

**A PHENOMENON OF LANGUAGE USAGE IN SIWISA'S PLAYS  
WITH SPECIFIC REFERENCE TO SATIRE AND IRONY**

By

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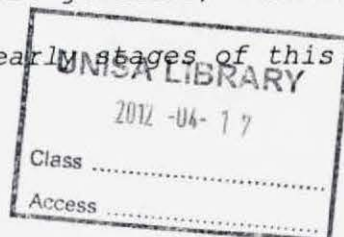
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(i)



## DEDICATION

This work is dedicated to my family:

Reuben Walter Māyeza Guzana

Mandlakazi,

Monwabisi,

Luleka,

Akhona, and

Aphiwe.

### DECLARATION

I declare that, A PHENOMENON OF LANGUAGE USAGE IN SIWISA'S PLAYS WITH SPECIFIC REFERENCE TO SATIRE AND IRONY, is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references, and that this dissertation was not previously submitted by me for a degree at another university.

A handwritten signature in cursive script, appearing to read 'S. M. M. M.', is written over a horizontal dotted line.

Title: **A phenomenon of language usage in Siwisa's plays with specific reference to satire and irony.**

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### SUMMARY

This study is aimed at examining and analysing the use of Satire and Irony in Xhosa plays. It is approached from the angle of its usefulness in showing society its demerits in a very humble manner with no intention to provoke the community but that it might learn from its mistakes.

Chapter One is an introductory chapter where the aims and significance of this study are given together with biography of L.K. Siwisa, literary review and the summaries of the two books, **Uyinkulu kabani ?** and **Imidlalo yokulinganiswa.**

Chapter Two is devoted to the definitions of the concepts Satire and Irony along with the theoretical framework surrounding the aspects and the texts visited for clarity.

Chapter Three exposes the conflicts which develop because of the use of language. This involves conflict between characters.

Chapter Four critically analyses themes found interesting that affect society at large as well as showing their relevance to satire and irony, and makes a cursory study of the stylistics found appealing in the two books under study. The theories will be visited and applied effectively.

Chapter Five deals with how Siwisa uses the language to reveal the bad things prevailing in society. Suffice to say that evaluation will be made and trends in the Xhosa literary scene writing given.

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# CHAPTER 1

## INTRODUCTION

### 1.1 AIM OF THIS STUDY

The aim of this study is to show how Siwisa uses two of the most rhetorical devices, namely Satire and Irony in his drama to reveal some thematic modes. These aspects are found richly entrenched in **Uyinkulu kabani?** and **Imidlalo yokulinganiswa, respectively**, where both are commonly used in the language of these drama books to reveal a hidden meaning. In irony we find that what is said means the opposite of the meaning transmitted and satire ridicules in order to put right what is wrong. The process is itself quite challenging to both the reader and the critic as one is skilfully drawn to the semantic intricacies of evolving the meaning. To the researcher, evolving is not enough, there is ever the urge to explicate the meaning in order to show how it contributes towards the expression of the thematic modes.

### 1.2 SCOPE OF THIS STUDY

Since this study is based on Siwisa's drama, his two books will be studied, and instances quoted to show how irony and satire effectively reveal a character who is entangled in a conflict and theme<sup>1</sup>.

All the aspects of irony will be dealt with as far as possible while satire will also be examined to show how the playwright uses it to vent his anger against

the social ills affecting his people.

Definitions of these aspects will be given firstly to show their differences. Secondly, the definitions of irony and satire will reflect how wide the concepts are, while the classification of irony will also be treated together with all its relevant elements.

Extracts will be quoted from the above mentioned books in order to show Siwisa's craftsmanship in handling these two aspects. A theoretical study will also be pursued and will be effectively applied to show how the ironist and satirist involve the characters in conflict while displaying their personal traits. Siwisa's style of writing will be attended to and concluding remarks will need to touch on the trends of writing as well as offering a glimpse into Xhosa writing as a window for the future.

### **1.3 METHOD OF STUDY**

#### **1.3.1 METHOD OF RESEARCH**

This study is fundamentally theoretical as it is fully focused on some relevant elements of exploratory, descriptive and explanatory principles of

research and, therefore, library research will be significant. Critical references on irony and satire will be consulted as much as possible because they form the basis of this research .

The data pertaining to the biographical outline of the author was obtained through an interview held with him at his home in 1992 and also from the respondents who have known L.K. Siwisa personally. These are drawn from close and distant family members, colleagues, villagers and public figures.

### 1.3.2 METHOD OF APPROACH

The model of conservatism and moralism found in Siwisa's drama books will be viewed from the traditional literary perspective and as a product of both the strict, disciplinary family of the traditional Xhosa society and the missionary schools of education, Siwisa could not avoid those influences<sup>2</sup>. Therefore, in order to establish the impact made by these institutions on his life and consequently on his writing, a critical analysis of dialogue, character, conflict and theme will be made in order to establish the role played by the main and other linguistic devices.

Appropriate passages will be cited where possible to illustrate the manner in which the playwright interprets the social flaws that he so vigorously castigates.

At the end of each chapter there appear some more notes and references for additional information on the areas under discussion. These may be noted by small numbers given as indicators.

#### **1.4 SIGNIFICANCE OF THIS STUDY**

A character presents himself in drama through dialogue, thoughts and action. It follows, therefore, that dialogue will be looked at as the main vehicle of communication. But one should, from the outset, explicitly state that it is a specialized form of conversation. Nevertheless, it is expected to sound like our customary patterns of speech.

Dialogue has a very special function, namely, that of revealing a character to us. Through dialogue we will be able to see the type of character we are dealing with, whether round or flat. A character's attitude towards another will be revealed by his communicative skills. He will achieve his goal or fail by the way he expresses himself to others.

A character's emotions can also be expressed through dialogue, but thought can also be spoken aloud so that we can know a character's intentions. A character

can use soliloquy, where he talks alone. But readers will have the advantage of overhearing his thoughts and so be placed in a position to know the character's next steps.

Therefore, both dialogue and soliloquy can reveal characters to readers and this forms a kind of indirect presentation of character. Conflict is part of the plot of every play.

Two equal sides are presented where a clash finds its roots. For a conflict to reach its highest peak there must be an exchange of words between two groups or individuals. When such an altercation occurs, language is unavoidable and so it plays its role.

Conflict depends on how a person presents himself to another and how he is perceived by others and since this study is based on irony and satire, both can be used as conflict detonators because of their linguistic versatility and their ability to mispresent facts to another character<sup>3</sup>. In a play there are many sorts of conflict<sup>4</sup> in which a main character may be pitted against others.

In the case of conflict between man and man, we may find an ironist character in conflict with observers. When he is overpowered by fate, the conflict within

himself will be revealed by soliloquy. The ironist character will then utter a statement which will ease his conflict.

As for the playwright, he needs to write down his understanding of life, his experiences, so that his characters can communicate these ideas by their language and actions. Therefore, in order for his experiences to be known he must put words to them, that is language. Therefore, the language used becomes a tool<sup>5</sup> to spread his experiences and ideas.

It is exactly on the basis of the above literary process that Siwisa's ideologies found a loophole to escape and become available to his fellow country men to know. Therefore Siwisa's use of language in his plays should be seen as an attempt to intensify the dull and confused course of life found in his society and appears to rejuvenate it with rhythm and form.

He allows his readers to develop a different and more accurate view upon life.

But I must hasten to add that Siwisa's plays should be seen not only as windows into the past, but as a great force in today's literary development. The complex effects of Xhosa language, ecology and the endeavours of purists to standardize Xhosa also offer a strong challenge to present day scholars for future research.

The modes of irony and satire, which I found appealing, are undoubtedly his best rhetorical mechanisms. In fact the significance of such a study (especially on one

of the first generation of Xhosa playwrights) is inexhaustible.

## 1.5 LIMITATION AND CRITICAL VIEWS

Although this work will be limited only to the study of irony and satire, other linguistic devices such as idiomatic expressions, and interjectives where necessary, will be examined. The problem of borrowing will be screened and its effect on language reflected.

Siwisa's record as a writer is chequered both with disappointment and praise. Not all his books received warm acclaim because of his candid and unflinching style, which raised eyebrows. The following unpublished comments by some critics point to the reactionary attitude of the post-missionary era (Mtuzze 1986:20).

Mtuzze in *SIWISA 'S SHORT STORIES : A CRITICAL APPRAISAL*, MA Dissertation 1986, has made an impressive critical analysis of Siwisa's short stories. He tries by all means to reveal the themes and subjects found in the short stories which in *Ndibuzin' Amathongo*, range from animals, cultural clashes, love, hunting and crime. One will discover that the themes pertain basically to the habits of people in society at large.

In *Amabali angemigudu* some stories involve witchcraft or the power of evil and



supernatural forces, which could be the result of his father 's influences as he was a minister of the church. In **Izimanga zalo Mhlaba** Mtuze claims that Siwisa handles superstitions and love very well and artistically.

Comparative study of the main themes is done to show that they were a product of the missionaries. Immoral or errant behaviour is revealed in **Ndibuzen'Amathongo**.

Mtuze cites the comments made by Mr Mjali on his review of the story **Ah Njayibuzwa!** in the book **Amabali angemigudu** for Via Afrika:

*Many African people still believe in witchcraft. Stories of this kind implant superstitious beliefs in them. I would never have allowed such a story to pass to schools, no matter what the age group of children, without the ending change. The ending is just no good for African children. The writer has left no doubt in the reader's mind that a person can keep a baboon and be rich thereby! The end is really very clumsy for African children who still believe that a written word is truth!*

Mjali's argument is unfounded, negative and discouraging to both the reader and

the writer. It is apparent that the review is strongly influenced by Christian doctrines as well as Euro-centric ideas and values. In my view this is strongly refutable. Judging by the stated background, it is clear that Mr Mjali never understood Siwisa's Xhosa language artistry which enabled him to expose the bad and present it satirically and ironically for the reader to establish the hidden meaning. When reading the above story one finds that it relates strongly to the Xhosa society of which Siwisa is a member.

It is well known that even amongst religious people it does happen that a person gets converted and becomes a church-goer but still hideously practise his out-of-the-way method of living like "witchcraft". Such a Christian joins the church only to cover his abominable behaviour from which he will not deviate.

In his study Mtuze successfully proves that Siwisa has a good command of the language other than the strong obstacles he encountered as a writer in his era.

## **1.6 BIOGRAPHY OF L.K. SIWISA**

Langa Masiza Kerr is the elder son of the late Rev. W.D Siwisa of the Methodist Church and Mrs Christina Elizabeth Siwisa (nee Conjwa) and was born in 1916 in Willowvale in Transkei. He first obtained his primary education at Tsomo in 1922 and thereafter proceeded to Healdtown Practising School where he passed

standards 2-6. He then moved on to the Healdtown High School for his secondary education and matriculated at this institution. His next step was to enter Fort Hare University where he obtained his B.A degree and Teacher's Diploma, majoring in English and Social Anthropology.

He took up his first teaching post at Mariazel Teachers' Training School in 1942. He then moved to the Grahamstown Native Secondary School (Nathaniel Nyaluza High School) under the late Mr B.E.N. Mahlasela. He is in fact an architect of a secondary school in Peddie district.

Inspired by the centrality of education in the black community and the realisation of the need for a school in this district he, together with the late Rev. Nathaniel Pamla, founded and established Ayliff Secondary School (presently Nathaniel Pamla High School) - a school that he served with unwavering loyalty and untold diligence and patience for 19 years as principal with the strong and encouraging support of the community.

In 1965 he was appointed as an inspector of schools and served in the Queenstown and King William's Town areas until 1969 when he decided to move to the Transkei where a number of schools benefited from his wealth of experience in the sphere of education.

He was popular amongst all teachers and pupils, and was loved by both young and old for his humorous stories. In 1976 he returned to the Ciskei where he served as a teacher, inspector, education planner and translator in the education department. He went on pension in 1985 but still taught at Tembalabantu High School until 1986.

He developed his writing skills and contributed in that direction in an endeavour to enrich African literature. A short story book **Ndibuzen' Amathongo** (1956) was his humble beginning in the creative writing sphere. This was followed by short stories entitled **Amabali angemigudu** (1962) and **Izimanga zalo Mhlaba** (1975).

He was approached by Radio Bantu (later known as Radio Xhosa and presently known as Umhlobo Wenene) to write radio plays. It was then that he wrote **Imidlalo yokulinganiswa** (1963) and **Uyinkulu kabani ?** (1979). He has been described by some literary scholars as one of the pioneers in creative writings in the Xhosa language.

Hereunder is a list of all of Siwisa's published creative works. The genre, title, names of publishers as well as dates of original publications are provided :

Short story	<b>Amabali angemigudu</b>	Via Afrika	1962
Drama	<b>Imidlalo yokulinganiswa</b>	Shuter and Shooter	1963
Short story	<b>Izimanga zalo Mhlaba</b>	Via Afrika	1975
Drama	<b>Uyinkulu kabani?</b>	Lovedale Press	1979
Short story	<b>Ndibuzen' Amathongo</b>	Via Afrika	1983

## 1.7 BRIEF OUTLINE OF THE BOOKS UNDER STUDY

**Uyinkulu kabani ?** is a play which was firstly written as a radio play and afterwards published as a book.

The play is about the family of Mbulawa whose eldest son is Madliwa, Qoqosha the middle one and Mncedi the youngest and they also have a sister, Vasiwe.

Madliwa wants to be the heir in order to get the lion's share of his father's estate at the expense of the other children.

Madliwa is very greedy and manipulates everyone in order to achieve his goal. On his way to enriching himself he has to overcome insurmountable obstacles such as, firstly, the fact that his father is still alive and therefore he cannot yet get the estate under his control. Secondly, he cannot get everything as the property has to be divided equally amongst all children of Mbulawa as the will stipulates. Thirdly, his father's will also states that the son who produces a son before Mbulawa's death will receive a larger share of the property

and this put Madliwa in a tight corner as he only has baby daughters.

Madliwa becomes desperate as he notices that his position is precarious and also his father is fully aware of his (Madliwa's) motives and as a consequence adds more stumbling blocks by revisiting the will and giving it to his (Mbulawa's) attorneys for safe keeping. Madliwa tries many cruel and unbecoming acts to get something even if it is small from his two brothers and his sister by tricking them into agreeing to his dangerous plans, which will leave them with virtually nothing.

