kaMamCirha
umkaSithombo, uNtande oselegqiba umnyaka wesibini

walishiyayo elia)

At Ncemerha at Nkqonkqweni location in MamCirha's house,

Sithombo's wife, Ntande who passed away two years ago)

Since Sithombo passed away two years ago, his house now is called by his wife's name as these years tell the reader that MamCirha has now adjusted herself to her lonely life. She should see to it that she has food in her house. It can be guessed from this time, and the naming of MamCirha's house that MamCirha does not get help from anybody. She has to plough her fields all by herself. This may be the reason now why many women became educated, that, in this changed world, after their husbands die they struggle. This time therefore shows the times of westernisation.

In *UNomabhongo Okanye Inzondo Nempindezelo*, the years are also in the opening summary that opens the book as follows:

(Emonti kwilokishi yaseZiphunzana endlwini kaNomabhongo intokazi ekumashumi amathandathu avisayo eminyaka.)

(Act 1, Scene 1, p. 1)

In East London, at Ziphunzana Location in Nomabhongo's house, a lady at her sixties.)

These years are given to Nomabhongo who is described as unmarried at sixty years. They suggest that she will not get married now, or if she does, she will not be able to bear children. She is described in her years therefore to tell the reader how experienced this character is.

In *Isikhwakhwa noBessie*, again years are in the opening summary. They are put as follows:

(kwigumbi eliqeshwe nguNtuthumbo Dlathula, umfana wakwaDlamini eNgqushwa nangona ngoku selegqiba amashumi amathathu eminyaka waligqibelay elo lakowabo,à)

(Act 1, Scene 1, p. 1)

(it is in the room rented by Ntuthumbo Dlathula, a young man of the Dlamini Clan at Peddie though now it is the thirtieth

year ever since he left his home,)

These years are not telling how old Ntuthumbo is, but the years he spent without going home. He should be around fifty years now, and this tells that his parents should be very old or passed away by now. Maybe these words are used to show that there has been no communication, or contact between Ntuthumbo and his parents ever since he left his home. These years are telling the reader indirect that something has taken over the place of the parents in Ntuthumbo's heart in such a way that he has not bothered himself by going home. In the working places the things that occupy youth's minds are partners, and drugs. One of them should have used up his money in such a way that he did not even thought of going home.

In *UThembisa noMakhaya*, the opening summary with time goes as follows:

(KwaZwelitsha, kwaChumiso egumbini likaThembisa
intombi ephutha-phutha amashumi amathathu avisayo;)

(Act 1, Scene 1, p. 1)

(At Zwelitsha, at Chumiso's house in Thembisa's room,
a girl who is about forty years;)

A girl in these years of Thembisa should be married by now. The author opens his play by telling the age of Thembisa, and this may suggest that Thembisa will be a character who will be shown as having restless thoughts because she should be married at this age. The author is giving the reader by using this age that, during it, it possible for a lady to make a mistake of choosing the wrong marriage partner.

In *UConga noMbambushe*, Vete goes as follows regarding years:

Lo unyaka ndiwubona uphela.
Andinakho kwa ukuwuqala omnye.

(Act 5, Scene 8, p. 62)

I have seen this year passing by
I cannot even start another one.

When a person speaks as Vete speaks that person means in Xhosa that he or she has been struggling the whole year, having some problem. He even says so that he cannot start another year with the same problem. This tells the reader that there will be a change in his life.

In *Ndilubone ngamehlo*, Nomaka mentions years in her soliloquy as follows:

Kuba wamshiya uThamsanqa
Eneneni kwakuse kuyiminyaka sahlukana
(Act 2, Scene 5, p.11)

Because Thamsanqa won me
Truly speaking, it was some years that
our love was over.

The years in the second line are used to qualify the first sentence, or else it would leave the reader thinking that Thamsanqa won her from Mbulali. These many years are a sign showing that even if Thamsanqa did not marry her, she would not go back to her.

4.3.4. TIME IN THE FORM OF THE DAY TIMES

These times' are used as, "early in the morning, at midday, or during the day, at lunch hour, or late at night", in the texts. If it is the morning time it suggests that something is going to start, whether it is new life or action. If it is late during the day, then, it means that something fearful, or destructive will take place, as this is the time during which evil starts. These times are found in summaries at the beginning of some scenes. Here are some few examples:

4.3.4.1. THE MORNING TIME

In *UNcumisa noNqabayakhe*, the summary goes as follows:

(Kusenkundleni kwasibonda ngentsasa elandelayo.)
(Act 1, Scene 11, p. 3)

(It is at the tribal court the following morning.)

This time is used to start a scene in which Bambela will realize that there is the Ntlalontle family at Ncemerha. He will start being restless, and unhappy in the book.

In *Incwadi Ezaye Zibhaliwe*, it is given as follows:

(Ngentlazane ngosuku olulandelayo eTraining School
kwelinye lamagumbi abaqalayo.)

(Act 1, Scene 3, p. 4)

(Early in the morning the following day at the Training
school in one of the rooms of the new comers.)

This time is the morning time that stands to tell the reader that Mzamo's life will change because of Dolly. Since he will love her, his life style will be like hers.

In *UFeziwe Okanye Inkohlakalo*, time goes as follows:

Kusemini yakusasa. Kungene uMamCirha esenza
imisebenzi yakhe.

(Act 1, Scene 1, p. 1)

It is at the mid-morning. MamCirha enters doing
her works:

This time is telling the reader that, it has been some time that MamCirha has been living her life, and doing her jobs. By this time of the day, people have already adjusted themselves to their routine jobs fully. These years therefore tell that MamCirha has fully adjusted herself to her lonely life.

In *UNomabhongo Okanye Inzondo Nempindezelo*, this time is shown as follows:

Kwakweli gumbi kusasa ngomso. Kungene
uZola esebenza.

(Act 2, Scene 2, p. 27)

In the same room in the morning the following
day. Zola is doing her work.

This scene is the scene in which Nomabhongo will arrive at Zola's home. This time therefore marks the beginning of evil in the life of Zola, that she will start experiencing that she should trust no one.

In *Isikhwakhwa noBessie*, Jimmy says:

Sekubethe intsimbi yeshumi elinanye?

(Act 1, Scene 1, p. 2)

It is past eleven o' clock already?

This time shows that Jimmy has been waiting the whole morning for Mbebe to come so that he can be off to the Peddie farm where he hopes to start new life. The fact that the early hours of the day are passing by without any change in his life may suggest that his life style may never change.

In *UThembisa noMakhaya*, the morning time is as follows:

(Ebutsheni benyanga elandelayo ngentsasa
yoLwesibini kwenye iyunuthi endlwini kaLaura.)

(Act 2, Scene 6, p. 11)

(At the beginning of the month on Tuesday morning
in one of the units, in Laura's house.)

This time marks the beginning of Thembisa's frustration, being frustrated by Makhaya because he has a girlfriend who will use all her money for her own businesses.

In *UConga noMbambushe*, it is as follows:

(KukwaWelile kusasa ngengomso. Kungene
uWelile noConga. (Act 3, Scene 4, p. 26)

(It is at Welile's house the following morning.
We find Welile and Conga.)

In this scene Conga has come to tell Welile that Bhalurha has passed away. This time marks the beginning of Welile's frustration, being frustrated by his son. It will be his turn to be frustrated by him, as Bhalurha's turn is over.

In *Ndilubone ngamehlo*, this time is as follows:

(Kusasa ngengomso endlwini kaMbulali kwigumbi
lokulala. Kungene uNomaka noMbulali ulungiselela
ukuya emsebenzini.)

(Act 4, Scene 10, p.35)

(The following day in the morning in Mbulali's house
in his bedroom. Nosisa and Mbulali are preparing for
Mbulali to go to work.)

During this time Nosisa would be telling Mbulali that he had a restless night. This tells the reader that Mbulali's restlessness because he has killed Thamsanqa has started. It shows that his conscious will start working on him onwards.

4.3.4.2. THE LATE DAYTIME

In *UNcumisa noNqabayakhe* this time is as follows:

(Ngokuhlwa kwalapha kwaBambela. Kungene
uBambela, uNosenti noDambile Sondela umNzotho,
umhlobo omkhulu kaBambela asebenza naye eMonti.)

(Act 1, Scene 2, p. 3)

(Late in Bambela's house. Enters Bambela, Nosenti and
Dambile Sondela, Nzotho, a big friend of Bambela
who. Works with him in East London.)

In this scene Dambile is being introduced, his name, surname, and clan all are told to the reader, and his introduction is done before the evening comes, to mark a friend who will lead their lives into the darkness of shame.

In *Incwadi Ezaye Zibhaliwe*, this time goes as follows:

(Kusekupheleni kwaloo mnyaka eMakhaleni eDikeni
kwaMakhanda ngokuhlwa koMgqibelo.)

(Act 2, Scene 3, p. 24)

(It is at the end of that year at Makhanda's house at Alice
at Makhaleni on Saturday night.)

This night time is showing that this family of three is living in the darkness. All that it concentrates at is only to itself. They ignore other people and relatives, and this is the darkest side of their lives as it lead them to total unhappiness.

In *UFeziwe Okanye Inkohlakalo*, the time is in the following summary:

(Ngokuhlwa kwaloo mini kwaKwedinana endlwini
enkulu. Kungene uKwedinana noNowikithi umkakhe.)

(Act 1, Scene 3, p. 5)

Late on that day in Kwedinana's house. Enters Kedinana
and Nowikithi, his wife.

In this scene this time shows that Kwedinana and Nowikithi are talking at night in the darkness. It means that they live in the times of darkness, where there is no education, or religion, or where, they ignore them. The book has portrayed them as people who do not want education.

In *UNomabhongo Okanye Inzondo Nempindezelo*, the introduction to this scene is as follows:

(KuloZola kwigumbi lokuhlala ngaloo mini emva
kwentsimbi yesihlanu. Kungene uNomabhongo.)

(Act 2, Scene 8, p. 45)

(At Zola's home in her bedroom on that day after
five o' clock. Enters Nomabhongo,)

Nomabhongo is at Zola's home after five o' clock, and this is the time during which people come back from work. She is waiting with the evil she has planned for Zola. Her evil will start before sun set, and this shows that it will be carried through at night.

In *Isikhwakhwa noBessie*, the time is as follows:

(Kwakule ndlu ngokuhlwa kwaloo mini, kuzele ngabamelwane nezalamane, kuziwe kubonwa unyana wasemaZizini owalahleka kudala wada wafana nofileyo.)

(Act 1, scene 3, p. 8)

In the same house late on that day, it is full with neighbours and relatives who have come to see the son of the amaZizi clan who went missing a long time ago and was taken as if he was dead.)

The time in this summary is during the late hours to show the ignorance of the people of Peddie, a rural area, that they lack to recognise a person they know very well. By accepting Jimmy at their home they are doing the biggest mistake as they are accepting a criminal to be their son, a criminal who will inherit some of their wealth.

In *UThembisa noMakhaya*, Thembisa's description includes time in the following description:

(KwaZwelitsha, kwaChumiso egumbini likaThembisa intombi ephutha-phutha amashumi amathathu avisayo, xa liyayo kunina.)

(Act 1, Scene 1, p. 1)

It is at Zwelitsha, at Chumiso's house in Thembisa's room, a girl who is nearly thirty years old; late in the afternoon.)

Thembisa is described as being in her room late in the afternoon. She should be resting from the day's work she has been doing, and has enough time to think. Since she will be thinking late in the afternoon, it is possible that she will think around her partner.

Her years being combined with time can lead to one to think that she will be thinking about getting a life partner. The fact that she thinks about it before sunsets may suggest that she is panicking, as there is no reliable man she can lean on, next to her.

In *UConga noMbambushe*, scene three is introduced by the author as follows:

(KukwaWelile ngokuhlwa kwaloo
mini. Kungene uWelile noBhalurha.)
(Act 1, Scene 6, p.9)

It is in the outside room in Welile's house in the evening on that day. Enters Welile and Bhalurha.)

This time, which has been set aside for discussions, suggests that whatever these two will be discussing, will not have good results. It would be better if they could discuss it early in the morning when their minds are still fresh.