Mncedi, the younger brother, is clever and notices all the plans and so they all guard themselves against Madliwa. Madliwa's life ends disastrously as his beloved only son is killed by his servant, Magusha, who also finally kills him.

**Imidlalo yokulinganiswa** consist six one - act plays involving different themes but focusing on the traits of society, especially in rural areas.

The first play, **uMaphelo**, is basically concerned with greediness and stinginess prevailing in certain individuals in society. This might be the result of the economic problems which black people suffer in rural areas. These economic problems pertain to the lack of work opportunities and fewer educational chances black people in rural communities have. The character Maphelo lives by moving around the neighbourhood looking for food. But he does this strategically in order not to be noticed by making formulated stories from old

newspapers. He winds up until he gets the food and eventually will leave after he has eaten.

In the second, **uNonyada noMademfu**, these two individuals, husband and wife fight over the division of work, especially household chores. The wife forces the husband to wash dishes and they end up resorting to physical fighting.

In the third play, **utat'uBhele**, Bhele is characterised by cowardice and also a fear of failure. He tells people about his achievements whereas in the actual sense he never fought and he retreats when he finds himself in a fighting situation. Longwana reveals all his cowardice to the public who believed him to be a hero.

In the fourth play, **USonqwelo**, Sonqwelo is an illiterate black boy who goes to Qavile, a black medical doctor, to look for a job. He, Sonqwelo, is stupid enough to mess things up but he expects to get the sort of high salary which he would probably get from a white man. He does not feel well honoured if he works for a black person.

In the fifth play, **UMyeni**, Jajile is a man coming from Johannesburg where he works in the mines. When he comes back home he visits the in-laws to be. There are rumours being spread that Jajile's father is a thief and there is the likelihood that he himself is one. In the family meeting he is caught red-handed with a piece of cake and a teaspoon in his pocket.

In the sixth play, **Iqhinga aliphekwa**, there are three teachers who are lazy and do not do school work as expected and who are finally found by inspectors of education doing the unexpected.

## 1.8 SUMMARY

In this chapter efforts have been made to introduce the work under study where aims, scope, method, significance and limitations and critical views have been dealt with to give a clear picture of the whole scope. A direction to other chapters is given to show that conflict, dialogue and thoughts are the key aspects in a play to convey message to readers.



## NOTES AND REFERENCES

1. Theme is dealt with in chapter 4 of this study.
2. Influence in Siwisa's case is gained from the education and Christian belief as well as his love for Charles Dickens as a writer whom he admired the most.
3. Irony and Satire both have the ability to give meaning other than the expected thus conveying and causing mispresenting on the part of a character. The ironist has intentions to manipulate others while the satirist wants to correct what is wrong.
4. An interesting reading on conflict is offered by Nguna B N N in her M.A. Dissertation entitled **A CRITICAL APPRAISAL OF P T MTUZE'S SHORT STORIES** 1997, p 146.

## **CHAPTER 2**

### **THEORETICAL SYNOPSIS**

#### **2.1 INTRODUCTION**

This chapter deals with definitions of satire and irony, tones, techniques of satire and the classification of irony. Through discussion of these aspects the concepts will be explored in greater depth. A writer reveals his competence as a satirist by the skilful use of tones.

The techniques of satire are sometimes called classification or modes of satire, where the satirist uses characters and incidents in relation to one another to develop his plot to a degree of complication that the reader knows to be the reality, and in this way the satiric effect is obtained. Concepts are allowed to unfold themselves.

## 2.2 DEFINITION OF SATIRE

Satire is an art, a type of language used in drama to convey a message to the audience. The art of satire extends beyond the manipulation of language (Kernan, 1959:5).

Satire may be termed straightforward language dedicated to truth. An author of satire aims at achieving certain goals, to put right what is wrong. He tries to express his feelings about a particular vision of the world or society.

He is a plain man dedicated to truth and presenting a picture of society through the use of individuals expressing attitudes. It is also believed that satire exposes the most unpleasant details appearing in the world in their extremes and this may bore as the flatterer says any outrageous thing to the vain man, who believes all that is said (Kernan, 1959:12).

The satirist uses this art with certain goals in mind such as to tell the truth with a smile, so that he will not repel society but cure it of that ignorance which is its worst fault (Hight, 1962:235). As society may do wrong in

ignorance, it is the work of the satirist to correct it because he believes that the truth is what people do not want to hear.

By telling the truth the satirist is trying to help by giving advice and warning against the wrong. The satirist is always acutely conscious of the difference between what things are and what they ought to be (Pollard, 1970:3). He exposes hypocrisy to public view and thus performs a social and moral service for society.

The word satire is derived from the Latin word "satura", which had the original sense of mixture or medley (Elliot, 1966:102). The term "satura" puzzled even the ancients, and the literature, both ancient and modern, on its provenance is both extensive and extraordinarily complex.

It is sufficient to note that the sense of medley or mixture is consistently associated with the word, whether or not it applied originally to a rude, semi-dramatic musical performance (Elliot, 1966:104) while "satirize" and "satirical" come from the Greek word "satyr" (Elliot, 1966:102).

"Satura" has been used metaphorically to indicate the spirit of Roman satire. Satire is a moral weapon as Pope in Elliot (1966:107) says and also an essential expression of the controlling attitude. The Romans believed

that literature has a moral function and the Greeks also practised that. Therefore, satire as literature has a moral function, it attacks a specific vice or folly.

In **Imidlalo yokulinganiswa** in the play entitled **UMaphelo**, the writer satirises Maphelo, a family man who is very greedy and stingy. This bad attitude is revealed by Siwana, a stupid fellow who mocks all his plans.

Maphelo goes to all his neighbours and eats food. Unfortunately for him he always meets Siwana.

Maphelo arrives at someone's house and tells stories until he is given food and then he goes to another place. There is an instance where he is followed by Maphasa and Siwana to his home. He just becomes angry as they have come to finish his food. Siwana is amazed that he said before that he was sick and had a sore throat but all of a sudden he can eat well at home. Siwana exposes the evil done by Maphelo, who becomes embarrassed before his wife and a friend and chases Siwana away.

He even states that Siwana is not mad but silly and as a result he hates him. He even says he does not like to be at the same place as he. Maphelo knows that Siwana knows all his tricks for getting food.

The writer uses Siwana to put right what is wrong by revealing Maphelo's evil attitude of greediness and stinginess. Maphelo as representative of evil is exposed by Siwana, a mad fellow. This serves as a kind of moral function on the part of the evil-doer. Pope maintains that satire "heals with morals what it hurts with wit" (Elliot, 1966:111).

The satirist must achieve brevity and a style flexible enough to vary from good to bad and vice versa, and ridicule is more effective in resolving serious issues than is severity.

Aristotle says satire can be said to study an ugliness in a manner that is not itself painful, and its approach consists of denigration or attack (Paulson, 1967:3) and he goes on to say that satire is said to imitate, present, explore, analyse the evil but it must make the reader aware of a pointing finger, of an ought or ought not that refers beyond the page to his own life or, and this is not always the same thing, it must take a moral stand, make a judgement, and place or distribute blame.

In **Imidlalo yokulinganiswa** Maphelo is not expected to go and ask for food from others.

As he is the head of the house, he must not lower his standard. He is supposed to fight for social standards and protect the dignity of his family. The satirist exposes him by using Siwana to judge and distinguish wrong from right.

The purpose of satire is not to create something new but to expose the existing evil (Paulson, 1967:5).

In *Imidlalo yokulinganiswa* in the play entitled *UNonyada noMademfu*, the writer wants to expose the evil that exists within the family of two, Nonyada and Mademfu. Nonyada compares herself with her Husband. She complains that she does more than it is expected of her as she cleans, cooks, washes dishes and does other household chores while her husband spends whole day sewing a shoe:

*(efudumala) uthi lixesha lokufeketha.*

*Ucingela ukuba kumnadi ukusoloko ndipheka,*

*ndisophula, ndihlambe nezitya kathathu*

*ngemini, ube wena uqokomfelana nesihlangu*

*esinye, usijikeleza ilanga lonke.*

*((becoming hot). You say it's time to play.*

*Do you think it is nice to always cook and wash  
dishes three times a day, while you are sewing one  
shoe for the whole day.)*

Scene 11:22

What is being said here is not new but it reveals the evil done by a wife to her husband. Traditionally it is not expected for a male to do household chores, more especially if he has a wife. If he does that he is taken as being ruled by a wife and that is not accepted socially.

There is even an idiom developed around that which says "*uthiwe nqo ngempulo*", which simply means, "*the wife is holding her husband with his nose to any direction*"<sup>1</sup>. Elliot (1981:149) correctly states that the Xhosa man is the master of his home and no one is ever left in any doubt of this fact.

Occasionally a strong woman emerges and dominates the family and her husband, but this is not common and when it happens it is the result of a weak man having a strong-willed wife. Nonyada forces her husband to cook and wash dishes and the husband refuses and they fight physically.



This is a kind of reversal of roles. The female, Nonyada, is on the offensive for she is scrambling for social power. In her bid to climb to a higher level of social recognition she may resort to cruelty, callousness and ferocity (Mkonto, 1988:120).

The neighbour arrives and finds Nonyada fighting with the husband and bleeding from a wound in the ear. She goes out to fetch medicine for Nonyada's ear which has been bitten by Mademfu. When she comes back she finds both of them not talking but behaving like mutes. The neighbour calls out a doctor. But finally Nonyada is made to talk first and is made to peel the potatoes as they agreed that whoever talked first would do so.

The doctor is a "kind" of a problem - solver for a limited time where he shows that Nonyada is wrong to expect her husband to do household chores.

The doctor does not completely solve the problem, which may imply that a doctor, a modern type, cannot solve problems of a traditional nature.

It continues until the play ends. In fact he finds himself in the middle of a fight trying to calm the two people.

Satire has been used effectively to put right what is wrong. It is traditionally wrong for a wife to compare herself to her husband. A wife is supposed to be submissive and perform all the domestic tasks as the husband is to bring money to buy food. A wife who behaves as if she was her husband's equal do not respect him.

It should be remembered that the satirist never attacks directly but always pretends not to be doing what he is actually doing.

### 2.3 DEFINITION OF IRONY

Irony is a kind of language used by the speaker - hearer of the language to convey a message. It is used in literature mostly in drama, through dialogue, actions and thought. It is said to happen in all kinds of discourses in common speech.

When it is considered as speech it is the role of the interpreter to understand it. The interpreter as an agent performs an act which attributes to meaning and motives and this involves semantic and evaluative inferences.

Irony has created hierarchies: those who use it, then those who "get" it,

and at the bottom are those who do not. (Hutcheon 1994: 17). A person who uses irony is called an ironist, the one who "gets" it is the receiver, or interpreter, and the one who does not get it is the target or the victim of irony.

Irony is a complex act on the part of the interpreter. The interpreter is able to unfold the said and the unsaid part of irony without being told the intentions and this is what makes people unhappy as the target is not known before hand.

Irony may run the risk of being undetected as the ironist's intentions are not known. The interpreter is faced with a difficult situation where he has to answer the questions such as why anyone should want to use this strange mode of discourse where he says something he does not actually mean and expects people to understand not only what he actually means but also his attitude towards it, and how a hearer decides if an utterance is ironic?

Irony has an evaluative edge and manages to prove emotional responses in those who "get" it and those who do not, as well as in its targets, or what some people call its victims. This is where the politics of irony becomes heated. (Hutcheon 1994 : 2).

Functions of irony are to be briefly highlighted because they are also a wide field and could be discussed as they form part of language used. Irony can reinforce and emphasize for a greater precision of communication, more especially when communicating attitude. In a way it provokes communicative competence; on the other hand it could be seen as decorative aspect in language which would lead to non-essentiality.

Irony could also be seen as complexity or richness of language which would call for interpretation but on the other hand it may mislead because of ambiguity, saying one thing and meaning it but meaning something else as well (Dube, 1971:1203).

Irony can work as a self-protective mechanism on the part of the user as well as show arrogance, which is the negative part of it. Irony is defined differently by many authors because it is a very wide concept with various angles.

Carter (1982: 239) views irony as:

*"A kind of ridicule that exposes the errors or fault of others by seeming to adopt, approve or defend them. The use of words so as to convey the opposite of what they literally express."*

The above quotation is clear in a dialogue between Madliwa and Qoqosha.

*(bukrabasa) "Uthetha ukuthi ke wena  
akunakuyithelekelela into yokuba ngu Prens  
noChance amahashe afanele indlela ende?  
Sebenzisa ingqondo le man! Ungayibeki  
emthunzini usebenzise ezi zethu"*

*((rough) "Do you mean that you cannot assume  
that it is the horses Prens and Chance who  
are fit for a long distance? Use your brains man!  
Don't put it on rest and let ours work.")*

*Qoqosha: (ngembeko) "Hayi noko bhuti,  
ndenziwa kukungawaqondi kakuhle la mahashe."  
((respectfully) "No brother, it is only because I  
do not understand the horses.")*

*ACT 1, Scene 1:4*

Madliwa has uttered a very forceful statement. This makes the irony in the statement felt. In accordance with the above quotation from Carter, "it is

made to expose the error", Madliwa as an ironist wants to ridicule Qoqosha. He wants to show that he, Qoqosha, does not use his brains, and also to show Qoqosha's faults, being educated but can not understand domestic things and also to expose his shortsightedness.

Madliwa suggests that Qoqosha's mind is resting while theirs are working. Theirs, referring to those in the farm, not at school. In the actual sense Qoqosha's mind is not resting. Madliwa uses words so as to convey the opposite of what they mean. Furthermore, he employs this language to undermine and suppress the fact that Qoqosha is educated. He claims to be a mastermind as he knows domestic animals. Madliwa capitalises on a little mistake made by Qoqosha.

The argument between Madliwa and Qoqosha is simple. It only needs one answer, "Yes" or "No". But since Madliwa wants to expose and ridicule Qoqosha, he makes an irony which is overt. It is an irony in which both the reader and victim are able to see the real meaning at once. What makes the irony overt is the clearness of the ironist's tone. His tone is exaggerated to show the meaning, in which case we speak of "heavy irony" or sarcasm. Madliwa is speaking roughly to Qoqosha.