In *Ndilubone ngamehlo*, what will happen in Nosisa's house is predicted by the time used in the introduction of the scene. It reads as follows:

(Endlwini kaThamsanqa kwaseGugulethu emalanga.
Kungene uThamsanqa noNosisa umkakhe,)
(Act 3, Scene 4, p. 20)

In Thamsanqa's house at Gugulethu before sun set.
Enters Thamsanqa and Nosisa, his wife,)

Again, whatever Nosisa and Thamsanqa will be talking about is not pleasant, as this time marks that evil of criminals starts. It is in this scene that Thamsanqa tells Nosisa that Mbulali will accompany him to Grabouw. Even Nosisa shows Thamsanqa that she does not like this decision, as she suspects that Mbulali may kill Thamsanqa in the darkness.

4.4. CONCLUSION

In this chapter the movement and change of characters, and the time element in the texts have been discussed, showing the information “gaps” left in them. The topics that have been tackled are as follows:

- (a) the movement of characters from one place to another,
- (b) movement from one mood to another,
- (c) and the time element.

Under movement of characters from one place to another, the following have been depicted:

- (a) who is or are the moving character(s),
- (b) what is their goal that cause them to move,
- (c) what is their point of departure, and their destiny.

Under movement from one mood to another, the characters’ emotional states and the ways in which they saw things before the change, during the change, and after the change are discussed while filling the information “gaps” at the same time. In some books the characters do not change at all, and there is the lesson behind that.

In the discussion of the time element, only the following times have been discussed, and the information “gaps” in them have been filled up:

- (a) the clock times,
- (b) days’ and years’ times
- (c) and also the time in the form of dates.

Regarding the times, times selected by the author have been deliberately selected, to mark certain things, things like, the political times, times showing evil, or new life that is about to start.

The characters have been shown moving around, and while they move they change over the times. Things that cause them to move and change are: civilization, westernisation, other people’s ideas, and situations unbearable to them. These agents of change affect their emotional states and life styles, and they either change at the end or die because they cannot accept changes.

CHAPTER 5

THE TEXTUAL STRUCTURE

5.1 INTRODUCTION

The level of space to be discussed in this chapter is the textual structure which, according to Zoran, as quoted by Mans in (Ntuli, 1988:210) refers to the organisation of the reconstructed world based on the linguistic nature of the text. Hayness (1987:119) combines textual structure with language when he says that language choice is made possible by the choices a language allows, of presenting the "same" material situation in different ways. When he talks about the three functions of language, he also includes the textual function of language as the third function, but this will be explained clearly under the author's style that will follow in this chapter.

Lenhof et al, say that when the writer chooses a certain style, or artistic school, he or she chooses also the language in which he intends to address the readers. They call this the language of the artistic text, and this tells that language in the text is a form of art. They also say that every system whose end is to establish communication between two or more individuals, the individuals in the texts being the sender, and the receiver, may be defined as language, (Lenhoff et al, 1977:7,18). Again, Lodge (1991: 4) quotes Ferdinand Sausure saying that language includes written language.

Critics look at the language of the texts because, for phenomenological criticism, the language of a literary work is a little more than a "expression" of its inner meaning. It is the whole form of the society, (Eagleton, 1989:54-56). On the other hand Robey (1982:127) singles the author out of his or her society and says that language and style reveal the mental "universe" of a given author, and the uniqueness of his consciousness. Both Lenhof and Robey add style when they talk about the language of the text, and this is what is going to be considered in this chapter. Both language and style of the texts will be discussed in the fashion of showing the information "gaps" left out.

5.2 LANGUAGE OF THE TEXTS

Robey goes on to say that linguistic model is used in a very general and metaphorical sense, not in a literal and detailed sense, (Robey, 1982:127). This means that several ideas are condensed into metaphor and metonymy. This condensation serves the purpose of delivering the greatest amount of thought in the fewest words possible. According to Barthes and Roland as quoted by Hartin in (Ntuli, 1988:42) say that metaphoric language tends itself to the deconstruction activity.

In some cases the author's language reveals thinking by means of images, and imagery goes hand in hand with symbolism. The purpose of imagery is to help channel various objects and activities into groups and to clarify the unknown by means of the known.

What this study intends to do in this chapter is to uncover repression and verbalise what has been rejected from being written by the author, and write it as an activity of filling the information "gaps". This filling of "gaps" will be done in the form of emphasizing the emotional effect of the expressions offered by language. In some cases other texts by the same author will be used to fill in the information "gaps" left in other texts by this same author in the form of intertextuality. This will be done through the aspects of linguistic nature, which are: selection, perspective, excluding linearity in this study, which is also the third aspect of linguistic nature. This third aspect will just be explained as to what it means, but will not be considered for this study, as there are few information "gaps" to be revealed under it.

5.2.1. LINEARITY

This is the linear expression of space in the intertext, for example, the omission of events. According to the principle of the temporal continuum of the language the text passes from one unit of space to another, and the space is thus expressed linearly. This creates "gaps" between events, says Zoran as quoted by Mans in (Ntuli, 1988:210,221). In D. T. Mtywaku's texts there are information "gaps" left out between events too, where only a summary in some cases is given for the reader. The example of this is found in *UNcumisa noNqabayakhe*, where the reader would like to know how did Mcebisi managed to change the stubborn and determined Nosenti, who hated Nqabayakhe, into loving him. The "gap" created here ends up leaving the reader to come up with possible answers to their question. One of them is that, since there are

more people whose thinking is like that one of Nosenti, there are also some people who are experienced like Mcebisi to advise them, so the reader should not be afraid of this situation.

5.2.2. SELECTION

Vandermoere (1982:14-15), under the "structure of the novel" says that people restrict themselves to the analysis of nature of the narrative code, that encompasses the implied reader, implied author (narrator), events, actors, time, and space. All these elements exist through language. There is the selection done by the author therefore, and the one done by the reader.

Selection done by the author is selection of language, which cannot express and exhaust all aspects of space. It is a verbal selection which brings about information "gaps" to be filled by the reader during the process of reading, says Sternberg (1985:186-278).

The author has to select and arrange the text's titles, names and eulogies of characters, sentence structures, metaphoric language, linguistic devices, and forms of communication, rhetoric situations, dramatic techniques, figurative expressions, and themes.

On the reader's side, picturing and imagination are done by them. Through this picturing the reader forms the "gestalt" of the literary texts. Picturing or imagination is not given in the texts, it arises from the meeting between the written texts and the individual mind of the reader with their own history of experience, consciousness, and outlook. Vandermoere (1982: 14-22) says that the work of selection and organisation is to be attributed to the implied author who goes further and claims explicit familiarity with the actors or places he describes.

Since language forms a wide range of scope, under selection, the discussion of the texts will be done only using titles of the texts, names and or eulogies of characters, and metaphoric language where metaphor, hyperbole, simile, and personification will be dealt with, hoping to reveal the emotional effect of the impressions selected, which have been left out in them by the author. Not all information "gaps" will be written down, only a few out of many possible ways will be shown through deconstruction of the texts. Discussion of the texts goes as follows:

5.2.2.1 TITLES OF THE TEXTS:

In some of these texts two names of characters are found, and the titles with such names will be discussed under the names of characters, not under this heading.

In *Iincwadi Ezaye Zibhaliwe*, the title means the books that were written, and these books are in the form of letters with lots of information. Mzamo says about these letters:

Ziileta ezitheni ezi zibekwe zodwa? (Avule eyokuqala
Ayifunde.)à(Avule eyesibini ayifunde.)à(Avule
Eyesithathu.) Nkos' enofefe!

(Act 3, Scene 2, p. 40)

What is it about these letters that are put aside? (he opens
The first one and reads.) à (He opens the second one and
Reads.)à(He opens the third one.) My dear Lord!

From this extract the reader finds out that Mzamo has been searching the whole house. He is curious to find the unknown, and has been attracted by a bunch of letters that is referred to as books in the title, and he reads them. The author here is inviting people to go to libraries, to monuments, or museums, so that they can find the information about what happened in the past. After reading the letters, Mzamo finds out that the letters carry unpleasant news that has taken away all his joy. He says about them:

Ndingabi ndilumeka umtya wedamanethi
Eyothi yakudubula
Aqhuqhumba onke amatye asisiseko,à

(Act 3, Scene 3, p. 41)

Will I not be lighting on a lane of dynamite
Which when it bursts
Will break tremendously all the foundation stones,à

The destruction power of the information in the letters is compared to the destructive power of dynamite that is dangerous both to the biotic, and abiotic factors in the world.

The terrible sound out of it suggests fear, danger, smoke, and dust, which, when they are combined, may be suggesting war. With this destructive information the books, the author may be telling his people that there are lots of information in the books stored in the places listed above, books with destructive information, that can lead to wars. The knowledge gained from them has equipped people enough to be able to fight, and become destructive so as to gain their past again. What the author may be saying with these books is that written things that are kept in records as history did take place indeed. The effect they caused to people then is the same effect experienced by today's generations, as the recorded information is kept for generations to read it. Since this book was written during the times of struggle, all what the author is saying here is that people are full of power to fight for their freedom and privileges, because they know now that they have a right to be happy in their own land.

In *UFeziwe Okanye Inkohlakalo*, the name Feziwe is used alternatively with cruelty as the title reads as "Feziwe or cruelty" in English. The name "Feziwe", means perfectly completed". This title then suggests that cruelty among people is so perfectly situated at its highest peak. The author is telling the reader indirectly that cruelty entered among people unnoticed, as it entered stealingly, but now, no one doubt that people live in the cruel world. Fuzile has the following to say about cruelty:

Inkohlakalo iwudlavule umzi kabawomkhulu
 Ithe yakubanjwa ngesandla yathamba
 Yarhorhozela okwehashe lirholwa ngesilebe yinkwenkwe.
 Kodwa ithe yakuba ngaphakathi
 Yagunya yangonyama kanye
 Yamana ukusadula okomqalwa
 Yamana ibageqa ngabanye abazukulwana bakhe
 Amanqina ayo anobuzaza ayosela
 Amazinyo ayo anobuhlungu bukadlezinye.

(Act 5, Scene 6, p. 81 û 82)

Cruelty has torn my grand father's house apart
 It became soft when hands were holding it
 It follows like a horse being led by the reins by a small boy
 But when it entered inside
 It bullied and roared

It ran like a wild horse
It killed his grand children one by one
Its legs are dangerous and can kill.
Its teeth have the python's dangerous poison

The author has personifies cruelty in this extract to emphasize that it is unaccepted among people as there are more deaths through it. It has also been personalized in the title, as it has been given the girl's name. It has been highlighted again in the above extract that life today is like living in the wilderness, among snakes and lions that are man's enemies. The word, "yosela", meaning, "they attack", tells that even people who seem not to be dangerous can be cruel, as this is revealed by the legs of cruelty that can attack like a sharp weapon, "yosela", but all what the author is trying to portray by this title is cruelty that is so perfectly planned today, it is planned in such a way that it becomes completed smoothly.

In *UNomabhongo Okanye Inzondo Nempindezelo*, the title reads as, "uNomabhongo, (meaning a woman full of pride), Or, Vengeance and Revenge" With this title, the author is saying that pride, vengeance, and revenge, all form one thing, cruelty. Here is what Nomabhongo reveals about this title, when she show eagerness, and praises herself as she will go and revenge herself to Zola:

Uye-eza uNomabhongo ntomb' am.
Uza ekhwele inqwelo yentiyo nenzondo.
Uza efutha enzulu intsongelo.
Uza eyimpi kwaphela yimpindezelo.

(Act 1, Scene 7, p. 14)

Nomabhongo is coming my girl.
She is coming driving a cart of hatred and vengeance.
She is coming furiously foaming with deep
vengeance
She is coming in a complete army with revenge.

In her soliloquy Nomabhongo adds hatred to the words forming the title. She reveals that when people are cruel, they become very proud of their evil in such a way that they go to an extent of praising their cruelty, of calling it with different names, but all what these words mean is cruelty that destroys people's lives. When Nomabhongo says

Aluphelelanga kule siyibona ngamehlo.

(Act 1, Scene 2, p.7)

Mandla: What you say Mbongwe is that Zibula's
Disappointment is driven by pride and anger.

Sandi: Mkhuma, I am afraid of the one that we have seen
With our eyes today, that it is not only what we have
Seen with our eyes.

In their conversation they talk about pride that is driven by anger to show that these two things go hand in hand with each other. It reveals that before someone becomes angry, someone asks himself or herself who he or she is, that is, pride precedes anger. According to psychologists an angry person is like a drunken person. This means that there is an element of madness in any anger, an element of irrationality. This therefore means that there is nothing good that can be made by an angry and or proud person.

After all the destruction done by Mbulali, he finds out that he has not only destroyed other people, but has destroyed himself. He asks for God's forgiveness and finds it when he uses the same words of the title to mean that he has seen it by himself. He puts this as follows:

Ndilubone ngamehlo phezolo uxolelo lukaThixo,à

(Act 5, Scene 10, p. 51)

Last night I saw God's forgiveness with my eyes,à

The title of this book has been used by the author to show how possible it is to interpret one thing differently from each other, interpreting according to different expectations, and needs in life. It shows that different situations cause people to interpret things differently in life, for example, while Mandla and Sandi expect to see more of Mbulali's pride, Mbulali expects God's forgiveness, but they use the same title.

Mbulali changes from his sins and repents. His expected behaviour stands for the evil that prevails today. His change into another person is done to tell that if all sinners can leave their evil ways, God may turn, and restore peace in the world once more. The author is encouraging his people not to lose hope, as what seems impossible in the eyes of man, that is, removal of evil, is possible with God.

5.2.2.2. NAMES AND OR EULOGIES OF CHARACTERS

Names given to characters are given to highlight specific behaviours that should be noted and considered. An extract with the character's name will be quoted, and what the name or eulogy reveals about that character will be shown.

In UNcumisa noNqabayakhe, Bambela calls Nosenti with the name of money in the following extract:

Yinkosikazi kaNzotho le Senti, intak' obusi
le singayo apha.

(Act 1, Scene 1, p. 2)

This is Nzotho's wife this one Senti [Cent],
the honey bird that has brought us here.

Again Bambela uses the name Senti, meaning a Cent in the following extract:

Senti, mfazi, eyam intloko incamile.

(Act 1, Scene 6, p. 9)

Senti, my wife, I have given up.

From the example given above Nosenti's name reveals that she has been called by what matter most in her life, that is, money. This name reveals that even her decisions in life will be directed towards getting more money. This becomes true when she rejects Nqabayakhe for Siphso, Reverend Sikhunana's son, (Mtywaku, 1972:29), to be her son in law. The only reason that Ncumisa won Nqabayakhe can be that may be Mcebisi Convinced Nosenti that the Ntlalontle family was a rich family. This is found from what she says to Bambela in the following extract:

UNcumisa sasisithi uyasithoba kule Ncemerha kanti
usakhela uqilima lobuhlobo. UNTlalontle kuya
kusisa kum ukuba uyindoda yamadoda.

(Act 5, Scene 8, p. 56)

We thought that Ncumisa was degrading us here at

Ncemerha. But she was building for us the strongest relationship. It becomes clear now that Ntlalontle is a man among men.

This extract shows that according to her a man is only a man when he has money. Her name therefore may suggest that she too married Bambela because of his money, hence she does not even want Bambela's relatives. Her focus in money in the whole book makes her to undermine shame for it.

In *Incwadi Ezaye Zibhaliwe*, Mthobeli is referred to as a bird called "bikhwe", by Sandi when he speaks with his colleagues in the following quotation:

Kukho intakazana enjeya enokwaziwa ngubikhwe onje?

(Act 1, Scene 2, p. 3)

Is there a beautiful bird that can be known by such a bikhwe bird?

This bird, to which Mthobeli is compared, likes to roll itself in other animals' waste products, and thereafter, it basks itself in the sun. All what Sandi is saying is that Mthobeli is not a reasoning man who can be able to win Dolly. Again he may mean that though Mthobeli is in the institution for education he is dirty with a bad smell. That he is portrayed as being dirty in his outfit may mean that his inside is also dirty.

In *UFeziwe Okanye Inkohlakalo*, Kwedinana is the main character through whom evil towards Feziwe is fulfilled. He has been called by the name of "kwedinana", which means a young boy who is ready to be sent from one place to another. Even in this book, his wife, Nowikithi sends him several times to go and do evil to Feziwe, to MamCirha, and to Thandile. To show that he is ready to be sent somewhere, Kwedinana says:

Makhe ndidibane noNowikithi imaz' am.
Ikhe indithuke indithe umoya.
Ndiphelelwe okwevili eligqabhukileyo.

(Act 3, Scene 7, p. 49)

Let me meet with my wife, Nowikithi
So that she can swear at me, and pumps me with air
I am powerless as a flat wheel.

The air he wants to be pumped with should be the evil spirit. This extract proves that Kwedinana obtained his evil from Nowikithi. He himself seems useless, with no work, or mission if he is not doing evil. This name has been used to tell the evildoers that they should stop their evil, as they seem to be the little messenger boys whose boss cannot be seen. The author should be preaching to his people that all evildoers are Satan's messengers.

In *Isikhwakhwa noBessie*, the name Bessie shows that her parents are civilized, as they call her with the western name. Perhaps she should be a working woman, as working people were supposed to have English or Afrikaans names, so that their bosses could call them. On the other hand the word, "Isikhwakhwa" 's meaning is found from Jimmy who says

Jimmy BOY! Ngoku ufile, kodwa uyaphila kuba
usisikhwakhwaà ithe yakundicacela le nto
ndakhawuleza ukucinga njengesikhwakhwa
ndazisondeza kwesi sidenge, ndasisela ndasazi
nxa zonke ngexeshana...

(Act 1, Scene 1, p. 2)

Jimmy BOY! Now you are dead, but you are alive
because you are isikhwakhwa, when this became
clear I thought quickly as Isikhwakhwa, I came closer
to this stupid, who within a very short time I knew him.

Again, Jimmy gives more clarity regarding his name when he speaks to Buyile in the following extract:

Akunakusenza nto isikhwakhwa. Nguphopho lo,
Isikhwakhwa, hayi la makhwenkwe.

(Act 4, Scene 8, p. 103)

You will do nothing to isikhwakhwa. This is the big boy, isikhwakhwa, not these boys.

From the above extracts, Jimmy is shown praising himself for being a well-known criminal. He calls himself as a big boy, as someone with brains to think, when he says that he is, “uphopho”. He sees all other people who do not commit crime as being stupid. This suggests that he is a rich man who never worked for his wealth, which obtained it through crime; hence he calls other people as fools. Even the name, “Isikhwakhwa”, may be shortened from the word, “Isikhwakhwalala”, which is the common term used by youth to mean trouble. His nickname means this trouble, and he rejoices for this bad eulogy, as he even praises himself. The fact that this troublesome man is in side by side with a working lady in the title of the book tells that criminals obtain their wealth from the working class. The working class should go to work, buy things that will be stolen by criminals in turn for their own gain.

In *UThembisa noMakhaya*, Makhaya is shown through his name as someone with many homes. Wallachia tells this habit of having no proper place to stay in the following extract:

UMakhaya endamchola ehlala emakhitshini,
ndamnxiba ndamenza umntu. Mingaphi iminyaka
ulum' ulahla emsebenzini, unxitywa ndim, usitya kum,
uhlala kum? (Act 2, Scene 2, p. 7)

Makhaya, whom I picked up living in the kitchens,
I bought clothes for him, and made him a person,à
how many years you have been working for short
periods, and I bought you clothes, I gave you food,
and a living place?

What Wallachia reveals here is that Makhaya has home anywhere he is given clothes and food, that is where he has a woman to share things with. This is shown true too by the extract said by him that goes as follows:

Lo mfazi ucinga ntoni ngam? Uthi ndiphi nditya
ntoni, ndilala ngantoni? Uthi ndinxiba ntoni,
ndihamba ngantoni?

What does this wife think about me? Where does she think I am, and what do I eat, with what do I sleep?
What does she think I wear, and how do I travel?

These two extracts show that where ever Makhaya gets beautiful clothes, food, and place to hide himself, to him, he has a home. He is shown as a man who does not want to carry his responsibility as a man, but wants to be taken like a child by his wife. When he sees women he sees people who must therefore treat him in the same way in which his own mother would treat him. The author is mentioning this behaviour of Makhaya through his name to tell the reader that many homes today become broken homes because of men who have the same habit as Makhaya, they do not show love to their women, but take them as slaves who must provide for their needs.

In *UConga noMbambushe*, the name, "Conga", means the chosen one. When people choose someone it means that this someone is accepted by people as a responsible person who can be trusted by them. Even in the book, people in his area listen to Conga, and this is a sign showing that they trust him among themselves. They are shown listening to him in a meeting situation after he came out from jail in the following extract:

UFunxa: UConga uya kuba ekho ubuqu

UConga: Ndanelisekile, madoda, ndiyabulela.
(Act 5, Scene 4, p.56)

Funxa: Conga will be there himself

Conga: I am satisfied, people, I thank you

On the other hand Vete's name is overcome by the nickname Mbambushe. According to the poem, "uMbambushe", by S.E.K. Mqhayi in the *Stewards Xhosa Readers* std v (1973:99 - 100) Mbambushe was a name of a dog. This was a white man's dog that would serve and obey him fully, as he in turn would give him shelter and food. Since Vete is prepared to carry out Bhirha's evil even when he has left them, he is called by

this name. All what the author is doing by paring these names together is to compare Conga, who acts like Mr Nelson Mandela, who went to jail for the freedom of his people, who is listened to by people after he came out of jail, with Vete, who acts like people who were like the homeland leaders, being elected by the apartheid government to carry out their needs. The author is swearing at people who treat their own people badly for the benefit of other races, as dogs, while he praises people like Conga as heroes.

5.2.2.3. METAPHORIC LANGUAGE

Jakobson in Eagleton (1986:99) says that the metaphorical language seeks the trail, searches the trails, which lead from this world to the text. It reveals the text even while concealing it. This calls for deconstruction to take place as it aims at following the trace that appears and disappears within the text, says Taylor (1982:119). In the metaphorical language figurative words are substituted for literary words, and the figurative words are the figures of speech. Freeborn says that figures of speech were divided into tropes and figures. Tropes are the devices that involve meaning through imagery. The most familiar tropes in literary criticism are: metaphor, simile, metonymy, hyperbole, personification, irony, and imagery. In this study irony and imagery will not be dealt with because, there are few examples of imagery where information “gaps” can be clearly shown, and imagery is found in almost all the figures of speech that are in the form of metaphoric language.

5.2.2.3.1. METAPHOR AND METONYMY

Freeborn (1996:63) explains a metaphor as a name or descriptive term, which is transferred to some object different from it. Again Eagleton (1986:110) says that the core of oral African literature is metaphor. Sometimes in a metaphor, one sign is substituted for another because it is somehow similar to it. For example, when Nomaka in *Ndilubone ngamehlo*, talks about Mbulali’s pride, she uses, “flames”, instead of, “pride”, she uses a metonymy therefore. Metonymy is a name or a descriptive term, which is transferred to some object different from but analogous to, that to which it is properly applicable. Figurative words are substituted for literary words then. Both metaphor, and metonymy will be discussed under the same heading above, without separating them, though they differ from each other.

In *UNcumisa noNqabayakhe*, Bambela tells Nosenti about MaTshezi as follows:

Yinkosikazi kaNzotho le Senti, intak' obusi le
singayo apha.

(Act 1, Scene 1, p. 2)

This is Nzotho's wife this one Senti, [Cent],
the honey bird, which has brought us here.

Honey bird used to lead hunters up to where they could obtain honey, but sometimes it would lead them into dangerous situations. Ironically, Nzotho has led them to Ncemerha so that they can be in trouble more than they were at Nxarhuni, with the Ntlalontle family. While Bambela recommends Nzotho to Nosenti, Nzotho on the other hand is so cruel to them. Bambela uses the word, "honey bird", and this tells the reader that Bambela's family has high hopes of living in a luxurious world that has no troubles. With this extract the author is telling the readers that they should never leave their living places because of the ill-treatments they receive from other people, instead they should find means of creating peace among themselves, as there is no place in this world without troubles.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo gives the following information about Nontozakhe:

Kodwa ulula kuba kaloku uliphela.

(Act 1, Scene 1, p. 2)

But she is so easy to get because she is
the cockroach.

Nontozakhe is well known by Nomabhongo as someone who is greedy, as someone who is compared to a cockroach is a greedy person. Her statement also suggests that she will not use Nontozakhe for the first time to carry out her evil. She once or several times asked her to perform certain duties for her for money. The author therefore has used this extract to tell the reader that as long as there are greedy people, who cannot even reason well before they do things, evil will never stop. There is anger in the author's tone as he is swearing at the greedy people. He is blaming them for this lack

on their side that; it is causing many troubles in life.