On the other hand, we see Qoqosha as a victim of irony answering

Madliwa with all the respect due to his brother. He tells Madliwa innocently that the only reason for him not being able to assume is that he does not understand the horses. If Qoqosha is an observer, he should be able to see the irony behind Madliwa's statement and answer him accordingly.

There is another instance where Madliwa directs his irony towards Qoqosha:

*(bukrabasa) "Ufanele kaloku uhlala ngapha  
esikolweni njengetitshala. Thina sixuzuka  
iinzwane nje kukunyathelwa ngamahashe."*

*((roughly) "Indeed, you stay over there at school  
as a teacher. Here we lacerate our toes by  
being trampled by horses.")*

ACT 1: Scene 1:4

The word "ukuhlala", "to stay", can have more than one meaning. The word is ambiguous and Madliwa uses it purposely to trap his victim and to rejoice. The word could mean to stay and do nothing or to live there. Madliwa refers to the former meaning, more especially that he qualifies also to be a teacher but does not want to.

Irony may be defined as a figure of speech in which the intended meaning is just the opposite of the stated meaning (Dube 1971:1203). The ironist's intended meaning is not the same as the stated meaning. This only needs the interpreter to understand because the targeted person may not understand it.

Muecke (1970: 20) states that irony:

*"Is a doubled layered or two storey phenomenon.  
It is a kind of opposition between two levels, an  
opposition that may take the form of contradiction,  
incongruity or incompatibility. What is said may be  
contradicted by what is meant."*

What is said by the statement uttered by Madliwa is that Qoqosha is at school away from horses and what is meant is that Qoqosha is sitting there doing nothing and comes back with nothing except stupidity. Qoqosha's staying at school and being a teacher does not help; instead, it worsens things. When he comes back, he does not teach but rests his mind. He says:

*"Phofu ke noko into yobutitshala bam  
ayidubi mntu, kuba sisiqu sam sodwa esiphuma siye  
esikolweni."*



*("Nevertheless my being a teacher does not trouble anyone, because it is my body alone that goes to school.")*

ACT 1 Scene 1:4

We still have a situation in which Qoqosha does not understand Madliwa's two-sided utterance. He takes it at face value. He says it is he alone who goes to school whereas Madliwa is referring to his stupid mind which cannot assume things although educated. Qoqosha still utters his statement in a very humble manner whereas Madliwa's statement is harsh and rough.

Daiker (1985: 1095) states that irony:

*"Implies a discrepancy between what is said and what is meant, or between what is intended by the speaker and what is understood by the reader (dramatic irony)."*

The above assertion can be briefly illustrated by the use of Madliwa's response to his younger brother's defensive stance on the issue of staying at school. He says:

*"Ewe kaloku kuphuma isiqu esi  
sakho sodwa, zishiyeke izinto zenu zijongwe  
sesi sicaka senu sindim."*

*("Yes, you alone go to school and leave behind  
your belongings with me your servant.")*

ACT 1, Scene 1:4

Madliwa achieves success as his supposed sarcastic statement impacts on Qoqosha who cannot hide his feelings and respect towards elder brother. He astonishingly replies:

*"Ow Bhuti! Usisicaka na ngoku?"*

*("Oh Brother! Are you a servant?")*

ACT 1, Scene 1:4

Madliwa utters an ironic statement. He says he is a servant of Qoqosha and Mncedi because he looks after their domestic things while they are at school. Unfortunately Qoqosha does not understand the meaning of the word "isicaka" (servant) as intended by Madliwa.

Qoqosha takes the word at face value without searching for the hidden meaning. In this instance we as readers know more than the character, Qoqosha, knows. This is called dramatic irony.

The content of the dramatic irony is focused in the sense that Madliwa likes to be a servant as he is expecting to get the estate at the end because of his

work. He is going to get lion's share. Qoqosha on the other hand does not understand, he thinks Madliwa is hurt about being a servant. The fact becomes more dramatic as we readers know Madliwa's intentions.

We, as readers, know that Madliwa likes to be a servant, but he does not regard himself as a servant, but an elder or "inkulu" who has a right to look after his brothers' domestic things while they are away. He eventually says to his father that he is responsible for the domestic things that belong to his brothers as he is an elder. Madliwa makes it clear to his father that it is necessary for him to look after domestic things. What is interesting is that to Qoqosha this appears as if he does not like to be responsible.

Dramatic irony is when the readers know something crucially relevant to the action or dialogue which other characters do not know. In this instance Qoqosha does not know anything about his brother's greediness; he accepts him as being kind to them for looking after their things, not knowing that he is doing that to his advantage.

Etherton (1982: 13) states that:

*"Irony is a word with a wider, complex meaning, briefly in drama, it is a means by which audiences achieve a wider consciousness through unlikely and strange developments in action and characterisation within a play."*

Irony is wide in the sense that other aspects like satire<sup>2</sup>, sarcasm and rhetoric emerge from it. This is what makes it more interesting to study. In the following example we see Madliwa together with Qoqosha arriving at Mbanjwa's place during a stormy evening. The scene is fittingly and symbolically captured as follows:

*Madliwa: Siphi? Siphi? Sisitulo na esi?"*

*("Where is the chair? Is this a chair?")*

*ACT 1, Scene 1:54*

*Mbanjwa: Ewe Tata ngusoze lo khanichophe apha kuye."*

*(Yes father this is "soze" (chair made up of mud) please sit down. " )*

*ACT 1, Scene 1:54*

Madliwa is making a mockery out of Mbanjwa's chair. He does not grant "soze" as a chair. In fact he disparages the chair, wishing to get a better one. He puts the idea of a chair in a humorous vein in order to get a better one. Qoqosha as a victim feels pity for Mbanjwa as Madliwa makes a mockery of his property.

Another aspect of irony is sarcasm or "heavy irony." It is a bitter remark, a cruel taunt. It is used by a speaker who wishes to discredit an opponent, or turn the laugh against him. Sarcasm is said to be the cruellest form of irony, as it does not compromise. The tone of the ironist is congruous, which means it is sarcastic.

*(bukrabasa: buphoxisa) "Wowu! Ongaka wona umsi!"*

*((roughly: sarcastic) "Oh! What a heavy smoke!")*

ACT 1, Scene 1:5

The above statement is a bitter remark, a cruel taunt. Madliwa wishes to discredit Mbanjwa's house as a hole of bees. In fact he says that in a heavy tone to show that he does not compromise. Madliwa's utterance becomes ironic because of his voice.

Madliwa sees Mbanjwa's house as a hole of bees and this is significant

enough because when someone wants to take out honey from the hole fire is made so that the smoke chases away the bees. Bees cannot tolerate smoke.

The size of Mbanjwa's house and the smoke makes Madliwa think of the similarities between this house and a beehive. He is therefore, using low burlesque where humans are represented as equal to animals.

## 2.4 TONES OF SATIRE

Satire as a type of language has to do with tones and not structure of the language. The tones, namely wit, ridicule, irony, sarcasm, invective, cynicism, and scorn could be used in a text to reveal the development of satire. Pollard (1970:66) states that all these (tones) hurt, because satire aims to hurt.

Wit could be defined as power of thought, intelligence, the ability to make clever connections in the mind and express them well, the ability to say things which are both clever and amusing at the same time (Longman Dictionary of Contemporary English : 1983). Therefore, wit wounds with neat and unexpected utterances .

According to the Renaissance theory<sup>3</sup> the true function of wit as stated by Elliot (1966:243) is that:

*It scalds like fire*

*It pierces every pore,*

*It bites as hard as Bolito can bore.*

*It burns like smallpox*

*It inflames the eyes.*

Wit is described as something which is dangerous and hurts as well. When it is applied it leaves a mark as fire, Bolito and smallpox would do. Its unexpected collocation of ideas surprisingly and comically shocks the reader, who yet recognises its efficacy<sup>4</sup>.

Freud describes wit as the effective, if often indirect, agent of hostility (Elliot 1966:263). Freud<sup>5</sup> in Elliot maintains that there is abusive language which is seen as undignified and improper by civilized society.

Therefore, as a substitute for such language, society tends to belittle and humble the enemy by scorning and ridiculing him, and obtains the pleasure of the enemy's defeat by the laughter of the third person. Wit permits society to make the enemy ridiculous to prevent disaster and on the other hand the enemy needs mental effort to defend him or herself from the unexpected stroke.

In *Imidlalo yokulinganiswa*, in a short play entitled *UMaphelo*, a character named Maphelo is used as a vice by the satirist in his wit to hurt

another character, Nomvubo.

In this instance we see Maphelo reading a newspaper and telling Nomvubo about what he reads. Maphelo reads and emphasizes the fact that the bread price will increase drastically. He cleverly and amusingly compares the size of the bread with the one he sees in Nomvubo's cupboard. He is anyway reminding Nomvubo of the bread as he has previously denied any availability of bread in the house.

Nomvubo mentally needs a speedy and dexterous answer of the fencer and says,

*(esothuka, ekhangela ekhabhatini, naye esibona  
isonka sivelile, edana) Yho! uyazi sendisilibele esi  
sonka ndikulandulela into etyiwayo nje bhuti.  
(esirhola) bekutheni bethu zendisifake apha?  
Ikwakoku kulibala kwam (emnika). Hayi  
sewusifumana bhuti.*



*((shocked, looking in the cupboard,  
she too sees the bread visible, and  
becomes embarrassed) Oh! Do you  
know that I have forgotten this bread ?  
That is why I denied its availability;  
(taking the bread out of the cupboard)  
Why did I put it here? It is because  
I am forgetful ( giving him) Please  
have it, brother.)*

Scene 1:11

Nomvubo blames herself for being so forgetful and also is ashamed of this failure. She gives Maphelo the piece of bread. On the other hand, Maphelo uses his unexpected comment to Nomvubo, and by poking more fun when he looks at the cupboard and then comments as follows:

*(ujonga ekhabhatini) Uyeva nje ukuba  
iqhekeza, elingangeliya livele phaya  
kulaa mfanta yekhabhathi liza kuba yitiki?*

*((looking in the cupboard) Do you understand that  
a piece of bread, equal to that one in the cupboard,  
would be one tenth?)*

Scene 1 :11

Maphelo tactfully does his work and the satirist employs him to use the art of wit. He links what he has read in the paper with the real situation of the bread in the cupboard. He quickly moves from one aspect to another and this hurts his victim.

Like wit, ridicule should be good-tempered (Pollard 1970:67) and capable of procuring unkind laughter. To ridicule is to laugh at someone in a very unpleasant manner which in turn hurts the victim. Elliot (1966; 77) says that ridicule functions primarily as a social weapon, an omnipresent threat against the violation of social order and custom.

It is indeed a significant weapon in that the satirist uses it to restore the expected societal norms distorted by the victim. In this instance the satirist represents his or her society and readily ridicules to express public disapproval.

Bhele's behaviour in Utat'uBhele is taken as a violation of the social order and as a vice. The playwright uses Longwana to punish him by public ridicule and make him look stupid and silly. This scene is captured in this way:

Bhele visits Festile and Nomgubo and tells them stories of his achievements. He narrates to them and dramatises to show how successfully he fought off with three robbers and also mentions that he

once punched a policeman. Festile and Nomgubo are completely taken in by Bhele's stories until Longwana comes in and spills the milk to show that Bhele is a liar and a coward.

Longwana says about Bhele, who is asleep for a while:

*Ewe sisenza mnandi esi ! (esalatha uBhele)*

*Kowu ! Kodwa ayikho le. (esalatha entloko)*

*Waye umfo lo uyanyanga. Ngekhe uyibambe*

*yonke into ayithethayo. Phofu ke bethu*

*zumnadi zinetyuwa.*

*(Yes, he is joke maker ! ( pointing at*

*Bhele) Oh! But there is nothing like this*

*(pointing at his head) And this man is full of lies.*

*You can never understand everything he says. After*

*all news are better mixed.)*

*Scene 1 : 38*

The above passage shows that Longwana is quite aware of Bhele's bad behaviour in telling lies. Festile and Nongubo invite Bhele and Longwana for dinner and Bhele arrives wearing small torn clothes. While having dinner he accidentally spills gravy on his jacket and he is forced to take off his jacket but he resists as he knows that his shirt has holes at the back.

Longwana gets a chance to reveal Bhele's cowardice by cunningly alluding to the tale of a man who was afraid to hang his jacket on a tree because of a snake which had coiled itself in one of the branches. This persuasive device achieves the desired effect as Bhele positively responds:

*(efudumala) Eyi ! uthi ndoyika ntoni  
na Longwana? (ephethuka aye  
esikhonkwaneni, babona umqolo  
uphandle, nehempe ivelile,  
bayahleka) Ewe yile nto ubuyifuna  
kakade. (ujika bonke behleka, uya  
kuLongwana engasanyatheli) Ubufuna  
bahleke kakade ( uyamnyola,  
uLongwana ehleka) Uyahleka? Uhleka  
intsini- menyo! (kuthe xhonkxosholo.*

*((becoming angry) Eh! what am I afraid of,  
Longwana? (turning to a nail on the wall,  
they see Bhele's naked back, and the  
shirt exposed, they laugh) Yes, you wanted that.  
(when he turns they are all laughing, he goes to  
Longwana quickly) You wanted them to laugh  
(pointing at him, Longwana laughs)  
You are laughing? You laugh ironically!  
(all are standing).)*

Scene 1: 38

This extract reveals to the reader that as Bhele tries to prove his courage and hangs up his jacket, his back is exposed to his audience, namely, Festile, Nomgubo, and Longwana.

The amusing laughter of the three characters is a clear testimony to the success of Longwana's attack on Bhele.

Ridicule is used here also to enforce social control and is accompanied by punishment intended to influence the victim's behaviour. Bhele is hurt by the ridicule and others laugh in an unpleasant manner to show Bhele that he should not wear torn clothes if he wants his society to respect him as a hero. It is also stated that if the victim is sensitive to ridicule, he may die as a result of the punishment<sup>6</sup>. On the other hand, ridicule is conducted for the well-being of society. This form of discipline serves to integrate the

laughers and bring the victim into line on the social level.