In *Iincwadi Ezaye Zibhaliwe*, Mzamo says to Mfana about Dolly:

Yiperile leya ndiyibone Phantsi-kwemioki, Mfana
(Act 1, Scene 1, p. 2)

The one I saw under the oak trees is a perile, Mfana.

Mzamo's statement shows that Dolly's character is scarce these days, a beautiful girl who looks after herself. He calls her with this name to show how rare, and valuable people like Dolly are. This suggests that Dolly is a dignified, beautiful young African woman who really brings hope to restore African models for the next generations to come. Tone in this extract is the one of hope, where Mzamo hopes that Dolly should be the one who brings African culture back in his house, as he is the African man.

In *UFeziwe Okanye Inkohlakalo*, Kwedinana's soliloquy about Thandile goes as follows:

Nguwe othe wanyolukela iingwenyeà
Uya kuhla nomngwenye uhlabe ngentloko.
(Act 4, Scene 7, p. 68)

It is you who has been greedy for the wild fruità
You will climb down together with this tree, and
You will land with your head.

Feziwe is called by the name of a tree with bright red fruit, to symbolize her beauty, and the fact that not everybody can get access to her. She is a prominent figure, who is so highly educated; taking her high education from the height of this tree that is so high. This tree's height may suggest that very few people manage to reach the standard of living of Feziwe, as it needs people to have money, discipline, and to be committed first in order to be educated. It is also used to suggest that it will be the educated people who can marry her.

In *Isikhwakhwa noBessie*, Mpheko addresses the corpses as follows:

Bonani, bafondini iintyatyambo zasemaNtandeni.

(Act 5, Scene 7, p. 82)

Look, friends the amaNtande flowers.

According to the author's society, Nomathamo, Feziwe, and all other girls were the flowers of their nation. The fact that they are dead, means that they will never give birth to new life again, their life, and beauty have faded away. Though Mpheko is shown looking at his dead children, the author may be referring to the beauty, life, and dignity of the African girls that has faded away.

In *UThembisa noMakhaya*, Makhaya says about Mandisa, who is a lady teacher, and a housewife:

Lo nokhitshi yena andifunanga kuzithoba
isidima ngokuvula nomlomo naye.

(Act 4, Scene 3, p. 27)

I did not want to lower my dignity by opening
my mouth with that domestic worker.

This metaphor proves beyond doubt to the readers that, even if black women can be educated, they remain suffering, because, they have to come with money from work, and also work in their houses for their families. They do not have money, or should remain playing the women roles in their houses. This behaviour of Makhaya is not approved by a lay man like Makhaya, and this means that to him, to be educated means not to carry your responsibilities as a person, but to have someone else working for you. The author has mentioned this to tell the readers that their education should not change them.

In *UConga noMbambushe*, Welile calls Vete as a weapon that is sharply pointed on both sides as follows:

Ungumkhonto ontlangothimbini..

(Act 3, Scene 4, p.26)

He is a two-sided sharp pointed sword.

This statement reveals that though Vete is holding a weapon of evil towards his opponents, the other sharp point points at him, and his family. This tells that whatever evil one is doing, one is also doing it to oneself.

In *Ndilubone ngamehlo*, Sandi scolds Mbongwe as follows:

Ungathini, mfondini ukumyeka uTshezi ahambe
yedwa neli rhamncwa okanyeà

(Act 3, Scene 7, p. 22)

How can you let Tshezi go alone with this beast, or à

Mbulali, whose name means a killer is dehumanised by Sandi into a beast to show that his acts are like those of an animal. This means that all people who kill other people are irrational and lack humanity. They lack love, respect, and the knowledge of the value of other people's lives. They are not supposed to be among people as they are the enemies of life itself.

5.2.2.3.2. A SIMILE

A simile is a comparison of one thing with another. When it is used it is accompanied by word, "like", or "as". It implies that the two things that are being compared share similar characteristics. In D. T. Mtywaku's drama books simile has been used in such a way that a reader is left imagining the unknown in terms of the known, so as to get the clear picture and understanding of what is the author talking about. The reader uses his or her own senses to fill in the information "gaps", and this may mean that the author wants the reader to feel or experience all what he is saying. In the books under discussion examples of simile where the information "gaps" have been left out go as follows:

In *UNcumisa noNqabayakhe*, Bambela shows how he feels about the illiterates in the following manner:

[Le nto uyithethayo] Iyasixuxuzelisa [isisu]
ngokweselwa lihluhluhlu.

(Act 1, Scene 2, p. 4)

[What you say] Is shaking [my stomach] like a calabash that is being shaken.

Since the stomach becomes upset when it has taken inside something that does not suit it, this may be suggesting two things in the case of Bambela: that Bambela's hatred toward heathens is so deep, or, that Nosenti is pumping Bambela with evil, like a shaken calabash. It may further suggest that he is not prepared to move away from Ncemerha, to run away from Ntlalontle, and is expecting that Nosenti may not want to reason, but to leave the place.

In *Iincwadi Ezaye Zibhaliwe*, Mzamo speaks to the letters as follows:

Okunene nivele njengethumelo nomshologu.

(Act 3, Scene 3, p.42)

Actually, you appeared as something sent, like evil spirits.

The word, "njengethumelo", "as something sent", refers to what is sent by witches to their victims to be killed through witchcraft. The word, "umshologu", means a very bad thing which when it appears, it brings bad luck until it brings death itself. Mzamo is reviling how these letters have affected him, he has become powerless and without hope for life, if Dolly is not going to be part of his life. He is emphasizing their destructive power to show that the information in them has changed him drastically from being a happy man into a man who lives with destructive conscious that is destroying him. The author is saying here that any negative consciousness inside someone is talking to someone in a negative way that will eventually destroy him or her. Even if Mzamo can make as if nothing has happened, his conscious will stay inside him, and will destroy him. If conscious can have such power on Mzamo, how much more has it been to Zilindile, his father, especially when he had to go to Dolly's parents by himself, to ask both his children to be married to each other. The question left in the reader's mind now is whether Zilindile has killed himself for this or not.

In *UFeziwe Okanye Inkohlakalo*, Zinto says to Fuzile about Kwedinana:

Uyihlo ukholosile into ethetha ukuthi la madoda

aza kuntanta esithubeni athi ekuye abe ekuwe
okwebhola ikhatywa ngamakhwenkwe.

(Act 3, Scene 6, p. 44)

Your father is watchful, and this means that these
men will travel around, from him to you just like a
ball being kicked by boys.

Zinto is comparing these men's travelling to and fro Kwedinana and Fuzile to a ball between two people to show that they treat these two people as balls. He is mentioning this to Fuzile to call him into his senses that, if he does not help these men by taking them out of this problem, Kwedinana is not likely to be the one to take them out. He wants him to treat people as people, in the same way in which he would like to be treated.

In *UNomabhongo Okanye Inzondo Nenkohlakalo*, Nomabhongo's cruelty is written as follows:

Impindezelo iyaxhuzula, iyangqavula
Okwenja yokulanda isiva umkhondo.

(Act 1, Scene 1, p. 1)

Revenge wants to jump loose from chains, is
Barking like a trace dog smelling the track.

This revenge is inside Nomabhongo's thoughts. When she thinks about it, it causes her heart to jump inside herself, to show that she is eager and has enough courage to revenge herself. The fact that she compares herself to a chained dog can be that her age holds her back from attacking. What the author is complaining about here is that old age controls one in the same way in which a chain controls a chained dog. One does not go wherever one wants to go.

In *Isikhwakhwa noBessie*, Jimmy plans his escape from the policemen as follows:

Akuthi xa angene eSakhwatsha ndibe mna ndintinga
okwentaka ephuncuke esigwini.

(Act 4, Scene 2, p.74)

When they enter to Sakhwatsha I will be flying like
a bird that has come loose from its trap.

When one imagines how a bird that has come loose from its trap flies, one can imagine how Jimmy will run away from the law. He will run very fast, and will not follow the usually way out of eSakhwatsha. He will run under cover this should be showing how he has managed to escape from police all this time. This on the other hand may be putting the blame on the policemen that they fail to raid the criminals in their ways, they are searching for them among people.

In *UThembisa noMakhaya*, Makhaya is found wondering about his situation as follows:

Yiveki yesibni le ndikulo mngxuma ndisonkliwa
NguMadoda noNomisa ngokungathi
Ndingumqhagana ohiliziley.

(Act 5, Scene 4, p. 38)

I am in this hole for the second week now, being fed
by Madoda and Nomisa as if I am a lost little cock.

A cock is a domestic bird that moves easily to other homes with hens if there are no hens where it lives. This statement, being said by Makhaya, comparing himself to a lost, little cock, may suggest that Makhaya is a kind of a person who stays easily where he finds food, or even women. This brings the idea that Madoda, very soon will not trust him, in his house. Again, no that he compares himself to a hen, may suggest that, he is starting to blame himself for his stupid acts, for playing with his fortune, and thinks that it will be difficult to get it back.

In *UConga noMbambushe*, Difu talks to his brother as follows:

Wonke lo nyaka nithe gqolo nithe mbo okwentloko
kaloliwe ibaleka emgaqweni.

(Act 5, Scene 13, p. 72)

All this year have been frequenting, acting perfectly

like the train's front, running on the rail track.

He compares them to the train that seems to know where it should go, to show that they know exactly what they are doing. he shows that they have all the power, and are progressing without doubt, that is, they are sure to win at the end. In his statement he is indirectly assuring them that he cannot stand in their way now. He is giving up being selfish now.

In *Ndilubone ngamehlo*, Mandla reports the following about Mbulali:

Kuzo zonke ezi zihlandlo uqala ngokothuka
ngokungathi ngumntu lo uthiwe xhokro ngento
ebukhali okanye othiwe ntlo ngento eshushu.

(Act 5, Scene 4, p.44)

In all these times he starts by being shocked as if he is a person who has been pinned with a sharp object or burnt with a hot thing.

This comparison with painful things is a full proof that Mbulali is no longer enjoying life. To him life is painful, and is physically ill. His emotional state is unstable as a result he is so restless. His mental state too is restless as it is the mind that regulates emotions, emotions like the feeling of pain. His conscious inside him causes all this restlessness. He is a slave and victim of sin, and all that sin aims at is to kill people at the end. The author too, may be saying that all those who sin become unhappy or even die eventually. He preaches what Knight (1996:107) preaches that the wage of sin is death.

5.2.2.3.3. HYPERBOLE

This is an exaggerated or extravagant statement used to express strong feelings or produce a strong impression. It is not intended to be understood literally. It soars high, or too low, exceeds the truth about anything, (Eagleton, 1986:65). In these texts it is as follows:

In *UNcumisa noNqabayakhe*, MaTshezi describes how Nosenti reacted when she complimented her of her beautiful furniture:

Ndithe ndakuncoma impahla yakhe yendlu
ndabona ukuba umlomo usengozini yokukrazuka.

(Act 1, Scene 3, p.4)

When I complimented her furniture I could see that
her mouth is in danger of being torn apart.

The statement above shows two things about Nosenti and MaTshezi that they are not true friends. MaTshezi is a jealous person, while Nosenti is a high-minded person. Both these people can say nothing beautiful about each other as they both suffer from jealousy. This also reveals that Nosenti has no other news among people except for talking about his expensive and beautiful furniture. This may be one of the reasons why she could not socialize well at Nxarhuni.

In *Iincwadi Ezaye Zibhaliwe*, Rose comments as follows about Mthobeli:

amehlo am ayagqoboza kuye.

(Act 2, Scene 7, p.34)

my eyes go through him.

No eyes can pass through a person as if that person is transparent, and naked. This parable is used to show that Mthobeli has no human dignity. He acts like a small boy who says all what he thinks, whether good or bad, out. After being like this he expects to win Dolly who is a dignified young lady teacher, who can reason very well. Though he has done this mistake of acting like a tsotsi, Dolly has not been misled by his charm; instead, she and her mother looked passed him to people who are quiet and dignified like Mzamo. Since Rose speaks with Xolani, this statement is telling the reader that under no circumstances that Dolly can be married to Mthobeli.

In *UFeziwe Okanye Inkohlakalo*, Nomathamo makes Feziwe aware about how her parents feel about Feziwe as follows:

Nangoku bangandinqumlela izinja bekhe beva

ukuba undifundisa ukubhala nokufunda.