Pollard (1970:67) says Fielding claimed that the only source of the truly ridiculous is affection<sup>7</sup>. Now, affection proceeds from one of these two causes, vanity and hypocrisy. Therefore, this is what makes Bhele the real victim. It should be mentioned that irony is not in itself a pure and exclusive form as we find it listed under the tones of satire. That raises the delicate issue which refers to the idea that every satire has irony. Indeed the two concepts overlap from time to time. Perhaps it is so because in both, readers find themselves laughing at something they are not expected to laugh at.

Furthermore, irony is alleged to be more serious than satire. This may probably be attributed to the fact that irony accommodates ferocity and gloom. A comparative study of satire and irony with reference to Xhosa literature would, I believe, be quite revealing. Unfortunately such a study falls outside the scope of my task.

Sarcasm is essentially incidental and verbal. It lacks generosity and is not justice and is seen as the lowest form of wit (Pollard, 1970:68) which scalds like fire<sup>8</sup>. It is a bitter remark, a cruel taunt. It is used by a speaker who wishes to discredit an opponent, or turn the laugh against him. Sarcasm is said to be the cruellest form of irony, it does not compromise. The tone is congruous, which means that it is sarcastic. Madliwa tries to express his dissatisfaction with the choking smoke at Mbanjwa's house.

*(bukrabasa: buphoxisa)*

*Wowu ! ongaka wona umsi!*

*((roughly : sarcastic) Oh! What a*

*heavy smoke!)*

Scene 1 : 5

He, Madliwa says these words knowing that there is nothing Mbanjwa can do to prevent the smoke more especially as it is raining outside. What he says makes Mbanjwa feel uncomfortable.

This statement is a bitter remark, a cruel taunt. Madliwa disparages Mbanjwa 's house and compares it to a hole of bees. A beehive is no place where a human being can live. Therefore, Madliwa disparages Mbanjwa's house and Mbanjwa feels belittled and humiliated.

Invective is a forceful, attacking speech used for blaming someone for something and often includes swearing. Aristotle in Elliot (1966:6) makes remarks about comedy and invective that have led to the first evidence that satire, invective and ridicule may be closely associated with magic<sup>9</sup>. This magic goes with satirist's intention of how he says something, where he is aiming at and why, because invective may be associated with a moral mission that demands that evil should be punished. Therefore the satirist can use invective as a weapon to attack the state, society, individuals as a form of punishment.

In **Imidlalo yokulinganiswa** invective is used to attack Sonqwelo, an illiterate boy in the play **USonqwelo**. Qavile, a medical doctor, is the one who is to put things right. He says Sonqwelo is uneducated and has to be shown the way. When Sonqwelo brings drinking water to Qavile in a water can instead of a water jar and a glass as well bringing water to wash hands in a cup, instead of a basin, Qavile angrily shouts at him and says:

*Hamba uphum'apha ! Esi situnxa!(ehlutha  
ifadukwe kuye ambethe ngayo ebusweni) Hamba  
suka ! Esi sidenge! (kuphuma uNonzingo, noSonqwelo  
ehlininika) Ungab'uz'apha! Le nto impumlo isicaba ngathi  
lilongwe lendlela!*

*(Get away! You fool! ( taking dishcloth from  
him and slaping him with it on his face) Go away !  
You fool ! (Nonzingo, and Sonqwelo crying) Do  
not come back here again! You thing with a  
nose flat like dry cattle excretion found on  
the road.)*

Scene 1 : 60

Qavile makes this verbal attack which also includes swearing. This "ilongwe lendlela" refers to excretion made by cattle and if it falls onto the road it is going to become slightly flat because it has fallen on a hard surface and is pressed against the ground by cars or any moving substance



even people running over it. Therefore Qavile sees Sonqwelo's nose similar to this. To insult someone about something he can never change, more especially something you cannot hide, is very humiliating.

Sonqwelo's stupid deeds make Qavile notice something which is insulting. In other words, if Sonqwelo 's actions were positive, Qavile would compliment him and definitely would not see the disfigured nose.

Cynicism and the sardonic tone are closely related. The former means the state of mind or feeling of a cynic. A cynic is a person who thinks that all men act selfishly in their own interests, who sees little or no good in anything, and who shows this by making unkind and unfair remarks about people and things.

**In Uyinkulu kabani?** Madliwa typifies the kind of person who suffers from cynicism. He sees selfishness and nothing good in another person. He makes unfair remarks about other characters and attacks the very weird with unreal ideas. In whatever he does he wades through other people's reasoning, more especially his young brothers, mercilessly. After his father's death he makes a sensitive statement about his father, saying:

*Uyabona Mvubo, ukuba ngaba ayibuyanga  
le ndoda ngokuhlwa nje, ndingancama  
ndithi isihogo asikho. Ubekhohlakele  
ke lo mntu siza kumgcwaba apha. Ewe  
ngubawo uyandizala, kodwa andinantloni  
zokuyithetha lo nto.*

*(You see, Mvubo, if this man does not  
come back tonight I shall know that  
there is no hell. The man we are about  
to bury was very cruel. He is my father  
but I do not regret saying that.)*

Act 111, Scene 111 :126

Since Madliwa does not believe in his father's ideas, he does not see any good in him. Even if he is dead he believes that he is going to come back. This is a bad thing to say as a ghost is taken to be an evil spirit.

Every individual wishes the deceased to be a protector and always do good but Madliwa sees things differently. He is irreverent and profane. He is very paranoid towards other people, even his relatives. He becomes suspicious about his father's act of making an equal share of his estate, whereas he is the elder and he is supposed to receive a greater share and decides to prove to people that his father is coming back to put things right. Madliwa works according to his plans as he wants people to believe that his

father is coming back and insists that he be buried away from houses.

Secondly he makes small measurements for the coffin that it can hardly get in the hole. At night he wears a big coat and goes to the graveyard with a lantern. When he arrives there he lights the lantern and occasionally hides it with his coat in order to make it look like a flashing light from a far away person.

When Magusha sees the light he believes that it is a ghost. To show his certainty, he says to Mphothulo,

*Akukho ndlela mbini Mphothulo nguye lowa. Jonga  
nasiya esiya sithatha sihlikela kanye engcwabeni  
ngoku. Naso ke sikulo ngoku, saye sijikeleza  
ingcwaba.*

*(There is no other way, Mphothulo, it is he. Look,  
the light is proceeding towards the grave now.  
There, it is now on the grave and making a circle  
around it.)*

Act 111, Scene 111 : 129

Madliwa is performing his act expertly and is achieving success as people believe that Mdala is a ghost. This is evidenced by Qoqosha's comments that reflect his embarrassment when he says:

*Kowu! Inene bendingazi ukuba angaze*

*aporhe uTata. Andisadane.*

*(Oh ! I never knew that father would be*

*a ghost. I am so ashamed.)*

Act 111, Scene 111 : 131

The sardonic tone means one who uses or is marked by a claim or feeling of being too good or important to consider a matter. Madliwa is that kind of a person who always sees himself as far more important than any one else. He calls himself "inkulu " the "elder" and has all the rights to his father's estate. He is confident enough to hinder anyone doing things against his will. When Qoqosha asks Madliwa about the beast to be slaughtered for the funeral, the latter's response is quite terse and derisive:

*O! Sowuzama ukukhonya kwangoku. Akulindeli nokuba*

*ibe ndim okuyalelayo loo nto ? Akukho nto ke, qhuba,*

*mfo wam, qhuba. Yenjenjalo kakade yonke imiqhagi*

*esafundayo ukukhonya.*

*(Oh! You are already crowing trying to do things yourself. You do not even wait for me to tell you what to do ? It does not matter, proceed, my fellow, proceed. After all, that is what all young cocks do when they learn to crow.)*

Act 111, Scene 111 : 124

Madliwa believes that Qoqosha is supposed to take orders from him as he is the elder.

He associates Qoqosha with a young cock which crows instead of waiting for the older ones to do so. A similarity between Qoqosha and the young cock is drawn by the element of age which characterises experience and as a consequence makes Qoqosha voiceless. So to Madliwa he cannot be a threatening force.

## 2.5 THE TECHNIQUES OF SATIRE

The satirist uses tones or techniques to arrange his characters and incidents in relation to one another with the added objective of obtaining the maximum satirical effect. He will use speech and dialogue almost entirely to convey the message.

Various forms of satire are used to deliver the message. These are parody, burlesque, travesty, allegory, fantasy and monologue, to name but a few.

Parody can be defined as imitation which, through distortion and exaggeration, evokes amusement, derision and sometimes scorn (Highet, 1962:69). Imitation must amuse and have an effect on the original, it must point out its faults and hidden emotions, and put vividly its weaknesses and reduce its strength. It must also be clear that parody is not simply the effect of imitation with overstatement to emphasize the shortcomings or incongruities of the original. The original is used with purpose, often as a norm to expose the real satiric object.

The satirist must be able to reveal the bad face of the original in order to allow his readers to see it. He must not make the mistake of putting himself forward because readers might not get the message. Therefore, the idea must be first and the act would be parody and the satire would be effective.

In the play **Iqhingalaliphekwa (Imidlalo yokulinganiswa)** the playwright attempts to disclose and satirise the education system prevailing in the country. He uses parody to imitate the real situation of what happens at the government schools. The department of education, which employs teachers young and old, is unfortunate because all its employees are lazy and irresponsible. There are three different teachers in each school.

In the second scene we are shown an old teacher who does not care any longer about being a teacher.

At school he does not teach but is busy sewing his shoe while the pupils are making noise. There are only five pupils in this particular class and the

others are believed to have gone to plough the land. This shows that there is no discipline here, stemming from the irresponsible act of the teacher, who does not care about the future of his pupils. He threatens pupils about the inspector's visit.

On the other hand inspectors visit the teacher concerned and in fact only do so because they are put under pressure by the department. Therefore, the inspector takes pressure off himself by putting pressure on the teachers. At the end of the day the child suffers as no one wants responsibility. The low standard of education is not surprising as aptly illustrated by the incident of a child who wants to go out. The child says, "Pliz, mes, ma got" instead of saying "Please sir may I go out". Because the child is not understood he reverts to his mother tongue, IsiXhosa, and says,

*Ndifuna ukuphuma ngoku!*

*(I want to go out now!)*

Scene 11 : 79

In the third scene we see a young teacher who is too lazy to teach. He also threatens pupils about inspectors. The pupils want him to narrate a story. He tells them of a donkey and compares it to an inspector. The pupils comprehend it as implying that the inspector is a donkey, an animal which is useless, and frequently roams about. When the inspector comes he notices that pupils know nothing about the school work while the teacher is cheating by telling them answers. Shicila changes his inspecting

strategies by asking something else from the class. This is captured as follows:

*Shicila : Yintoni kanye idonki?*

*Umntwana : (ejonga kuZono, ejonga phantsi) Idonki ! Idonki!*

*(utya uzipho) Idonki ngumhloli!*

*(Shicila: What is a donkey ?*

*Child : ( looking at Zono looking down)*

*A donkey! A donkey! ( biting a nail)*

*A donkey is an inspector.)*

Scene 111 : 92

This is an unexpected humiliation to the inspector as he tries to perform his duties as delegated by the department.

The answer from the bashful and shy child is innocent but derogatory and reveals that these pupils have been pedagogically poisoned by the teacher. The child's ignorance reflects that the teacher has taught them irresponsibly about the story of a donkey.

In the fourth scene, a young teacher is also caught just after school.

This means that he has let the school out before the appropriate time. The



inspector knows that the teacher is not doing his work well as he has been seen previously during school hours at a feast. When he is asked about his truant behaviour he denies it. When the inspector asks about the garden he finds out that there is none in the school.

This teacher, Ntsinga, is very stubborn and disrespectful, as he time and again puts his hands in his pockets. His attitude to the school inspector is totally unbecoming. This is shown by the following statements:

*Andiyazi loo nto undibuza yona. (efaka izandla  
epokothweni) Ndithi akutyalwanga nto! Akuva ?  
Khona zintoni ezi nizibhala kwezi ncwadana zenu?  
Nifuna ukundidlisa umsebenzi ?*

*(I do not know what you are asking. ( putting his  
hands in his pockets) I said nothing is sown!  
Didn't you hear? By the way, what are you  
writing on those small books? Do you want me  
to be dismissed?)*

Scene IV :97

All the scenes prove the satiric parody. The satirist overstates ideas and actions to show the wrongs of the original, which is the real situation at the schools. He, the playwright, is critical of the teachers who lack motivation but want to be employed. He satirises to distort and belittle the

original so as to put things right.

Distortion goes with changing the content a little and make it franker and more realistic.

Burlesque is speech, acting or writing in which a serious thing is made to seem foolish or a foolish thing is treated solemnly so as to make people laugh.

The two forms of burlesque are low burlesque, a kind of mock heroic which is direct deflation, where a human being would be made to speak like an animal, and high burlesque, which is mock epic where an animal would speak like a human being. High burlesque can also be scornful and satirises the model itself.

The satirist in **Utat'uBhele**, in **Imidlalo yokulinganiswa**, is known to be the hero who always narrates his success while fighting with other people like criminals and the policeman. He narrates his stories of bravery to Nomgubo and Festile only to be mocked by Longwana, who arrives and mocks all the good out of Bhele by proving that in fact he is the opposite of what he says of himself. Longwana makes direct deflation of a hero to a coward. Longwana cuts Bhele's moustache while Bhele is asleep.

When Bhele wakes up he finds that his moustache is cut off and he knows

that Longwana is responsible. He demands the moustache from Longwana. Finally both are heated and are about to fight when Bhele thinks that he has forgotten his sticks at home and has to be excused to fetch them.

He quickly goes out and never comes back. Burlesque is light but critical because from the above episode nothing seems serious and vulgar but Bhele is hurt because he has been seen as a mock hero. This further proves that satire aims to hurt the victim. The satirist uses low burlesque to achieve that.

High burlesque or mock epic is when a small or foolish thing is made great. In **USonqwelo**, Sonqwelo, an illiterate boy from the village, portrays himself as a great person as he demands a high salary for his job and does not see himself doing household chores as that is female's work.

He sits in the chair of the owner of the house, who is a black medical doctor and smokes wearing a hat and carrying a stick under his arm. He tells Nonzingo that he is used to working for white people, who pay him a higher salary than that offered by the doctor. The self-made man is deliberately created to elevate his social status and bravery. When Nonzingo tells him that the doctor will punish him for what he says, he replies,

*Akhabe ! Akhabe bani? Mna ? (ezibetha esifubeni,  
 ejika ezikhangela esipilini) Yho ! NdinguBraman  
 kakade mna! (ezibetha njalo esifubeni) UDispili  
 kaMhomncinci! (utsala intonga yakhe ekhwapheni,  
 ayivavanye). Akhabe kum? (ethetha nesipili).  
 Braman uyayiva loo nto? ( ehleka) Ukhatywe yenye  
 inkwenkwe? (ehleka).*

*(To kick ? To kick who ? Me ? (hitting himself in  
 the chest and looking) Oh ! I am Braman for  
 that matter! (hitting himself in the chest)  
 Dispili of my younger mother! (he pulls a stick  
 under the arm and feels it) To kick me?  
 (talking with the mirror). Braman, do you hear that?  
 (laughing) To be kicked by another boy? (laughing))*

Scene 1: 54

The satirist presents Sonqwelo as disrespectful. He says he is looking at the watch, a hat on his head, a smoking pipe in his mouth, a stick under his arm and his hands in his pockets, whereas in the true sense of the word he is foolish. This is proved when he is asked to bring drinking water and he uses a washing basin instead of a water jar or a drinking glass.

Travesty is a copy, an account or example of something that completely

misrepresents the nature of the real thing in order to give false, unfavourable ideas about it.

The teacher, Zono, in **Iqhinga aliphakwa** teaches his pupils and describes a donkey to them, telling them that it is an inspector. He says a donkey is a useless animal which is found wandering on the streets doing nothing. In other words he is metaphorically describing an inspector because he does not need him at his school and therefore sees him as loitering with no intentions. He is misrepresenting the nature of the inspector by giving him qualities of a donkey which are unfavourable.

Allegory is also used by the satirist where characters and actions represent good and bad qualities. In the above episode, the supposed inspection of Shicila is a good quality as teachers need guidance for good results at the end but what is viewed as bad is the tendency to undertake a negative and harsh inspection in order to submit an unfavourable report.

## 2.6 CLASSIFICATION OF IRONY

### 2.6.1 DRAMATIC IRONY

Dramatic irony happens when readers know something crucially relevant to the action or to what the characters say, which some of the characters on stage do not know. It is the information about certain characters and

events in a play which the audience have, but which the characters themselves do not have (Etherton, 1982 : 11). The observer already knows what the victim has yet to find out. The victim accepts innocently something which is truer than he imagines.

Its effect on drama is to heighten tension in the reader. The observer knows that the victim is being deceived but cannot intervene in the action of the drama in order to set matters right. Dramatic irony can also heighten the comedy in a humorous situation. An illustration is given below :

In *Uyinkulu kabani?* in the wheat stealing episode in which Magusha steals wheat from Madliwa, who has stolen it from his father, there is dramatic irony. Magusha steals wheat from Madliwa and hides it. When Madliwa enquires about how much wheat they have stolen, the answer is less than what was expected.

We as readers know that Magusha has stolen the wheat and Madliwa does not know. Magusha makes a hoax out of the situation and Madliwa falls into the trap. This situation causes some tension as well as humour. Observers see Madliwa acting in complete ignorance of the real situation. A clue is given when Magusha plans to steal the wheat. He says to Mphothulo:

*"Ubuz'endodeni Mphothulo! Masiyitsha'isaqhuma  
nto zakowethu. Masiphangele kwangokuhlwa nje  
sibophe siye kuthutha laa ngqolowa siyiphungulele  
kweyethu indawo"*

*("You are asking from a man, Mphothulo!*

*Let us smoke the pipe while it is still hot.*

*Let us work tonight and collect some of the*

*wheat and put it into our own place" )*

Act 11 Scene 1V:69

These words make the readers aware of what is going to be done by Magusha behind Madliwa's back. Therefore, we know why Madliwa gets a small quantity of wheat. That is the reason why readers are nervous: they know more than Madliwa knows.

In the following instance dramatic irony is detected. It is after Madliwa has killed his wife because she does not give birth to boys and this consequently is going to cause him to lose the lion's share. His pretentious shock is captured when he breaks the news to his younger brother, Qoqosha:

*"Yayiphi na Mvulane? Ndithi njengokuba ebenjalo.*

*Nawe ungambona. Akukho nto iphawulekayo.*

*Nogqirha ke bethu akabonanga nto."*

*("Where was it, Mvulane? I say as she was.*

*You can see her even yourself.*

*There is nothing identifiable.)*

*Act IV, Scene V: 211*

This is a kind of dramatic irony. Readers know how Nojaji died. Even Madliwa knows as he plotted the killing of Nojaji. Qoqosha and Mncedi do not know. It is a dramatic irony, because readers know something crucially important which is not known by the other characters.

Madliwa tells his brother that Nojaji died of natural causes, and this is ridiculous as readers know that he hired Mzayifani to kill her. Mzayifani stabbed her with a sharp object under her breast. This is the reason why Madliwa says there is nothing visible or identifiable. He knows everything and is only deceiving those who do not know.

### **2.6.2 SITUATIONAL IRONY**

Situational irony means a kind of situation which is ironic and in discussing it we must also discuss the observer's sense of irony, his attitude, and responses (Dube, 1971: 185 and Muecke, 1969 : 99). A situation cannot



be ironic unless we believe that there are those who do not see it. The eye of the observer is crucial as his point of view is important as well as the ironist's view.

A situation can be presented by the ironist in different ways with different emphasis. A man can be innocently unaware of things happening around him and assume that things are what they appear to be.

In *Uyinkulu kabani*? Magusha is the type of victim who is unaware that there is anything beyond what he sees. After the death of Mbulawa and Madliwa's premonitions that his father is going to be a ghost, Magusha sees a light at night at the graveyard and says to Mphothulo:

*"Akukho ndlela mbini Mphothulo nguyele lowa.*

*Jonga nasiya esiya sithatha sihlikela kanye*

*engcwabeni ngoku ."*

*("There is no other way, Mphothulo, it is he.*

*Look, there is a light going down*

*towards the graveyard now" )*

ACT III, Scene III:129

The above quotation is the conversation between Mphothulo and Magusha.

It shows that Magusha sees no other way beyond what he sees. He sees the

light and believes that Mdala is a ghost. They both connect or associate what they see with what Madliwa said with no other interpretation.

Magusha believes that Mdala is coming back. He does not think that there is another possibility that someone might be descending from the graveyard with a lamp. Madliwa has prepared the ground for such a belief. The effect achieved by the discrepancy between what one expects to happen and what does happen (Dube 1971 :1203) is what is taking place here.

#### 2.6.2.1 Irony of incongruity

The word incongruity means inconsistency or unsuitability. It is irony in its barest and simplest terms, uncomplicated by the presentation of action or character or the victim's lack of perception (Muecke 1982:100).

Madliwa is talking to Madyasi about the death of his father. He makes a simple irony with complications by saying,

*"Mvulane! O! Ude wawa umthi omkhulu.*

*("Mvulane! Oh! The big tree has finally fallen")*

ACT III, Scene III:123

The ironist knows what he means and why he says it. The literal meaning is that Mdala has passed away. How he died and why he died and why Madliwa is uttering these words is not in question. Even the victim Madyasi takes the comment as ironic as he does not question that Madliwa means what he says. But in actual fact Madliwa rejoices as the stumbling-block is out of the way, and he is going to do what he likes.

#### 2.6.2.2 Irony of event

It is irony which happens by chance or coincidence. It includes life, fate, and other things. This is what takes people by surprise or may bore or suspend.

It is often used to suggest that fate has an ironic will that "mocks people's plans" (Heese, 1988 : 123). In some types of literature such as in tragedy this is done through catastrophe or even the death of someone.

In **Uyinkulu kabani?** plans are all mocked by Magusha and Sthubeni. Firstly Madliwa is beaten by Sthubeni so badly that he loses his eye. The significance of the loss of the eye could be that Madliwa's power as an elder is taken away by his father's friend, Sthubeni. To lose one's sight makes one dependent on others. This causes Madliwa to lack confidence and to need sympathy from others. Sthubeni did not plan to mock any plans, it just happened by chance. This changes Madliwa's life, and makes

him weak, whereas he used to be a brave man. Madliwa, a highly respected person, is made to look stupid and is thus humiliated.

Secondly, Magusha kills Zanelifa, Madliwa's beloved son. This hurts Madliwa very much. He loses his only son, the son who is supposed to make him secure the rights over his brothers, more especially Qoqosha. This makes him weaker than before, he loses hope and his confidence. He is declining from his throne of pride. The death of Zanelifa means he loses his estate. Magusha does not plan beforehand the death of Zanelifa, he is just overwhelmed by hatred and decides to kill the boy at that moment.

Thirdly, Magusha stabs Madliwa. Madliwa dies. Madliwa has sacrificed his life because of determination. Magusha did not plan to kill Madliwa. Madliwa was on the point of beating Magusha, who avenged himself by stabbing him. It is an irony of chance. Madliwa's confidence and superiority decline because he is killed by his servant. All Madliwa's plans are ultimately mocked by other people. The people have been used by fate from gods.

#### 2.5.2.3 Irony of characterization

The last aspect on elements of irony is the irony of characterization. The irony of characterization is seen when a character behaves in an unexpected

manner but in a much more significant way or in a way which produces in the relationships the opposite of the response intended (Etherton, 1982 : 119).

Magusha's character is ironic. It is ironic in the sense that Magusha has behaved obediently to Madliwa and gained Madliwa trusts. But Madliwa's treatment of his servant changes Magusha's attitude, when Magusha realises how cruel Madliwa is and that he is using him to do all those evil things.

Magusha decides to do evil things to Madliwa. In all, what is unexpected is the killing part. Magusha kills Madliwa, which is significant because Magusha is sick and tired of Madliwa's treatment. Magusha's attitude produces the opposite response to their relationship. Madliwa did not expect that Magusha would kill him.

## 2.7 SUMMARY

This chapter concludes by pointing out few aspects which are found to be interesting: Firstly, the satirist has successfully created characters whose resilience and aptness have been significant in the expression of tones and modes of satire. Secondly, irony which is classified by situational, dramatic and irony of event offers a profound insight into the themes expressed by Siwisa. This technique is achieved by the ingenious use of characters whose actions are true to life and thus identifiable since the author is in quest for good behaviour and acceptable moral standing.

## NOTES AND REFERENCES

1. **Uthiwe nqo ngempulo** is a Xhosa idiom referring to a man who is unceremoniously controlled by his wife. To Mesatywa in Izaci namaqhalo esiXhosa 1983, p66 this is synonymous with the idiom "ukutsala ngempumlo" ( to pull by the nose) nad also Elliot 1981 p 149
2. The definition of satire is given on pages 18-24 of this study.
3. The Renaissance theory is in agreement with the earlier, old Irish belief. The belief is that the metaphors of satire are used humorously, but their affinity with the primitive tradition are strikingly clear (Elliot 1966) **The power of satire.**
4. Efficacy is defined by Longman Contemporary English (1983:66) dictionary as a medicine and medication treatment that produces the desired effect.
5. Freud in his theory maintains that from childhood of civilization, society has subjected our impulse of hostility to progressive restrictions and repressions. And since the physical violence is being forbidden by law people resort to verbal invectives (Elliot 1966 :263).
6. The statement that a sensitive victim may die when ridiculed is strongly

proposed by Kalervo Oberg in " Crime and punishment in **Tligit society**, American anthropologist 1934 pages 152-53. In this paper it is shown that ridicule may be a very harsh controlling weapon.

7. The act of holding something up for disapproval or contempt is a conscious attempt by the writer to express his love and attachment to his societal norms.
8. Scolding which to Elliot (1966, p243) is an element characteristic of wit, is not uncommon as writers are ever in search of words that appropriately deride unpleasant situations.
9. Magic is the one associated with fertility ritual found among the European and Asia minor people Elliot (1966, pp46-65).



## CHAPTER 3

### CONFLICT AND CHARACTERS

#### 3.1 INTRODUCTION

Conflict is a clash of action, ideas , desires or wills. A character may be in conflict with some external forces like physical nature , society or " fate"<sup>1</sup> or may be in conflict with some elements in his own nature <sup>2</sup>.The conflict may be physical, mental, emotional or moral (Perrine 1983:42). Conflict becomes apparent when two forces oppose each other or forces opposing each other within a character. A playwright creates an environment where conflict will occur, whether external or internal. There will be a clash and one side will triumph over the other. Abrams (1988:139) also states that " in some works the conflict is between opposing desires or values".

The conflict in **Uyinkulu kabani?** is between Madliwa and his family. They are in conflict because of differences in desires and values. Madliwa does not mind going out of his way and being in conflict with others because he wants to succeed. His and his family's ideas differ as he does not act according to his father's will.

He keeps on doing his own things his own way and becomes involved in

clashes with others.

Brooks and Warren (1971:172) argue that :

*..... conflict has the closest relation to character.*

*Through the struggle of characters against odd forces, they reveal their personal qualities which could be either positive or negative.*

*This struggle may be internal or external.*

Physical conflict becomes vivid when Madliwa fights with Magusha. There is a clash of ideas as Madliwa wants Magusha to be submissive and abide by his rules. Magusha becomes tired of being a servant and retaliates. Madliwa throughout the play does not involve himself in physical confrontation with Mncedi but their ideas do clash a lot. The conflict is shown, therefore, through their dialogue and thoughts. Mncedi would not do anything which is against Madliwa's will. He appears to resign himself when he says:

*Masifane sinyamezele ke kodwa kuba ungumkhuluwa wethu.*

*(Let us be patient because he is the elder.)*

Act 1, Scene 11: 17

The above words prove that Mncedi does not like to be in conflict with his brother Madliwa. He would like to do his brother's wish. Also the conflict

which is between Madliwa and his father, Mbulawa, is external but they do not fight physically but confront each other through dialogue. Mbulawa says:

*(Ngomsindo) Uthi mandabe ilifa likabani? Uthi  
ngoku mandeze into ethandwa nguwe, apha emzini  
wam? Uyayazi into yokuba ufuna ukuqaqadeka, Madliwa?*

*((Angrily) You say I must divide whose estate? You  
say I must do what you like, here in my house?  
Do you know that you want to be uncontrollable,  
Madliwa?)*

Act 111, Scene 11: 111

Mbulawa, Madliwa's father, says the above words to Madliwa when the latter goes to him and demands his share of the property. This is quite humiliating to the old man as it implies that Madliwa wants his father to die so that he can get his share. According to norms and values the division of an estate is done when the one to whom the property belongs has passed away. This is the kind of conflict which usually prevails between Mbulawa and Madliwa.