(Act 1, Scene 7, p. 14)

Even now, they can chop me down for the dogs
if they can find out that you teach me how to write
and read.

Hyperbole in the above statement is the one that says that they can chop her for the dogs. It shows how they reject education in such a way that they can even kill their own child, their own blood, and their own future if education can enter into their home. This statement reveals that they do not reject Feziwe, but education as a whole, as it has changed the behaviour of the African girls. Allowing education in their home means to allow wealth out of their hands.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nozici gives the following information about Nomabhongo:

Yeka, Mpandla! Latshon' emini laf' ilizwe.
yabhitya yangumcinga

(Act 4, Scene 7, p. 91)

Leave it, Mpandla! Night fell during the day
and the world became dead. She became a thin
match.

The whole quotation above is made of hyperboles in succession. It reveals Nomabhongo's emotional state when Xaba married with MaMbotho. Her emotional state affected her physic too. These hyperboles are used for the reader to understand why is Nomabhongo so angry even now. Since she was abused mentally, and physically, it became impossible for her to get out of the effects of abuse on her. This abuse then made her to be an aggressive woman full of anger and revenge. This type of anger is called as, "orge", by Knight (1996:129). He says that this is a long-lived anger of a person who nurses it against another person, who refuses to let it die, and anger that seeks revenge. He says that it is the same thing as murder itself, as a person with "orge" is out of harmony with God, a person who will be under judgement by God. This statement reveals that Nomabhongo, out of shame, decided to run away

from people's eyes, and this could be how she decided to be a criminal, to be a person who deserves to be punished by God at the end of life.

In *Isikhwakhwa noBessie*, Jimmy's happiness and satisfaction with Keswa is in the following quotation:

Sendiqonda ukuba uza kungena embilini wam.

(Act 3, Scene 4, p.55)

I can see that you will enter inside my digestive system.

This statement reveals how Jimmy trusts Keswa. He finds himself telling Jimmy that he trusts him in the same way in which he trusts food that should enter into his stomach. This trust of an elderly man leaves a "gap" in the reader as to where are Jimmy's parents or not, because, from this relationship with Keswa, it may be guessed that Jimmy became a criminal just because there was no one to love him. That he wishes Keswa to be part of his inner system may be ironical in that he wishes that he were his child.

In *UThembisa noMakhaya*, she gives the following information about Makhaya:

Ndiyayivela ngenene le nesi izithe nka ngeqathalala
leqaba, udlalani onentlantsi.

(Act 2, Scene 6, p.12)

I pity this nurse who has set herself into a trap of a
dirty heathen, a playboy who has sparks.

The above statement's tone is so heavy, and tells that Thembisa has failed on her part as she chooses a playboy. When Laura says that he is a playboy who has sparks, she means that it is easy to notice that Makhaya is a useless person. In it she is shown blaming Thembisa for her ignorance, but rejoices in that out of her ignorance they will gain.

In *UConga noMbambushe*, Vete uses a hyperbole in the following manner:

Xa ndandivumelana nomkhuluwa ngokusebenza nzima
ndandingazange ndikhumbule ukuba ndivuma ukujongana
nobunzima obudlula ukugqala inyengane.

(Act 5, Scene 14, p. 74)

When I agreed to work hard together with my big brother
It never came to my mind that I agreed to face difficulty
That is even more than a stone (inyengane)

This stone is believed to be the hardest stone ever found among stones. By this hyperbole the reader is told indirectly that Vete made an agreement with Conga, which he thought would not work. The author has used it to tell the reader that through hard work, everything is possible. It also reveals that Conga has been trained to be a citizen who can plan for his future, and also for others' future, but through Vete, the reader is told that, "you spare the rod, you spoil the child".

In *Ndilubone ngamehlo*, Mbulali's belief in Gabhangobulembu's medicines is in the following hyperbole:

Kanti nokuba aza kuthunyelwa phesheya kufuneka
liwagqwalise awo Sandiso afike ezel' imitshiti
namarhini-rhini.

(Act 1, Scene 3, p. 4)

Even if they will be sent overseas, mine must overtake
those of Sandiso, which should be full of ink and illegible
writings.

This hyperbole which states that other men's papers should be full of ink and illegible writing seems to be ironical because, it is Mbulali who is taking his fountain pen together with its ink to Gabhangobulembu, who will mix it with herbs. When comparing his paper with those of other men, whose ink will be pure, it is his paper that will be full of ink, and will become illegible. This can be the reason why he did not win the post, his ink should have left spaces, and made his paper dirty.

5.2.2.3.4. PERSONIFICATION:

Under personification a non-living thing is turned into a person, is made to do things that can be done by people only. In the texts under discussion personification leaves questions and information “gaps” that need to be answered and filled by the reader. It appears in the following quotations in the texts:

In *UNcumisa noNqabayakhe*, Ncumisa tells Nqabayakhe the reason why her parents do not accept him as follows:

Kuni ligama nje eli elasuka lanifaka umdintsi.

(Act 2, Scene 7, p. 17)

To you it is only the name that made you bad people.

This personification of the Ntlalontle name is used to present to the reader the extent to which the fight between the Ntlalontle and the Bambela family has gone, that it had been a bad one. It is bad enough as it causes anger to the Bambela family at any time it is mentioned, they start fighting the name, how much more can they fight if the true Ntlalontle figure can appear in front of them. It is because of the name too that Nqabayakhe and his family seem to be bad people to Nosenti and Bambela. They do not accept seeing, hearing or even talking about them. They reject anything that has got to do with the Ntlalontle family.

In *Iincwadi Ezaye Zibhaliwe*, Mzamo addresses the letters as follows:

Nina nizizigidimi zokufa kum.

(Act 3, Scene 3, p. 42)

You are messengers of death to me.

Mzamo's frustration from the letters' information is so deep in such a way that he finds himself talking to them as if they could hear him. This proves that a written information has the same effect as information verbally said. This can be the author's wish that what he has written in his books can have the same effect as when he was talking to people face to face.

In *UFeziwe Okanye Inkohlakalo*, Feziwe warns Kwedinana about cruelty as follows:

Tat' omncinci, inkohlakalo yakho iya
kukunqumla umqala ufe

(Act 2 , scene 3, p.24)

Uncle , your cruelty will cut your throat
until you die

In this statement Feziwe is telling the reader that Kwedinana's living is through evil ways. She tries to stop him. The warning she uses to Kwedinana is the one given by Mtywaku to the readers.

In *UNomabhongo Okanye Inzondo Nempindezelo*, one of Nomabhongo's soliloquies goes as follows:

1. Umphefumlo wam mawusel' usel' iinyembezi zakho.
2. Ubuyekeze ezo ndaziphalazayo
3. Xa kanye ndandihlekwa naziintaka.

(Act 1, Scene 1, p. 2) (**numbering is mine**)

1. My soul should be drinking her tears
2. To replace those that I split
3. When I birds laughed at me.

Personification in line one show that Nomabhongo's disappointment and anger are still alive. This therefore means that she never accepted the fact that Xaba was a married man. It is after his death that she accepts that she has lost him for good. For her to be peaceful, someone else must cry, as she says that she will feel happy when she sees Zola being miserable, as she was when Xaba rejected her.

Line 3 reveals the way in which she was lonely that, she preferred to be among nature in the forest, but even there, she could not find peace with herself as her conscious was within herself. This led to her avoiding living in the natural way in which she was supposed to live, into a criminal who worked during the night to make other people cry.

In *Isikhwakhwa noBessie*, Mary is found uttering the following statement:

Kwakungenakho kodwa ukuvunyelwa
intlondi,
Iqhwyelwe izandla ifakwe ihlombe
Lo gama kanye inyevulela inyelisa umthetho.

(Act 2, Scene 8, p.39)

But that could not happen, to allow
evil,
And hands clapped to motivate it
Meanwhile it rebukes the law.

From the personification above one can deduce that there are people who rejoice when other people are doing evil things, instead of stopping them. The author is really telling the reader that this is a bad habit, as the evildoers will never repent since they can see that they entertain other people.

In *UThembisa noMakhaya*, says while watching Thembisa going away:

kuba loo mfaneleko uyathetha uthi, kumka
intlutha nendyebo.

(Act 1, Scene 3, p.) 4)

because that perfection is talking, it says, it
is abundance and wealth that are leaving him.

This statement tells that Makhaya sees Thembisa as a figure that should uplift his standard of living. His eyes stare at her so as to make sure that he is choosing the right person who has money. Her perfection, which is personified, refers to him as a person who will be recognised when she is next to him. He will be a recognised person. This quotation shows that Makhaya lacks love, and substitute it for money. This problem that Mtywaku reveals here is one of the problems in marriages today. People do not marry out of love, but out of money.

In *UConga noMbambushe*, Faca describes Bhirha's conscious as follows:

Akukhathaleki nokuba uqine kangakanani na,
isazela sakho asikoyiki.

(Act 1, Scene 1, p. 1)

It doesn't matter how brave you are, your conscious
does not fear you.

People who have conscious are people who have been shown what is right, or wrong. If such a person chooses to do what is wrong then that person's conscious will tell him or her that what he or she has done is wrong. This means that good norms and values taught to children while they are still young will later develop those children into people whose conscious will work on them whenever they do wrong.

5.3. PERSPECTIVE

Perspective in this study will be explained from the view point of Iser. He talks about the "outer" perspectives, and the "inner" perspectives of the text. The "outer" perspectives of the texts link them to the outside reality. There are four "inner" perspectives of the texts, through which the pattern of repertoire first emerges: that of the narrator, characters, plot, and that marked out for the reader. There is interaction between perspectives, that is, they cannot be separated. The authorial comments, dialogue between characters, developments of the plot, and the positions marked out for the reader, are all the "inner" perspectives of the texts.

It is said that the reader will not grasp all perspectives at once, but the theme will be grasped. It stands before the "horizon" of the other perspective segments in which it had previously been situated. The "horizon" is that which includes and embraces everything that is visible from one point. If one reads whatever one reads, one's attitude towards what one reads is influenced by the horizon of the past attitude towards what is being read. This enables the reader gradually to take over the author's unfamiliar views of the world on the terms laid down by the author. The structure of theme and horizon constitute the vital link between the text and the reader, because, it actively involves the reader in the process of synthesizing an assembly of constantly shifting viewpoints, which not only modify one another, but also influences the past

and the future.

What is observed by the reader changes when it is observed in accordance with the particular expectations of the observer. In the case of the reader, these expectations are conditioned by the preceding perspective segments of the texts, (Iser, 1978:96-98).

For this study, discussions under the heading, “perspectives” will be based on the differing view points of the characters over one thing. The two different quotations showing different views about one thing will be quoted, and how the people differ about them will be shown, while filling the information “gaps” left out by the author. Discussions of the texts go as follows:

In *UNcumisa noNqabayakhe*, the differing viewpoints are shown between Mcebisi and Nosenti. Here are the conversations that carry them: the first one is said by Mcebisi to Bambela:

Ndisekho mfo wam ungaze uthi akunamntu
Kule Ncemerha.

(Act 1, Scene 6, p. 11)

As long as I am still alive here, never say
That you have got no one at this Ncemerha.

Nosenti answers to this as follows when she speaks to Bambela:

Kutheni na ingathi liza kukwenza unyana
walo nje eli xhego? Lide lithi, ungaze uthi
akunamntu nje kule Ncemerha.

(Act 1, Scene 6, p. 11)

Why does it seem as if this old man wants to
treat you as his son? That he says, never say
you have no one at this Ncemerha.

In the first extract Mcebisi is shown as someone who is still holding to his people's norms and values, to that of taking people belonging to the same clan as one's blood

relatives, with whom to share one's belongings. He believes in family and nation unity. On the other hand, Nosenti represents women during the civilization time, where everything comes with money. She does not believe in family unity therefore, as it is analysed as something that makes the working class bankrupt if people can share. Her comment makes the reader to think of her as a person who did not accept Bambela's home people too.

Again these differing points of view are shown in this same book, between Ncumisa and Nqabayakhe. The way in which they see time differ according to their different needs in the following statements:

UNcumisa: Lixesha Mtika irhamncwa elikhulu kuba
 lahlukanisa izihlobo.
(Act 5, Scene 6, p.54)

Ncumisa: It is time Mtika, a big beast because it
 separates friends.