In **Imidlalo yokulinganiswa** conflict is apparent between Maphelo and Siwana. Their behaviour is the same because they are both greedy, they go and eat in other people's homes but they are in conflict because of

jealousy . They share bad morals and end up clashing. Also the clash between Nonyada's wife and Mademfu is external. They have conflict concerning morals. Washing dishes is a housewife's domestic chore. The conflict is revealed by their dialogue and action.

### 3.2 NAMES AS A VEHICLE FOR CONFLICT

The author may use the naming technique to foreshadow conflict. A name which evokes conflict could be given to a character as a kind of metaphorisation. This technique is used to portray character.

Tamsanqa (1982:62-63) says about name:

*"Mayiqondakale into yokuba igama liyamlandela  
umntu ,...Yinto yokubonakalisa isimilo somntu..."*

*("It must be clear that name tends to go with the  
person,....It is something that shows someone's  
personality .")*

It is deduced from the above quotation that name goes a long way with a character. The author names the character according to what he wants to reveal.

### 3.2.1 NAMES WITH AMBIGUITY

In *Uyinkulu kabani* ? Siwisa names the elder brother, Madliwa. This name means being eaten by things. On the other hand the word could mean a person being always discredited or being fined for his wickedness.

The first meaning makes Madliwa unhappy when there is peace. He is always after someone, including his father. He is restless as though troubled by a devil to do evil. He uses his viciousness to disturb other people's feelings, playing around with their emotions. Before his father's death he demands his share of the estate and forces him to give it to him.

He transgresses, misleads and tries to get everything for himself even the property belonging to his sister and brothers. He makes suggestions that would cause him to benefit in the end. It is also quite fitting that his father comments about the name when he says,

*(Ekwaza) AsingoMadliwa na lowo Thembu ? Kowu!*

*Washiya walilandela igama lakhe lo mntwana.*

*Ayimfuni le nja !*

*((Shouting) Isn't that Madliwa Thembu ? Oh !*

*This child has followed his name. This dog*

*does not like him !)*

Act 1, Scene 111:31

Also if we take the second meaning where he is fined or discredited for his wickedness, at the end he fails and virtually loses everything. Magusha clarifies this statement after pushing Madliwa's son into a reservoir to drown there:

*O! Utsho ? Phofu ndisesibhetele kunawe,  
kuba wena uzicingela ukuba uyinkulu,  
ungeyiyo. Uyinkulu kabani kakade?  
Wahlanjwa kudala nje nguyihlo.*

*(Oh! You say so? By the way I am better off  
than you because you think you are an elder,  
but you are not. You are an elder to  
whom, for that matter? Your father  
disowned you long ago.)*

Act V, scene V:248

Zanelifa is a key to Madliwa's success because his presence would ensure that the latter inherits the estate stipulated in Mbulawa's will. In fact the name Zanelifa literally means "bringing inheritance".

Thus, his death is to Madliwa the most unfortunate incident because it means he will lose.

The name Magusha contains ambiguity. Madliwa knows Magusha as an obedient servant whom he trusts. Magusha appears to be submissive as his name would imply.

The word Magusha comes from the word "igusha" meaning "a sheep", an animal known to be very humble and harmless. Magusha's behaviour towards his master shows humbleness and meekness.

He does what his master wants him to do. When Madliwa wants to do evil things he does them with Magusha. They are together when they steal Mpendu's money and Magusha is an accomplice when Madliwa steals Mbulawa's wheat and sheep.

But all of a sudden we see Magusha changing his character without Madliwa's knowledge. After the two of them have stolen Mbulawa's wheat, Magusha steals it from Madliwa. He says to Mphothulo,

*Ubuz'endodeni Mphothulo! Masiyitshay' isaqhuma nto zakowethu. Masiphangele kwangokuhlwanje sibophe siye kuthutha laa ngqolowa siyiphungulele kweyethu indawo.*

*(You are asking from a man Mphothulo! Let us smoke the pipe while it is still hot, fellow man. Let us go and collect the wheat and deliver it into our own place.)*

ACT 11, Scene 1V: 69

To show the changing character of Magusha towards Madliwa he says to Mphothulo:

*O! Nilapho kanti nididiza nje ukufunquka.*

*Ndifulathele nje nicinga ukuba ndisisidenge?*

*Ndiyayazi mna eyam imini yokuphakamisa*

*amakhwapha endiya kugwaza ngayo ngomkhonto*

*ndishiye ndiqengqe ugodo..*

*(Oh! you are still there. That is why you do not want*

*to move. Why do you think I am showing my back,*

*you think I am stupid? I know the day when I would*

*lift up my arms and stab with a spear and leave others*

*for dead.)*

Act 11, Scene 1V: 68

These words prove that Magusha is no longer the submissive servant but a violent and a brutal man who knows that he will kill someone one day.

### 3.2.2 NAME WITH POSITIVE IMPACT

Qoqosha is younger than Madliwa and is also a teacher by profession. The word Qoqosha means to economise. He is the one who is supposed to get the estate according to the will of his father, which says that any of Mbulawa's sons who has a first born son will get an equal share.

Qoqosha becomes fortunate because Madliwa only has daughters.

Qoqosha is quiet and does his duties but Madliwa always tries to show



him that he is a teacher and does not know anything concerning farming. Madliwa, therefore tries to persuade Qoqosha to allow him to look after his property. When Madliwa dies Qoqosha resumes his duties of looking after his estate.

Mncedi is the youngest of all. His name means helper, and he helps Qoqosha and their sister Vasiwe against the confrontations of Madliwa. He has a sharp eye to see all the evil actions of Madliwa and even protects them from the latter's tricks. To prove that Mncedi is over-cautious of Madliwa's deeds he says,

*"Kodwa likho iqhinga aliphekayo laa mfo ngale nto yemihlaba. Nalo phofu liya kukrotyelwa sithi silibhaqe. Ndisizela nje mna uMama noVasiwe, kuba ngathi bobungenanyanga kubo."*

*("But there is a trick which he is cooking about the aspect of land. Even the trick would be revealed by us. I only pity Mother and Vasiwe as they seem to be in the deepest darkness.")*

*Act IV, SceneII: 176*

Mncedi is convinced that he is going to reveal the secrets but he is worried by his mother and Vasiwe who seem not to understand what is going on.

### 3.2.3 NAMES EXERTING CONFLICT

Mbulawa, Madliwa's father, means being killed. Madliwa is the killer, a murderer of his father even if he does not literally kill him but their frequent disagreements and quarrels contribute immensely to the old man's ill health and subsequent death. His name implies that he is going to be killed, or even that he is an easy target for being killed.

This name creates an element of expectancy, the fact that Mbulawa must be eliminated in order to allow Madliwa to display his true self without inhibitive authority. Madliwa tests the strength of his will power against his adversaries but fate will take its course as well. Kabanyane (1994: 151) cites Dathorne when he says the technique of naming characters is what he calls "pre- stabilization of character". By this he means that the audience can predict from the very onset what the characters will do in the end. Therefore Mbulawa's name tells in advance what is going to happen to him.

Mbulawa's second name is Ndozosela, meaning he will harm and kill himself. This name becomes significant in the fact that his having three sons will cause harm to his life, more especially as the older one is causing problems. All his plans to do good will contribute to his death.

Vasiwe, the only sister, is left virtually with nothing. Everything she possesses is taken by Madliwa under the pretext that he is going to look

after her property, only for her to find out that she will never get it back.

Vasiwe means to be washed thoroughly or being bathed but Madliwa figuratively washes from her everything belonging to her.

#### 3.2.4 NAMES IMPOSING ACTION

It stands to reason that the names given to characters expose conflict which is going to take place in the play. The characters named above act according to their names. Therefore, conflict is expected to occur. The one who sees and helps others, Mncedi, is in conflict with Madliwa. On the other hand Madliwa evokes conflict with everyone.

#### 3.2.5 UNEXPECTED ACTION CAUSING EVOCATIVE NAMES

In the two books under study, namely, **Uyinkulu kabani?** and **Imidlalo yokulinganiswa**, names are given to characters by other characters because of unexpected actions done by those characters.

These names tend to be evocative and may sometimes imply something else about a character.

Madliwa in **Uyinkulu kabani?** is given names by other characters because of his unexpected and humiliating action. Mncedi and Qoqosha call Madliwa "MZ" and "MO", abbreviations for "Madliwa zinyoka" and "Madliwa ozingwangu" meaning being bitten by snakes and cruel

Madliwa, respectively. His cruel and unexpected deeds, always unexpected, make him an easy target for his brothers to give him insulting names.

They want to satisfy themselves by giving him evocative names in the expression of their anger and hatred for his villainous and evil conduct. Madliwa overhears them calling him these names and reports the matter to his father so as to get clarity. His two brothers cleverly change the meanings to "Mnini zinto" for "MZ" and "Mgwebi olungileyo" for "MO" as if he is doing good by looking after his father's property and also as doing them justice by judging them his equals, both of which are untrue.

Magusha usually calls Madliwa "isikhulu" or "sikhulu", meaning a great person, but when he is sick and tired of Madliwa's unexpected and unpleasant manner, he calls him "isikhuni"<sup>3</sup> and sometimes "isikhuni somthathi" meaning "a burning (single) piece of wood" and "a burning piece of sneezewood" respectively. It is interesting to note that the sneezewood is characterised by durability and inflammability.

An ordinary piece of wood (isikhuni) is known as sometimes burning those who work with fire.

The burning piece of sneezewood has another meaning as this type of wood is used to make fire during a thunderstorm and produces a great quantity of smoke. Xhosa people believe that when this type of wood is used

lightning will not strike that homestead. Madliwa is seen, therefore, as something very powerful which may even chase away lightning. Magusha says about this:

*"Ngxatsho ke Mvubezinja ! Ndilapho ke kanye nto yakuthi.*

*Isikhulu! Isikhulu! Ayisosikhulu esiya sisikhuni!*

*Nasikhuni esomthathi....."*

*(Exactly, Mvubezinja ! Still on that point. A great man !*

*A great man that is not a great man, he is a piece of wood! Even a piece of sneezewood.)*

Act II, Scene IV: 68

Madliwa likes to call people by aggressive and insulting names like "Isibhongobhiyane" , a violent person, especially when referring to any man who would marry Vasiwe. He sees that person as an intruder who has come to take his father's property through Vasiwe. As has been determined, he intends to control her so as to get her share and live her with nothing.

He also uses the word "nomatse" ( a species of mongoose) when he refers to his wife. This derogatory word is commonly used when referring to a naughty little girl who needs to be punished. This word is degrading to Madliwa's wife as she is an adult.

The name "isifede" a useless person is used by Madliwa in referring to his wife again only because she cannot fulfill his desire for sons but bears only daughters. He is supposed to know that determining sex classification is something beyond a human being's control. It is only God's choice. But Madliwa selfishly blames his wife for giving birth to girls. He is concerned about his rights as he will get nothing if he does not have a son, according to his father's wish. Calling his wife "isifede" is an insult to a responsible adult. Another example is when he calls Rufus "umnyiki" (a kind of a caterpillar), an insect known to be harmful to mealies. He believes that Rufus is poisoning Mncedi and Qoqosha against him.

### 3.3 CONFLICT REVEALS PERSONALITY

#### 3.3.1 ANIMUS<sup>4</sup> IN HUMANS

"The violation of faith or allegiance" is known as treachery. It means falsehood and disloyalty, referring to a tendency or disposition to imperil or betray another person to whom one has shown apparent loyalty and goodwill (Mkonto: 1988:77). This is what Madliwa does to other characters in the play **Uyinkulu kabani?**. Treachery flouts the social norms because its ultimate goal is self-aggrandizement.

This occurs mostly when money, love, and power are involved and this may end in violence and possible death.

Madliwa's personality is revealed as the crudest of all. He is shown

through his actions, thoughts and words that he can be cruel. Conflict exposes Madliwa as loveless and merciless as he plots and kills his wife because she only gives birth to girls.

Madliwa is fearless and shameless. He devises means to show that his father is a ghost. He wants to prove to the family that his father is dead but has unfinished business. He is full of evil as he steals money from Mpendu, Qoqosha's father-in-law, while mourning the loss of his wife. During the evening service Madliwa gets enough chance to steal the money. His intentions of organising such a tragic funeral are not sincere as evidenced by his irresponsible statement in a soliloquy after the departure of Mpendu from the scene:

*"Ewe, Mkhozi ? Nathi siza kuvuka! (Ethetha yedwa) Iya kuqheleka into yokushiywa ngumfazi njengokuba iya kuqheleka neyokushiywa kwakho yimali yakho, mhla wayibhaqa into yokuba imkile. Akafekethi yena uM Z apho anyathela khona. Ushiya umzila ndiya kuxelela."*

*("Yes! Mkhozi? We have come to wake up! (Talking alone)  
It is going to be familiar that you have lost your wife  
as the loss of your money will be familiar too, when you  
discover that it is gone. Jokes are not made  
by M Z where has put his feet. He leaves a mark,  
I tell you.")*

Act 111, Scene 1: 99

Mncedi is portrayed as a brilliant young man who knows the covetousness of his elder brother, Madliwa. As a result of Mncedi's alertness Madliwa fails to victimize him as he does with others. Mncedi is soft-hearted towards his victimized brother and sister and is ever ready to assist them.

Furthermore, it is Mncedi who reveals the devilry of Madliwa making people believe that Mbulawa is a ghost. He also finds out that Madliwa is lying about money being handled by the attorneys.

The conflict between Madliwa and Magusha exposes Magusha's dual personality. He is known to be an obedient servant who likes his master and is very submissive, but during their quarrel, Magusha retaliates and Madliwa is shocked.

Magusha injures Madliwa by stabbing him in the eye and also drowns Madliwa's only son Zanelifa in a reservoir. The actions of Magusha are unexpected and they reveal his other side as a coin with two sides. Magusha is remorseless as he does not even feel shame for what he has done because he has had enough of Madliwa.

He angrily declares:



*" Heke! Nantso kanye ke into ebifunwa nguMagusha.*

*Yhinile! Uliliso kum ! Uliliso likaMadliwa ?*

*Yho! Akumazi uMagusha useza kumazi !*

*Isondele laa mini isisidenge. Ubela abantu, ubulala  
abantu, ubetha abantu, ubambisa abantu, ubukula  
abantu. Ulindele ntoni wena ?...."*

*(" Oh Yes ! That is what is wanted by Magusha. Oh! You  
are my supervisor ! You are the supervisor of Madliwa?  
Oh! You do not know Magusha ,  
you are still going to know him! That day  
of days is near ! you steal from people,  
you kill people, you beat people, you jail  
people, you disown people. What do you  
expect ? ..... ")*

Act V, Scene 5: 247

What Magusha is saying about Madliwa is true. All the bad things stated are those done by Madliwa to him. Magusha says all this as he is filled with anger and hatred towards Madliwa.

### 3.3.2 GREEDINESS AND STINGINESS <sup>5</sup>

The playwright creates a society exposed to economic problems such as lack of employment, poverty and starvation which culminates in indulgence in moral laxity (Mkonto 1988: 84). Men engage in mean and childish acts

of behaviour and the satirist ridicules the characters who cannot be satisfied or who have an insatiable desire for food, money or material possessions as mad or foolish. Such a person will often use unethical methods in seeking satisfaction.

In **Imidlalo Yokulinganiswa** what is ironic is Maphelo's actions, which are contrary to the fundamental societal values as grounded in "ubuntu", not to live like a parasite. The conflict between Maphelo and Siwana in **UMaphelo** reveals the unnecessary glutton in Maphelo's character to get food from other families. Siwana, a mentally disturbed young boy, exposes his folly in his personality.

In an episode in which Siwana arrives at Maphasa's place he finds Maphelo already there. Maphelo demands that Siwana must be chased away, he even pushes him out. On the other hand Siwana is aware that Maphelo does not like him. Siwana makes things worse when he says,

*"Khawume ke tata ! (Ehleka emjongile) Ndiza kukubulisa  
okwesingaphi? Usuka kum phaya kuloNtente nje."*

*("Wait a minute father! (Laughing and looking at him)  
How many times am I going to greet you ? You are  
coming from Ntente's home where we met.")*

This shocks Maphelo who responds:

*"BendikuloNtente? Ngoku ndisuka*

*ekhaya kwedini. "*

*("Was I at Ntente's home ? I am*

*now coming from my home, boy. " )*

Scene 1:15

After the argument it becomes clear to Maphasa and Nomvubo, his wife, that Maphelo is greedy and is telling lies because at Ntente's home he has eaten samp and beans whereas to Maphasa he complains of a sore throat.

All the hidden agenda by Maphelo is exposed by Siwana. Maphelo's personality is revealed by a conflict between the two. At the end of the argument Nomvubo mistakenly calls Maphelo "Maphela" meaning a cockroach. Symbolically this is a fitting tribute to such a personality.

After this episode Nomvubo tells Maphasa, her husband, that Maphelo is like that even at his own home where he does not like visitors as they will finish his food. To prove this Maphasa pays Maphelo a visit at his home. Maphasa arrives when Nonzingo, Maphelo's wife, is ready to serve and Maphelo becomes furious at the visitor for coming at a bad time for him.

When Maphelo sees that it is Maphasa he whistles, giving a sign to Nonzingo whether to serve or not and she replies by singing.

That is the communication between the two. Maphelo again stamps his foot

down on the floor with a certain rhythm and Nonzingo continues singing: "ulundwendwe emhlabeni" meaning " you are a visitor on earth " and Maphelo stamps his foot in reply.

But after all these efforts Nonzingo serves the meal. Maphasa is sitting as if he does not understand what is going on. Unfortunately for Maphelo Siwana arrives when they are eating and he demands his share. Maphelo becomes uneasy as Siwana is going to expose his follies. Maphelo makes a signal by stamping the floor with his foot. It seems as if the sign is giving Nonzingo the go-ahead to give Siwana very little food.

Siwana complains of the small amount of food and Maphelo becomes furious and wants Siwana to leave immediately. Siwana complains that Maphelo has chased him away from Maphasa's home and now he wants him to leave again. This clash exposes Maphelo as a scoundrel to Maphasa and to his wife, too, because Nonzingo is surprised to hear that Maphelo was at Maphasa's home eating. When Siwana leaves Maphelo's home he calls him "iphela", meaning cockroach.

So again this clash reveals Maphelo as being greedy and stingy.

### 3.3.3 COWARDICE DISCREDITED

Since satire can exist only in contrast to something else, a satirist can take up to his occupation out of indignation not only at the spectacle of the neglect of beauty and virtue, but at the human characteristic called cowardice<sup>6</sup> (Mkonto 1988 74). The victim is laughed at and exposed as

valueless and lacking dignity.

In **Utat' uBhele in Imidlalo Yokulinganiswa** the conflict is external between Bhele and Longwana. Bhele likes to make up stories about his success in fights with other people. Longwana is in conflict with Bhele by revealing him as a coward who uses the stories as camouflage. At Festile's house Bhele tells them how successful he was when he fought with three criminals from New Brighton.

He also dramatises how he used his two sticks to knock down the criminals. He also tells them that he overpowered a coloured man in Utenhage using his fists.

Longwana comes in while Bhele is still narrating his achievements. Longwana knows that Bhele is telling lies and says:

*(Ebambelele esilevini, ejonge kuNomgubo)*

*Uyayazi igwalagwala Bhelekazi? Le nyoka*

*inomsindo kakhulu!*

*(Holding his chin, looking at Nomgubo)*

*Do you know the snake called rinkhals*

*Bhelekazi? The snake which is full of anger!*

Scene 1:36

Longwana is trying very tactfully to say Bhele is a coward but Bhele is overwhelmed by his guilty conscience because of this response. This

conflict reveals Bhele's personality as he quarrels with Longwana and wants to fight with him. When they are on the verge of fighting Bhele excuses himself as he wants to go home and fetch his sticks. This is contradictory to his boastful nature because his fighting sticks are supposed to be with him all the time as a man who is always ready to fight.

Bhele runs out and Longwana waits for him, but Bhele never returns. This is enough to expose Bhele as a coward. The conflict reveals the contrast between what Bhele says of himself and his actual self as known by Longwana.

### 3.4 SUMMARY

It was stated above that conflict is there because of the characters. These two go together and function perfectly with each other. Even if a character is be in conflict with himself without the involvement of other characters, conflict still exists. Therefore, a character and conflict in a play are interingled as they expose each other through dialogue, actions, and thoughts.

A playwright may be very creative in his thinking to name characters with different types of name and with different meanings attached. It is interesting to note how a character lives up to his or her name as the play develops, especially if the name evokes conflict. The naming technique is also a kind of clue to readers because characters tend to act in accordance with their names.

## NOTES AND REFERENCES

1. Fate is when a man is in against his environment. To **Gassell's Modern Guide to Synonyms and Related Words**, as ed. by S I Hayakawa, 1981, p 151, the concept fate "points to an outcome, good or bad, as though choice, chance, or cause and effect played no part in its working out".
2. Nature refers to the person's behaviour or well being. Hayakawa 1981, P599 describes it as a word which is "more emphatic about the innate and irrevocable aspects" of human traits as it covers a wide range including "emotional, mental and physical qualities".
3. "Isikhuni" is a piece of wood known usually for burning those who are careless and very close to the fire. There is also an idiom which says "isikhuni sibuya nomkhwezeli" that means this peace of wood usually comes back and burn the person who works close to the fire. It is correctly explained by E.W.M Mesatywa in *Izaci namaqhalo* 1983. p 88 when he writes "kukuthi umgibe obe uwubekele omnye, ujike ubhabhise kwa wena". (It is when you set a trap for someone and it inadvertently catches you)
4. Animus in humans refers to treachery as fairly illustrated in B B Mkonto's **Satire and humour in G B Sinxo's works: A critical perspective**, Unpublished PhD thesis 1988 pp 77 - 80.



5. Greedliness and stinginess is a bad human trait that violates societal morals. This is seemingly the most flaw that has also been noted by Sinxo in his society. (B B Mkonto, **Satire and humour in G B Sinxo's works: A critical perspective** 1988 pp 83 - 86) That writes feel compelled to comment about the ills of their societies is purposeful because as N saule points out in his **Images in some of the literary works of S E K Mqhayi** 1996 p 23 writers take it as " a duty performed through art directed towards the concept of hopeful success and possible failure of the society". It is indeed "a desire to make a positive contribution to society".
  
6. Cowardice is to Tamsanqa (1982: 7) in **Imitha yelanga** a sin which is not wanted by God and if you are a coward you will never go to heaven.

## CHAPTER 4

### SATRIST, IRONIST AND SOCIETY

#### 4.1 INTRODUCTION

This chapter attempts to discover the portrayal of women in the plays under study. Attention will also be focused on the peculiar role played by African women in their society as exemplified in the texts. Different kinds of women portrayal will be given, ranging from those who are purposely used as flat characters, to those who take the part of being caricatures to suit the plot.

Siwisa's experience will also come to the spotlight when he depicts the "main" feminist ambition, namely, women who want to be equal to men despite being aware of their physical weaknesses. He allows the society to castigate them and thus indirectly correct the wrong.

Stylistics is the central nerve in every writing. Without touching style this study would not be complete. This chapter shows the style used by Siwisa to portray his society.

Saule (1996:165) cites Serudu who says about style,

*Style can never be given a watertight definition, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that literary work assumes: it registers not only in the theme (message) but also in its impact.*

When dealing with style one must not forget the playwright's attitudes, personality and the readers who are a target group. The writer may use colloquial language as the target group determines that or with the intentions to put emphasis on that aspect.

## **4.2 PORTRAYAL OF WOMEN (BY SATIRIST AND IRONIST)**

### **4.2.1 WOMEN AS FLAT CHARACTERS**

In both books women are portrayed as characters who are traditionally submissive subjects to the authority of men and displaying good conduct, generosity and commitment.

In *Uyinkulu kabani?* MaMthembu, Madliwa's mother, always feels pity for her son as he struggles to get the estate while his father is still alive but because of her societal position she cannot intervene and assist Madliwa. She finds herself in the middle of the two fighting giants and as a result remains a flat character from beginning to end.

Madliwa employs his tricks on her with the motive of manipulating her. In some cases he threatens to succeed because of her vulnerability, but societal expectations come to her rescue when she considers her role in the family.

Virginia Woolf says that the taboo about expressing female passion prevented her from "telling the truth about her own experiences as a body" ( Selden 1989:143). This seems to be the case with MaMthembu, who cannot in any way intervene between Madliwa and Mbulawa as she is subordinated to her husband. Her place as a mother is not taken cognisance of as she is domesticated in her society. Shapiro (1956:265) says men are dedicated to politics and warlike activities, with a great deal of freedom resulting from their exalted position, and on the other hand women with their 3K functional assignment: *kuche, kirche, kinder* ie kitchen, church and children".

MaMthembu has therefore no place in the discussions of men except for kitchen issues. The ironist uses this strategy to achieve his goal to create the ironic situation where Madliwa refers to his mother as "umfazi"<sup>1</sup>, a woman. Power is exerted directly or indirectly in civil and domestic life to constrain women.

#### **4.2.2 WOMEN PLAYING MINOR BUT SIGNIFICANT ROLE**

Women are known to have the ability to bear many children Schapera (1970:28).

This is made more pronounced by a situation where Madliwa, the heir, can only obtain the lion's share of his father's estate if he has a son. He keeps on expanding his family but unfortunately has only girls and so he decides to kill his wife because he sees her as a failure. Such an act shows how minor the role of a wife is in Madliwa's life.

After the death of Nojaji, Madliwa's wife, he marries another woman who is a hunchback. He does not mind the deformity as long as she can bear children, especially boys. The presence of Nonzingo provides Madliwa with happiness but there is no other role she plays except that. What is ironic is that after all the trouble he receives an equal share with Qoqosha. Madliwa is dissatisfied with what he gets from his father and tries to manipulate Vasiwe. He pretends to love her and wishes to take care of her property with the intention not to give it back to her.

On the other hand Nongezile, Qoqosha's wife is a threat to Madliwa as she acts in the background, spending much time advising her husband about crucial family matters.

Madliwa goes to Nongezile and asks cooperation as a family member and this is ironic in the sense that he plans to manipulate her and tries to persuade her to think of him with a positive mind. He puts the idea that patriarchy subordinates the female to the male<sup>2</sup>, but forgets or is ignorant of the fact that Nongezile lives with Qoqosha in a modern way (Kate Millet in Selden 1989:137).

#### 4.2.3 WOMEN CARICATURES TO SUIT PLOT

Women are put in a play to fill in vacant spaces and to be just characters to suit the plot. They tend to gossip, for example when Nomgubo tells her husband that Maphelo is so greedy that he likes to eat at other people's places but in his own house nobody gets food. The husband, Maphasa, decides to prove this and he goes to Maphelo's place.

Nomgubo is a vehicle to make the plot develop because when Maphasa arrives at Maphelo's place things happen as he has been told. Also in **Uyinkulu kabani?** Vasiwe is employed by Madliwa to get a wife. It is ironic that Madliwa seems to be friendly to Vasiwe only because he wants to gain. He relies on her only when he wants to use her for his selfish needs, otherwise he cares little about her well - being.

Nonzingo in **USonqwelo** is a domestic worker who is used to communicate with Sonqwelo while Qavile and Nosomi are not in. She is there to close gaps for the development of the play. Nonzingo is always in the background when confrontation takes place between Sonqwelo and Qavile.