Nqabayakhe answers her as follows regarding time:

Ixsha ngumhlobo Tshangisa kuba lisombulula
amaqhina, lipholise amanxeba. Ixsha Ncumi
liseza kusidibanisa.
(Act 5, Scene 6, p. 54)

Time is our friend Tshangisa because problems and
wounds are solved and healed over time. Time Ncumi
will unite us.

From Ncumisa's extract, Ncumisa is shown wishing to spend more time with Nqabayakhe. When time goes by, she becomes angry, seeing it as an enemy as it separates friends, and will separate them. The author is protesting against time through Ncumisa that it is one of people's enemies.

On the other hand Nqabayakhe is full of hope that as time goes by, Ncumisa's parents will learn to accept him as their son-in-law. He is so positive about time, as time is the

UKwedinana: Kanti kum ingathi ndenze impazamo ngokungayi kuba ngoku ndisebumnyameni, andazi ukuba laa maqotha-qikili abhunga ntoni na.

(Act 4, Scene 4, p. 61)

Nowikithi: It has been good that you did not go there, Dlomo and show Mpheko and others that you do not care for them à

Kwedinana: To me, it is as if I have made a very big mistake by not going there because I am sitting in the darkness, not knowing what those cheaters are planning.

Their difference over this point shows that they are no longer seeing things in the same way. Nowikithi has given up her evil now, but Kwedinana is still shown wanting to continue with it. Their different thinking may be a clue that they will not win now in whatever they do, as they are no longer seeing things in the same way.

In *UNomabhongo Okanye Inzondo Nempindezelo*, two different views are found by Zola and Nomabhongo from what Zola has said in the following extract:

Babenamaxesha okunyuka baye kuhlala khona
Emva kwentsimbi yesithandathu, balale khona
Yonke imihla.

(Act 2, Scene 3, p. 33)

There were times at which they used to go upstairs
After six o' clock, and sleep there every day.

While Zola's report is straight forward, Nomabhongo switches her mine into imagining MaMbotho's and Xaba's happiness. She adds the word, "stars", to what Zola has said to show that she is thinking deeply about their times of happiness with Xaba, and these times used to make her to feel as if she was among the stars. She changes Zola's statement as follows:

Babesakunyukela kumagumbi aphezulu.

Bahlale elonwabeni, phakathi kweenkwenkwezi.

(Act 2, Scene 4, p. 35)

They used to go to the upper rooms
And stayed in happiness, among the stars.

Again, this element of the stars suggests how MaMbotho and Xaba were happy together that, under no circumstances that she could win him back. He was as far as stars are to her, because of his love for MaMbotho.

In *UConga noMbambushe*, Faca is talking about “ubuntu” in the following extract:

Sekunjalo ke ayisosintu esi kwaphela.

(Act 4, Scene 3, p.37)

Even if it is so, this is not humanity at all.

Faca, as an elderly man wants people to show humanity towards other people, even if they are not good friends. Vete on the other hand does not care for this. He says:

Andisebenzi ngesintu mna ndisebenza ngomthetho.

(Act 4, Scene 3, p. 38)

I do not use humanity, I use the law.

Vete in his statement represents civilized people who will not talk too much to other people, but will take them to jail if there are any indifferences between them. Since young and civilized people are not prepared to accommodate elder and uncivilized people, there are problems in the world.

In *Ndilubone Ngamehlo*, the reader is exposed to how God takes things as compared to how people take things. They are also told that God forgives whereas people do not. Nomaka, Mbulali’s wife, and Sandi, his colleague have the same opinion about what they expect from Mbulali. Nomaka’s opinion is as follows:

UNomaka: Ewe, udano lwakhe solubona ngamehlo.

(Act 1, Scene 4, p.5)

Nomaka: Yes, we will see his disappointment with eyes.

Again, Sandi says the same thing as Nomaka in the following extract:

USandi: Yeka wena, siza kulubona ngamehlo udano
lwakhe.

(Act 1 , Scene 2, p. 4)

Sandi: Leave it; we will see his disappointment with our
eyes.

While these two above think negatively about Mbulali, Mbulali turns up to be something different from what they predicted. He is not shown disappointed at the end of the play, but happy, as he says:

Umoya wam unobukhaphukhaphu kuba ndilubone
ngamehlo namhlanje uxolelo lukaThixo.

(Act 5, Scene 9, p.51)

My spirit is light, because I have seen God's
forgiveness today with my eyes.

These differing view points are used to warn people not to listen to what other people say about their wrong doings when they want to repent, but instead, to think about what God wants, that He wants us to come to Him with our sins so that He can forgive us.

5.4. THE AUTHOR'S STYLE

By the word, "style", this study will refer to the different ways of using our common language by which we identify one author or one kind of writing from another. In the introduction to this chapter Robey (1982:127) has been quoted saying that language and style reveal the mental "universe" of a given author, and the uniqueness of his or her conscious. Conscious is what is in someone's mind, and causes him or her to reason in all that he or she is doing, using it. It can be what one has been led to believe in life. People's political, educational, cultural, psychological, economical, moral, and religious backgrounds including settings, affect someone's reasoning. Any writer's work is influenced by these backgrounds, which come as exteriority to his or her texts. This exteriority sometimes is called as the intertextuality in the texts, and in it lays the author's style, or rhetoric, or techniques.

Graham (2000: 101 - 103) talks about Genette's intertextuality, which he says is "a relationship of compresence between two texts or among several texts", and as "the actual presence of one text within another". There are different kinds of textuality, like:

- (a) Transtextuality, which is all that sets a text in a relationship, whether obvious or concealed with other texts,
- (b) hypertextuality, which is the text derived from other pre-existing texts, and here we talk about host ù parasite in the texts.
- (c) Paratextuality includes interviews, publicity announcements, reviews by and addresses to critics, private letters, other authorial and editorial discussions "outside" of the text in question.

For this study intertextuality will be discussed using all the texts under discussion, to fill in the missing information left in them. This will be done as an attempt to show to the readers of texts that information "gaps", left out by the author can be closed by the reader using information or knowledge previously gained. If the missing information cannot be filled up by the readers, it will be a challenge to them to go and acquire more information, either from reading books, or from talking to other people who can help them. The use of the texts of the same author to fill in the information "gaps" will limit the term, "intertextuality", therefore, from its broader form to only the intertext within these texts, and why there are information "gaps" left out in them.

Host - parasite relationship in the texts will be shown and discussed. This will be done because the author had a tendency of using the same characters, and the same places in different books. These characters' behaviour is the same in all books in which they occur. When he writes one book, and leaves out information "gaps", he forgets that the readers of that book will not know that the "gaps" left out can be filled using his other texts. By doing this he is forcing the readers to read as many books as possible, especially books by the same author, if they want to know that author's style and messages. The intertextuality in his texts goes as follows:

In *UNcumisa noNqabayakhe*, the reader meets Nosenti who claims to be civilized, but is acting in a most uncivilised fashion, by ill-treating the illiterates, calling them by all ugly names, including the one of "heathens", she can think of. In *Iincwadi Ezaye Zibhaliwe*, Nosenti here ill-treats Mzamo who is a teacher and a graduate. It is after

reading both books where the reader finds out more about Nosenti's educational status. She is found saying in the latter book:

Ndada ndaphuma mna esikolweni kwelokuqala
ndingazanga ndiyenze into yokuquqa ndibuyelela
esikolweni.

(Act 1, Scene 7, p. 15)

Until I left school in standard one, I never went to and
fro school all the time.

This extract is a fool proof that Nosenti is an uneducated woman who is just interested in civilisation. This may mean therefore that, that she always swears at the illiterates is herself denial, that is, she would like to be someone else. She does not accept herself. This therefore calls to the reader that, until a person accepts himself or herself as he or she is, that person will never find rest and peace

Different characters uttering the same thing are also found in different books. In *UThembisa noMakhaya*, Makhaya comments as follows:

Abantu abakhoyo ngamasela. Kungajika kube
kwalo ubekwe ukuba abe liliso.

(Act 5, Scene 5, p. 40)

People today are thieves. Even the one who is
trusted to guard others can be a thief.

Nontozakhe in *UNomabhongo Okanye Inzondo Nempindezelo* puts these same words in the following manner:

Akunakukholwa, msakwethu, xa ndithi ndavuma
ukungqina ubungqina bobuxoki ngomza,

(Act 5, Scene 9, p. 118)

You may not believe if I can tell you that I testified
as true about cousin what was not true.

These two books show that Makhaya and Nontozakhe are the birds of the same feather that flock together. They do not want to work for themselves, but want to get money through cheating other people. The author has used these statements to warn the readers that it is not easy to know who will cheat you, because cheaters come very close to those that are to be cheated, they come as friends to be trusted.

Again the characters with the same behaviour are found in *UNomabhongo Okanye Inzondo Nempindezelo*, and in *Isikhwakhwa noBessie*. Here are the quotations with these characters, where Nomabhongo, and Luza are found saying:

UNomabhongo: Andinakho, andinakho, andinakuphumla
De ndiyibone intombi yotshaba lwam
Inxuba, ixweba, ingcungcutheka.
(Act 2, Scene 4, p. 35)

Nomabhongo: I cannot, I cannot, and I cannot rest
Until I see my enemy's daughter
Being miserable, pale, and tormented.

This is compared with the following extract:

ULuza: Mna ndingathanda ukumbona egcuma,
etyiwa ziintlunguà Ndifuna amane
enqunyulwa ilungu ngalinye kumnwe
nganye imini nganye ukuze yakugqitywa
kuphunyelwe ezinyaweni. Emva koku amane
eshunqulwa kwijoyini nganye.
(Act 2, Scene 2, p.26)

Luza: I would like to see her restless in deep pain,
I want to see each part of each finger being
removed each day, and thereafter, his toes.
After this each joint should be cut.

These two characters show that there are people today who rejoice when they see other people suffering. The reader is appealing to people that, they should not laugh when

they see someone in pain, and they should just think that an injury to one is an injury to all.

In *Isikhwakhwa noBessie*, Mary's soliloquy goes as follows:

Ngoonyana bakho Nomabhongo, ngonyana bakho,
Nomabhongo.
Ngoonyana bakho kuphela, Nomabhongo,
Abanokuba nenzondo engaka ngakuye
Nakum.

(Act 2, Scene 8, p. 39)

It is your sons Nomabhongo, your sons, Nomabhongo.
It is your sons only, Nomabhongo,
Who can have such revenge against her
And myself.

There is no scene in this book where these sons have been mentioned, and the reader would like to know who is Nomabhongo, and who are her sons. Buyile answers this quotation in the book, *UNomabhongo Okanye Inzondo Nempindezelo*, where he describes Nomabhongo and her sons as follows:

UNomabhongo ubesebenza nemigulukudu emibini
nedikileyo kule dolophu, uLuza noSitshi.

(Act 5, Scene 7, p. 110)

Nomabhongo was working with two criminals, whom people are tired of in this town, Luza, and Sitshi.

This answer that is found from Buyile's explanation is a full proof that no text is ever complete, it needs to be completed by other texts.

Again in *UThembisa noMakhaya*, the reader would not know who Syphor in this book is, where does he come from, and why he is portrayed as someone capable of killing. He is in the following:

UWallachia (efowunini): Wethu, ukuba uSipho ukhe wafika
ulapho uya kuzisola à Uya kulibulala
life fi uSyphor ekhe wafika liphaya
[elaa qathalala]. (Act 4, Scene 6, p.30)

Wallachia (over the telephone): look if Sipho can find you there you will
be sorry à Syphor will kill him if he finds
him there [that dirty man].

Jimmy in *Isikhwakhwa noBessie*, gives full information about Sipho as follows:

USyphor wazineda ngokukhetha ukuphambuka
kule ndlela sasiyihamba kunye.

(Act 4, Scene 8, p.101)

Syphor helped himself by moving away from
the path in which we were travelling together.

The reader, who has read both *Isikhwakhwa noBessie*, and *UThembisa noMakhaya*, will understand what Jimmy means, as he described as a dangerous criminal. This therefore means that Syphor, whom Wallachia is talking about is this Syphor of Jimmy, he is Sipho Dledleza from Johannesburg. This truth is reinforced by the fact that both Jimmy and Wallachia are in East London, meaning that they are talking about the same person.

The heart of a person who is full of pride is associated with burning in two different books in *Ndilubone ngamehlo*, and in *UNomabhongo Okanye Inzondo Nempindezelo*, by Nomaka and Nomabhongo as follows:

Nomaka: Nguwe wedwa onokucima loo madangatye.
Nguwe wedwa onokululeka loo ntliziyo
(Act 2, Scene 5, p. 11)

It is only you who can extinguish those flames.
It is only you who can punish that heart

Nomabhongo: Ndiyatsha ngaphakathi, andikwazi ukulinda.
(Act 1, Scene 6, p. 14)

I am burning inside, I cannot wait.

If the reader has read *UNomabhongo Okanye Inzondo Nempindezelo*, then the reader will understand how Mbulali was eager to kill Thamsanqa. If she, being the cruel woman, can say these words herself, then it is easy to believe what Nomaka is saying in *Ndilubone ngamehlo* about Mbulali. The author is trying by these two extracts to tell the reader that when a person is full of pride, that pride forces that person to burst out of him or her. He is showing the power of pride over a person hence pride comes before fall of a man.

There is also the intertextuality revolving around destruction of lives through rifles in about three books which are as follows:

Jimmy in *Isikhwakhwa noBessie* says:

Umpu wam ebhatyini!

(Act 1, Scene 8, p. 103)

My rifle in my jacket.

In *UThembisa noMakhaya*, Makhaya says:

Bendiya kuyichitha indlu yobuchopho ngembumbulu.

(Act 4, Scene 3, p. 27)

I would demolish the house of his brain with a bullet.

In *UNomabhongo Okanye Inzondo Nempindezelo*, Nomabhongo says:

Nkos' enofefe! Ivolovolo yam ndayishiya!à

Bendiza kusiqhekeza intloko ubuchopho buthi saa.

(Act 3, Scene 8, p. 67)

My Good Lord! I left my rifle! à

I would break his head so that his brain could be

scattered.

The author has used these three criminals to preach to the readers that they should be careful of the criminals because, all the time they move, they are ready for fight, should there be any obstacle in their way. They are dangerous, as they are people with weapons used for killing. He may also be saying that if there were not too much weapons as there are today, there would be no crime in the whole world.

There are two books in which the characters talk about cruelty that is in the title of the book, *UNomabhongo Okanye Inzondo Nempindezelo*. One is Fuzile, in the book, *UFeziwe Okanye Inkohlakalo*, who puts it as follows:

Inkohlakalo kabowokazi kungoku nje
iphinda û phindiwe kuba ifukame inzondo
nempindezelo.

(Act 4, Scene 8, p.69)

Uncle's cruelty has doubled now because, it
is nursing vengeance and revenge.

Again, Nosisa in *Ndilubone ngamehlo*, says about Mbulali who is cruel:

Unomona, unenzondo, ukhohlakele.

(Act 3, Scene 6, p. 21)

He is jealous, full of revenge, and is cruel.

By the intertextuality in these three texts the author is showing the reader that he is so concerned about this cruelty that is happening in the world today. He is also inviting all the readers of his texts to come up with different solutions to stop crime and cruelty of the world. He has mentioned cruelty in these books so that who ever reads one of his books will not miss this message. Buyile praises himself as follows in *UThembisa noMakhaya*:

Ewe, nguBuyile lo umzukulwana kaà Kanene
liyalumeza ezindlebeni zakho igama likabawomkhulu.

(Act 2, Scene 8, p.14)

Yes, this is Buyile, the grand child of à You know
that my grand father's name does not sound well
in your ears.

He has praised himself again in *Isikhwakhwa noBessie*, as follows:

Nanku ngoku umbuzo mzukulwana kaMchamezinja.
Kaloku izinja zasemaMpandleni azilali à

(Act 4, Scene 4, p. 95)

Here is the question now grand child of Mchamezinja.
You know, the dogs of the maMpandleni clan do not
sleep

He has again used this praise in the book, *UNomabhongo, Okanye Inzondo Nempindezelo*, in the following manner:

Ngxatsho ke, nkosazana! Ndingumzukulwana
kaMchamezinja.

(Act 4, Scene 1, p.75)

That is it princess! I am the grand child of
Mchamezinja.

From reading the books, *UNomabhongo Okanye Inzondo Nempindezelo*, and *Isikhwakhwa noBessie*, the reader now is able to fill the "gap" created as the dotted line in the first quotation above, in the book *UThembisa noMakhaya*. The author has made it deliberately that he left these dotted lines, so as to tell the reader that he or she should not jump into reading the latest book, but should read all his books according to the sequence of their years of publication. He wants his readers to obtain all his messages, as they are shown developing from one book to another. This has been proved true by his two books, *UNomabhongo Okanye Inzondo Nempindezelo*, and *Isikhwakhwa noBessie*. The latter one is the continuation of the former one. The characters too used in them are the same, characters like: Nomabhongo, Luza, Sitshi,

Zolile, Mary, Bessie, Buyile, to mention just a few. The author therefore wants his readers to read written texts so as to gain knowledge, which they will apply in their everyday life.

5.5. CONCLUSION

The textual structure which refers to the linguistic nature of the texts including the author's style has been discussed in this chapter, where the information "gaps" have been depicted, quotations carrying them quoted, and discussed in an attempt to fill in the information "gaps" using the deconstruction approach.

Language of the texts has been discussed applying the aspects of the linguistic nature where selection of titles, names and eulogies of characters, and metaphoric language under which metaphor, simile, hyperbole, and personification have been discussed, in the manner of filling in the "gaps" through deconstruction.

Lastly, the author's style has been discussed. Under it the branch of intertextuality has been chosen, where the eight texts under discussion in this study have been used. They have been discussed showing the information "gaps" left out of them. The author's unsaid message through them, and the intertextuality in all his drama books has been shown.

CHAPTER 6

CONCLUSION

6.1 : INTRODUCTION

This is the concluding chapter to this study. It will not give detailed summary to what has been discussed inside as this has already been done at the end of each chapter. The summary will revolve around what are the texts about, some of the solutions given by the author to some of the problems in the texts under discussion. These will be done in the same fashion of filling the information “gaps”. The summary will also touch the reader, and in this case it will show what the readers have done in this study. It will try to answer the questions that ask:

- (1) what have been done in this study,
- (2) how have it been done,
- (3) why have they decided to do what they have done,
- (4) are the goals for this study reached,
- (5) and lastly, what the readers of this study will gain?

Lastly, Bibliography of the texts discussed, used, and other references used in this study will be given. Even books that were read but are not quoted will be given here.

6.2 THE TEXTS

D.T.Mtywaku’s drama books have followed in the trend of the other literary works of art that have two poles, the artistic pole and the aesthetic pole. Under the artistic pole we get what the author has created. Under the aesthetic pole we get what will the reader realize from reading the texts. The latter will be discussed under the reader in this chapter.

Mtywaku’s drama texts fall under the kind of African literature that is described by Harrow as literature that reveal a particular kind of external world, as reflecting a particular kind of situation of the subject, as expressing this condition with a particular kind of representation. The image of external reality in them depicts the post û

independent Africa in the state of turmoil. There are lots of social problems in the society today. There are troubled, psychologically ill people living in a world that offers no mercy, and that has no insight into truth, Harrow (1993:108).

In his books the theme of crime among people prevails. It is in the form of three out of many different kinds of crimes. These are the index crime, the white-collar crime, and the organised crime. Violent crimes committed against people where murder, robbery, rape, and assaults are found are known as the index crime. It found in *UFeziwe Okanye Impindezelo*, where Feziwe and Nomathamo are physically abused by Kwedinana at their home, and are again physically abused by the members of the community, members like Phuzi and Silimela. The abuse by Kwedinana is found in the following extract:

UKwedinana: (Onde ngoNomathamo afake imvubu.) Ekhaya!
Ekhaya! (Anganyamezeli uNomathamo abaleke
aphume. Aguqukele kuFeziwe owayehleli ezole
ngendlela emangalisayo.) Feziwe. (Cwaka)

Feziwe. (Cwaka) Kuthi mandikuqale ngokwam
ngempama.

(Act 2, scene 3, p.24)

Kwedinana: (He goes straight to Nomathamo and beats her with a
jumpbok) Go home! Go home! (Nomathamo
couldn't tolerate, she went out. He turned to Feziwe
who was sitting with amazing quietness.) Feziwe!
(Quiet) Feziwe! (Quiet) I feel like clapping you
first myself.

This extract shows that Kwedinana wishes to be the first one to clap Feziwe, and this reveals that she will be beaten if she refuses to go even by the other men who have come to fetch her. Kwedinana who claims to be their father allows this abuse by strangers onto his children. This extract therefore shows the extremes to which men abuse black women, that it is something customary. Their right of being protected by men has turned into abuse by all men. All what the author is saying here is that ill treatment of the black people started at their homes that is why other races have decided to ill-treat them.

Again in *UConga noMbambushe*, Bhirha abuses Soha's younger wife sexually. Here is the extract that reveals this:

UDumanto: Kaloku uthe akusweleka uSoha uBhirha wangena apha kunina kaWelile. Eneneni ke leyo yenye yeendlela awamtshutshisa ngazo uSoha kuba wayencuma nalo mfazi esaphila uSoha.

(Act 1, scene 1, p.2)

Dumanto: When Soha passed away Bhirha slept with Welile's mother. It is true that this is one of the ways in which he persecuted Soha because he was in love with her even when he was still alive.

The author here is saying that women who fall in love with the employers cause double oppression to their partners as they may be ill-treated until they are killed sometimes by the employers because of jealousy. He is highlighting the fact that most evil today emerges from unfaithful partners.

There is also the white-collar crime in his drama books, which has resulted in a decline in the quality of life and weakening of the social order. Respectable individuals in the course of their business activities commit this type of crime. The book with this example is Ndilubone ngamehlo Viljoen makes a mistake by telling Mbulali about Thamsanqa's amplitude test's results. Here is the conversation between them:

UMbulali: Hi! Andiva, mhlekazi: Uthi uThamsanqa undibethile? Njani mhlekazi?

UViljoen : à kudala ukulo mzi, yaye inkonzo yakho ayinachaphaza uzimisele ngokupheleleyo emsebenzini.

UMbulali: (Embi mpela) Ndaza ndawa njani phantsi, mhlekazi?

UViljoen : Khumbula kaloku, mfo kaMazembe ukuba nalo kaSandiso uyile nto kanye ndithi uyiyo wena.

(Act 2, scene 1, p.6)

Mbulali: Heh! I don't understand, sir. Are you saying that Thamsanqa has won against me. How sir?

Viljoen: ... it has been a long time that you have been working here and your service is quite satisfactory, and you are fully committed to your work.

Mbulali: (Very angry) How did I lose sir?

Viljoen: Remember Mr Mazembe that also Mr Sandiso has the same qualities as you.

As a leader, Viljoen should have been careful enough not to create jealousy among his workers, but he did that deliberately, knowing that, through jealousy bad relationships result among people. This extract shows that all what employers want among black employees is ill-relationship that will cause them not to be able to form workers' unions, that is why this type of crime is committed.

In some of his drama books we get the organised crime. This type of crime allocates territory, sets price for illegal goods and services. It is clearly depicted in *Isikhwakhwa noBessie* and in *UNomabhongo Okanye Inzondo Nempindezelo* where Jimmy's gang from Johannesburg to Nomabhongo's house in East London transports stolen goods. Where they will be sold. Bessie says about these criminals in *Isikhwakhwa noBessie*

Tyhi-I-ini, Sir King! Ngokuqinisekileyo yilaa migulukudu yaseRhawutini yayisakuza kuthenga kwaNomabhongo yonke impahla ekhoyo ngokutsho koonyana.

(Act 4, scene 4, p.84)

Ah, Sir King! For sure these are those criminals from Johannesburg who, according to sons, used to come and buy all the goods from Nomabhongo's house.

This extract shows how ignorant people are today. They see some of the crimes that are organised, but they do not report them to the law people. This type of crime contributes to the economy's decline. This example therefore is a call to all, that the

declining economy is everybody's role to stop it, and to strive towards uplifting it.

Friedman (1976:210) under the theory of cultural deprivation says that this theory places blames for the educational failure on the child where the child is lacking in important skills, attitudes and values that are high in high educational attainment. This failure is found in *UThembisa noMakhaya* where both characters lack the skill of decision-making. Thembisa in this book represents the literates while Makhaya represents the illiterates, but both are shown having the same problem. This then puts blame on the type of education given to blacks as the one that is worthless, as it does not differentiate between the educated and the non-educated person. Thembisa says about the decision, which she took, but regrets now:

idabi elingaphakathi entliziyweni likhu liyandisinda kuba ndililwa ndedwa. Ngelilula ukuba beliphakathi kwam nomnye umntu mhlawumbi uMakhaya okanye ke umntu owandikhokelela kulo mtshato.

(Act 5, scene 2, p.36)

the battle inside my heart is so big and heavy on me because I fight it alone. It would be easier if it was between myself and another person, perhaps, Makhaya or another person who led me to this marriage.

On the other hand Makhaya says about his marriage:

Khawufumane ucinge ndakugqiba ukubeka umtshato wam nobom bam esichengeni, ndixelelwa sisibhadubhadu sakwaJuliwe ukuba mandiphume ndiphele kule ndlu.

(Act 4, scene 8, p.33)

Just imagine, after I have put my marriage and my life at risk, I am told by a delinquency of the house of Juliwe to vacate this house.

These two extracts reveal the cause of many divorces today that it is common for two people to enter into the marriage contract not for love and faithfulness, but for worldly

These questions in succession without waiting for any answer from the receiver show that Mbulali is no longer interested in Viljoen in whatever thing he will have to say. He is seeing him as a liar who has betrayed him.

Again in *UConga noMbambushe* the author says that workers who are used by their employers to ill-treat their fellow brothers cause the ugly relationship between workers and employers. Here is the example of a man allowing the employer to ill-treat his own brother in the following conversation:

UBhirha: Andimkhathalele nganto loo mnakwenu kuba
 wayendinyevulela kunye noyihlo(sic) (noyise)
 nonina.
(Act 1, scene 2, p.3)

Bhirha: I don't care for your brother because he used to
 rebuke me together with your father(sic) (his father)
 and mother.

The author here is telling the reader that if someone says that he or she does not care for your brother or sister, then that someone is saying indirectly to you that someone does not care for you too. All that someone cares for is someone's personal gain.

In *Iincwadi Ezaye Zibhaliwe*, Zilindile æs education is not for his nation to benefit from it, as it has made him to reject them together with their customs. It is an ugly education therefore. It has affected his religion, as he no longer goes to his people. He has lost all that precious feeling of belonging through interacting with his people. Gununda reveals this when he says to Mzamo:

Uza usiphatheleni ke fanyana? Kaloku asizange sifumane
nengxawa kuyihlo sakuqgiba ukwalusa iinkomo
zikayohlomkulu yena enguchwenene esinaleni eDikeni.
(Act 5, scene 3, p.77)

What have you brought for us son? We never got even tobacco from your father after looking after your grandfather's cows whilst he was a gentleman at the seminar at Alice.

Here the author is taking the blame of ignorance of the people's customs from the literates, as education demands that when one is a student, one must concentrate at its demands. He is saying that people should not have accepted change in the form of education if they would not bear its consequences. He says that when change comes, it also changes people's ideas, thoughts, and behaviour.

6.3 THE AUTHOR

He has posed as many problems as possible in his drama books so as to bring all the kinds of solutions possible to the problems found in them by making each individual to come each with possible solutions of their own. He has done this by leaving out lots of information "gaps" to be filled by each. Here are some of these solutions:

6.4 SOLUTIONS

In *Ndilubone ngamehlo*, he tells the reader indirectly that God is the highest moral figure. He shows this through Mbulali, the killer, who after killing Thamsanqa is haunted by what he has done. He is not helped by the worldly wisdom together with his education, but he only found peace with God. This tells that people will only find perfect peace when they reconcile with God. This is in the following quotation:

UMbulali: Ndilubone ngamehlo phezolo uxolelo
likaThixo, ndatsho ndakhumbula ingoma
kaZibula ubawo ethi, "Thixo ndocula
ngezibele zakho."

(Act 5, scene 10. p. 51)

Mbulali: I saw God's forgiveness with my eyes last
night, then I remembered my father, Zibula's
song, which sings, "God, I will praise you for
your kindness."

In *UConga noMbambushe* he shows through Vete that with agreement on fundamental moral issues, social solidarity and unity can be attained. Vete, who has been a black sheep among his people because of his selfish interests, turned to be an accepted man as he started to agree with his brothers about how to distribute their land. He says out of

joy to his brothers:

Ndiyabulela madun'akowethu. Nawugcina okunene
umyolelo, masibambane ngezandla zinto zikabawo.

(Act 5, Scene 14, p. 75)

I thank you my brothers. You really kept the will, let
us be united brothers.

The author also says that there should be less self interest as it results in conflict and disorder. Where self-interest is the only ruling force, each one finds oneself in a state of war with each other. This is clearly shown in *UFeziwe Okanye Inkohlakalo* where Kwedinana wants all wealth in his father's house to belong to him. He fights with everyone who stands in his way of getting wealth, or even kills them. This is found in Fuzile's soliloquy, which reads as follows:

Inkohlakalo iwudlavule umzi kabawomkhulu.

(Act 5, scene 6, p. 81)

Cruelty has torn my grandfather's house apart.

This extract tells that cruelty has been among people from generation to generation. This explains that it will not be easy to uproot it among people, as it seems as if it has been inherited.

Beliefs and moral codes are passed from generation to generation, and are shared by all the individuals of the society. It is not the consciousness of the individual that directs his or her behaviour, but common beliefs and sentiments, which transcend the individual and shape his or her consciousness. If the individual rejects his or her beliefs and moral codes, then they are enforced onto him or her by positive or negative sanctions, that is, by rewards and punishments. In *UConga noMbambushe Vete* experiences sanctions of being neglected by everybody, as a result, he changes his attitude into that one needed by his people. It is heard in the following extract that he has experienced sanctions:

Andixhamli nento kwizibonelelo zikarhulumente
Kaloku yonke into iphuma ngalo mbuthondini.

(Act 5, scene 8, p.62)

I don't get any of the government's privileges.
Because everything is obtained through this club.

In *UNomabhongo Okanye Inzondo Nempindezelo* nature punishes Nomabhongo, as she was never punished by anyone. No one recognised that she was the evildoer until at her old age. By this example the author is telling the reader that people like her do not destroy other people's lives only, they also destroy their own lives. Zolile says about Nomabhongo's punishment through nature:

Amazulu agwebile
Amazulu amgwebile uNomabhongo.
(Act 5, scene 4, p.99)

Heavens have punished
Heavens have punished Nomabhongo.

In *UNCumisa noNqabayakhe*, Nosenti and Bambela repent just before the ancestors punish them. By this example Mtywaku is preaching to his readers that people who repent from their wrong ways are brave enough, as they prevent the damage that could have taken place. He puts this through Nosenti who says:

Ukuba besisuke sanokhanda naxa sasivulwa amehlo
ngubawo umNgwevu nomninawa ngesiphi ngoku.
(Act 5, scene 8, p. 57)

If we were so stubborn when father mNgwevu and
younger brother were opening our eyes, where would
we be by now?

Lastly, Mthobeli, in *Iincwadi Ezaye Zibhaliwe* is punished by the tsotsi's he was having a deal with. They beat him up. The author in this extract is telling that other people become the victims of the criminals deliberately just like Mthobeli. He brought himself into self-destruction, and by doing so is making more harm in promoting crime. Mzamo tells how Mthobeli has been punished. He puts it as follows:

Kwacaca ukuba ngenxa kaMfana azinakundiphatha
zaza zasebenza ngomxhaga lowo wawuye
kubahenda ngemali zingahambi nkonzo naye nje.
(Act 5, scene 2, p.75)

It became clear that because of Mfana they could not touch me and then they worked with the fool who went to tempt them with money, as they are not in the same congregation.

Through the kidnapping of Bessie in *Isikhwakhwa noBessie* the author shows Mary as someone who suspected Luza's and Sitshi's criminal act, but could not figure it out or report it to the police as she says

Ngoonyana bakho kuphela, Nomabhongo
Abanokuba nenzondo engaka ngakuye
nakum.
Kwakungenakho kodwa ukuvunyelwa
intlondi.
(Act 2, scene 8, p.39)

It is only your sons, Nomabhongo
Who can have such a vengeance to her
and to me.
But people could not allow
mischief.

This statement reveals mischief in which these men are involved, but policemen cannot trace such a mischief. Policemen are stocked in their unequipped offices, and are expected to do wonderful jobs, like raiding of armed criminals, whilst they are unarmed. This can be agreed upon after the raid at Sakhwatsha where the iPolisa says to Buyile about this shortage of working equipment:

Okokuqala mnumzana, sibe nokulibaziseka esibhedlele
kuba kuthe kanti ngulo mhla iinqwelo zethu ziphume
zonke.
(Act 4, scene 6, p. 94)

First of all sir, we delayed at the hospital because it has been the day on which all our vehicles have gone out.

6.5 THE READER

Here the following questions will be answered:

- (a) what have been done in this study,
- (b) how have it been done,
- (c) why have they decided to do what they have done,
- (d) and what will be gained from this study?

The above questions combine the text, the author, and the reader in the interpretation process. In this study therefore it has been revealed that the information “gaps” in Mtywaku’s drama books, and filling the possible missing information, go beyond what is written in his texts.

It is hoped that the objectives for this study have reached because the following aims have been covered:

- (a) Information “gaps” have been classified as complete “gaps”, as incomplete “gaps”, as mediator “gaps”, and as metaphors through the metaphorical language.
- (b) The ways of recognizing information “gaps” has been shown: they are the cuts in the information flow, where sometimes flashbacks in the form of memories, or flash forwards that are sometimes the predictions of what is expected to happen in the near future, are inserted as the information that has been left out. Keeping people in suspense: that is, to delay to give the information the readers are ready to hear again creates information “gaps”, because during this time, readers try to guess the outcomes, and by doing so, they become the active participants who have started to fill in the missing information. By omitting some events, by incomplete sentences for the reader to complete the unsaid part, by peculiar names, eulogies, and tittles, and also by the metaphorical language used, information “gaps” can be recognised.
- (c) All the information “gaps” listed in (b) above force the reader to imagine more

than what is said, starting from what is said, up to what has not been said. This imagination helps in the filling of information “gaps”. The clues and hints given in the texts help the reader to do this activity.

(d) Participation of each reader in the interpretation and rewriting of a text assures that readers will not be bored while reading, but will come with different possible interpretations that are guided by the texts themselves.

Filling of missing information of the texts under discussion has been made possible by the help of the critics of most reader-centred approaches especially the deconstructive approach, as all are about reading further than the given text. They therefore accommodated dialogue of the texts that has gone beyond the reader’s expectations of the dialogue.

After reading Mtywaku’s drama books and saw all the problems that people are faced with in these books, the decision for interpreting his texts was reached. His books were written during the apartheid era that started from 1948 to 1995; as a result, some of their meanings were hidden so that the books could not be banished. This has led the writers who are academics to write in the style that catered only for other academics, leaving the general public in the dark, as making writings simpler would bring trouble to the author. The books are the true reflection of reality that is why all black people should understand them. They reflect the political, economical, and moral problems, which affect their social, religious, and educational lives Dailey. The same problems discussed by Mtywaku in his drama books are the same problems that are revealed by P.T. Mtuze in his drama books too, and these I have discussed in the unpublished 1995 honours’ article.

Since the interpretation of written texts is threatened by the presence of other possibilities of interpretation, this study is giving each reader confidence that whatever interpretation a reader comes up with, is accepted as long as it moves within the system of typical expectations and probabilities which the author’s meaning permits. Academic and students may use this simplified study to interpret other texts of the era of apartheid too. People who formulate syllabi for the school can also learn on this study that movement towards wisdom results from a moral conviction, and that they can introduce religious studies back at schools. Other basic skills of life in the learning area of life orientation can be added, and that they should be carried up to grade twelve

at schools, as most pupils in the lower grades that have this learning area have not yet been faced with problems that can be discussed fully with them. This work adds to the scholarly works, so all scholars will benefit from it. Societies too will benefit because the interpretation of the texts leads to social order, as it is the prerequisite of every society to gain its social order.

Lastly, the literary review of this study has revealed that the debate on the filling of information "gaps" in literature is very much on the emotional level, but the truth is, readers are invited all the time to fill in some information "gaps" in whatever they read or hear. Those people, who have had fears of reading and interpreting texts, should stop their fears now because this study is saying that all interpretations are correct if they have their points of departure from the text's language. In fact all works of art are incomplete, and need to be completed and appreciated by people.

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