#### 4.3 FEMINIST SATIRE

This concept comes from the idea that women strive to be equal to men. This has developed into a very fertile ground for satirical themes as the attention of the satirist is turned towards situations where women are ridiculed for their behaviour.

In *Imidlalo yokulinganiswa* the satirist exposes the unbecoming behaviour of women, especially those who expect their husbands to do household chores. Traditionally, in African society, the duty of the wife is to work for her husband and to be subservient to him. Nonyada unceremoniously forces her husband and even fights with him physically as she claims the "phallus" is known to be the man's power (Eagleton 1983: 165). If misconduct occurs the husband may beat her up despite the fact that the wife works hard enough at her domestic duties (Schapera 1970:151). Women struggle for power and the satirist brings in ridicule and exaggerates action when Mademfu bites Nonyada's ear instead of the opposite. Therefore, there is a deliberate reversal of behaviour and duties. Nonyanda insults her husband and calls him names.

But irony plays its role as Nonyanda is proved to be a female when she cannot bear the sight of blood and cries out. This is a feminist sign. This shows feminist satire where the satirist is not concerned with the quarrel but is interested in the attitude prevailing in the whole episode, the changing attitude of women because of the circumstances. When people get out of proportion the satirist is there to redress what is wrong.

#### **4.4 SATIRISED SOCIETY**

##### **4.4.1 MORAL STANDARDS**

Mbiti (1975:175) states that:

*... morals deal with human conduct (sic).*

*This has two dimensions. There is personal conduct,  
but a greater number of morals has to do with  
social conduct, that is, the life of society at large.*

African morals are intended to put more emphasis on social conduct, where the community is involved, as an individual lives amongst other people. Therefore, his or her behaviour may affect other people's lives. These morals are therefore the valued aspirations for people to live in peace and harmony.

It is quite natural that there will always be deviants from social standards, where some people tend to act against what is expected of them. These people are considered to be bad or evil, especially if their acts result in serious crimes like robbery, murder and rape. Other unforgivable immoral acts are telling lies, stealing, laziness, greed and selfishness as well as the habit of breaking promises (Mbiti 1970:178).

Many characters with these types of morals are found in the plays of **Imidlalo yokulinganiswa** where the playwright tries to put right what is wrong.

Maphelo in **UMaphelo** is greedy and the satirist uses a mentally disturbed fellow to expose the fault. In **Utat'uBhele** the satirist reveals the lies and cowardice of Bhele. Longwana proves that he has never been brave but a coward and this hurts.



Madliwa in *Uyinkulu kabani* ? acts against moral standards. He does everything his way , the wrong way, by telling lies, stealing, being cruel, saying bad words, showing disrespect , plotting murder, and interfering with public rights. He does not respect anyone or any right. He only does what he likes. He displays great disrespect to his father and a humble respect to Sthubeni, a friend to his father, after he has been punished by Sthubeni.

The ironist uses him so that he can mock people's plans. He steals property and exchanges bad words. The ironist uses this plot to develop his dramatic irony where everything turns against Madliwa at the end. Madliwa plots the killing of his wife. At the same time we see him using religion as a mask when he prays at Mbanjwa's place. That is hypocritical.

#### 4.5 IRONY IN SELF - DEFENCE

Atkinson (1983:497) maintains that the psychoanalyst's goal is to make the individual aware of unconscious conflict and of the defence mechanism she or he has been using to control anxiety.

This aspect can be appropriately applied to ascertain that Madliwa's behaviour is a typical psychological disorder.

The unconscious is believed to influence his behaviour. Hutcheon (1994 : 50) further contends that self-defence is self-protection, where irony can be interpreted as a kind of defence mechanism.

She illustrates this by citing the case of the Canadians who have often resorted to the self-deprecating use of irony as a way of signalling their reluctant modesty, their self-possession, their self-doubt and perhaps even their rejection of the need to presume or to assume superiority. To Hutcheon, a defence mechanism is a positive strategy to protect oneself while arrogance is viewed as a negative strategy. It follows therefore that the ironist will always use irony as a defence mechanism when he or she cannot attain his or her wishes.

**Madliwa in Uyinkulu kabani ?** does not get the attention he wants from his father. Perhaps this can be traced from his early childhood stage. A boy during the early stages of his life has what is called an Oedipus complex, characterised by his interest in his mother.

This complex is stopped by the entry of his father into his life. Feeling threatened, the child forms closer associations and identifies himself with his father (Eagleton 1983:147). The boy sees himself as similar to the father rather than to the mother. Madliwa overcomes the stage and represses the complex in the unconscious mind.

He grows up identifying with the father and is convinced that one day he will be like him. But contrary to expectations the reception he gets from his father is ironic as he wants to disown him.

He then unconsciously suffers deprivation because the father has taken away the mother and the estate as well. He has no one to identify with.

According to Lacan (1977: 88) because of the lack he hunts for the substitute, which is language. He vehemently uses language to protect himself and relieve stress . By so doing he endeavours to recover the pure self - identity and self-completion as he feels betrayed by the father.

#### 4.6 RELATIONAL STRATEGY AND PRETENCE FIGURES.

Irony is a relational strategy in the sense that it operates not only between meaning but includes people, ironist, interpreter, and targets. Ironic meaning comes into being as the consequence of the relationship (Hutcheon 1994:58).

Madliwa lives with his family, father, mother, two brothers, a sister , a wife and children. This is indeed a typical African family. The whole family is expected to live in relation and harmony but Madliwa makes a lot of pretence to all the people mentioned above. The said and the unsaid go together with ironic meaning. Therefore, whatever he says and does is covered by ironic meaning. He asks his sister Vasiwe to live with him and plans to control all her property.

He again talks to Qoqosha's wife pleading for co-operation amongst them as a family. He is far too occupied with property to concentrate on and care for the relationship prevailing in the family.

The only thing he wants is to be in power and to get full control of Mbulawa's property and is quick to act after taking note of Nongezile's influence over Qoqosha, her husband. He visits his father frequently with

the intention of building trust but in a pretentious manner. He tells his father that he is always available to help him in everything while knowing that he is giving himself a chance to be acquainted with the intricacies of maintaining the property.

Therefore, Madliwa's life is based on lies and pretence. But the deception is temporary as it tricks one's interlocutor into revealing the truth (Knox 1961:42) because all of Madliwa's secrets are exposed as fate takes over.

#### 4.7 LANGUAGE AND STYLISTICS

##### 4.7.1 IDIOMATIC EXPRESSIONS

Siwisa in his two books has frequently used expressions to show a good command of the language. The expressions are made in order to reveal the intentions of the ironist and satirist more convincingly as they need good interpretation for understanding.

Kwetana (1987 : 77) says:

*Idiomatic expressions are a store room of  
the wisdom of a nation which serve as  
reinforcements and make pleasant reading.*

The idiomatic expressions are employed to describe human behaviour and may also be used effectively in order to strengthen the unity, economy and brevity of the language.

In **Utat'uBhele** of **Imidlalo yokulinganiswa**, idiomatic expressions are used by the satirist to describe Bhele in order to ridicule him. These are the following: **ungumakad'enetha**, meaning to be exposed to the facts of life; **inkab' amalanga**, meaning a brave man; **ukuzinqikela ilitye elinembovane**, meaning to cause trouble; and **waphela emehlweni**, to vanish in thin air. The satirist uses these idioms to express the bravery of Bhele, who is later exposed as a coward, which, as a human characteristic, is an invective used to reduce the status of the victim.

In **Uyinkulu kabani?** idioms such as **yinyoka nesele**, two things not on good terms; **amazinyo asibhozo**, old enough; **endiphethe ngamazinyo**, taking care; **ndingowenqoma**, disowned; and **elam alidliwa mpuku**, there is truth in what I say, are used to depict the opposite of what they are supposed to mean. Suffice to say that this technique is intended to get the victims along.

#### 4.7.2 OTHER LINGUISTIC DEVICES

**Ideophones** found are as follows:

<b>ndathi vumbululu</b>	to get up quickly
<b>ndathi qu</b>	to beat someone with a stick
<b>ndathi qwaka</b>	to sleep for a short period
<b>emthi rhawu</b>	to look at someone quickly

**Interjectives:**

**Futsek! Futsek!** is used to stop a dog from barking.

**Prutshek! Prutshek! jou denges** the meaning is the same as the above

What is most amusing is the manner in which Madliwa articulates the interjectives in his own peculiar style. Sometimes he says **prutshek ! le nto ihamba ilala ixele umniniyo**, meaning "this which sleeps around like its owner". In such cases Madliwa does not refer to what he says, but to his father, the owner, as being a stumbling block to his getting the property he wants.

Also **Ehee ! Bafondini ! Ndahlala ! ndahlala ! ndahlala nakwesodaka isitulo**, (To sit, sit and sit even on a chair made of mud). Madliwa is ironically classifying the chair as he has been told and does not imagine himself sitting in this kind of a chair.

#### 4.7.3 BORROWING

Another stylistic aspect used mostly in **Imidlalo yokulinganiswa** is borrowing. People borrow words from another language to express a concept or describe an object for which there is no obvious word available in the language they are using. Borrowing of this kind generally involves single words mainly nouns (Holmes 1992:50).

The borrowed words are usually adapted by the speakers of the first language. These words are pronounced and used grammatically as if they were part of the first language.

In **Utat'uBhele**, Bhele uses borrowing to prove his (linguistic) competence

in the second language. Meanwhile this understates his highly recognised character, bravery. The language he uses discredits him. It is a kind of ridicule on his part as Festile and Longwana are there to correct his faulty language.

The kinds of word borrowed are as follows:

<u>borrowed word</u>	<u>correct English word/ phrase</u>
Flemashini	flying machine
ikhabathi	cupboard
ayina	to iron
klosini	cross
Nyubhlayiti	New Brighton
Tshelkampini	Shell company
Wudnek	Uitenhage
iLefelensi	Reference
eKinlaustan	King William's Town

#### 4.7.3 RELIGIOUS STATEMENTS

Madliwa in his speech uses Biblical language and even prays in God's name to conceal his double-crossing of his victims and targets. This is contrary to his attitude, which is ironic as he does evil things to people, steals from people and even kills. This is against the Christian religion, especially if we refer to THE TEN COMMANDMENTS (Good News Bible, 1993, Ex. 20: 1-17):

"Worship no God but me" - Madliwa worships money

- "Do not use my name in vain" - when he pretends to be praying  
 whereas he is ridiculing
- "Respect your father and mother" - he shows little respect to his parents
- "Do not commit murder" - when he killed Nojaji, his wife
- "Do not steal" - stealing from his father's property  
 and stealing from Mpendu
- "Do not accuse anyone falsely" - accuses of Magusha for  
 stealing
- "Do not desire another man's house", - desires everything from  
 everybody
- "Do not desire his wife, slave, his cattle,  
 his donkey or any thing else that he owns"

#### 4.7.4 SOLILOQUY

In plays it has been discovered that it is never possible to know a character even when it describes itself through dialogue, action and thoughts.

Indeed, we dare not claim to know characters as they can give wrong impressions of themselves to readers.

The soliloquy in a play is intended to be a direct and sincere expression of the speaker's real thoughts, with the conventional, not true to life, triple assumption, that we know ourselves, that we think in grammatically coherent language and that we speak these thoughts aloud (Boulton 1960 81-82). Madliwa in *Uyinkulu kabani* ? is shown to be a greedy, selfish man who sees himself as the only survivor to inherit his father's property and always tries to manipulate others. Madliwa's fear of losing is



revealed:

*Heyi! Ngathi noko le ndoda indifihlele  
intloko ndakuthi ukujonga. Ndiyabona  
ukuba uquve mpela kwinto yonke! Heyi!  
Heyi! Heyi!, ikude le kum nokuba  
sekwatshiwo. Bafondini! Ndaza ndambona  
umntu engabambeki. Tyhini! Eli xhego  
likomnye umgangatho ngoku. Inene  
ndiyakomela emcingeni okwentethe ukuba  
andithanga ndibhinqe omfutshane. Oko le  
ndoda ithe yaquqa phaya kwaSthubeni  
isuke yayenye mpela ayabiyiyo le  
ndiyaziyo.....*

*(Hey! from the look of things it seems  
as if the man is hiding something. I  
can see that he is secretive. Hey! Hey!  
Hey! He is far from me. Man! I see an  
unpredictable man. Oh! this old man is  
on the other level. If I do not  
prepare myself I will get nothing.  
Ever since this man has frequent visits  
to Sthubeni I cannot get him.)*

Act 11, Scene 1:45

Soliloquy is used to expose hypocrisy in a character as this is the most

difficult characteristic to portray on stage because the playwright cannot intervene and describe.

If a character is a hypocrite as Madliwa is, he does not discuss his real motives with anyone and is elaborately cautious in concealing them. He tries to show an honest, blunt but sympathetic relationship with Vasiwe and his mother:

*Phofu ke ndanditshilo, ndathi kunokuba  
ndingawufumani laa mhlaba kaNonesi  
ndixolele nokumila ingca emqolo. Nako  
ke nangoku ungakum. UVasiwe yena  
torho , isiaram, uphelelwe. Uthi  
ndinexesha lokwanyisela amatakane  
anoonina kakade? Ndingubani kakade  
mna ?*

*(By the way I did say that I would rather suffer  
than not to get Nonesi's land. There it is now in  
my hands. Vasiwe, a peasant, has nothing. Do you  
think I have time to feed lambs who have mothers.  
Who am I ?)*

Act 1V, Scene 111:190

The ironic meaning in the soliloquy is vivid as he asked his father while still alive to let him take care of Vasiwe, look after her and her property but was in fact planning to take it all and leave her with nothing. He

seems to be honest to his father that he would like Vasiwe to stay with him. In real life Madliwa is not honest with himself about his motives, he is probably not even aware of them.

Far more wrong is done by people who think they are doing right, from some honest mistake or that self-deception which we all practise more or less. Such soliloquy is there to show what is going on in the character's mind.

#### 4.7.5 A SYMBOL

A symbol<sup>4</sup> is defined by Perrine (1983: 196) as something that means more than what it is . It is an object, a person, a situation, an action, or some other item that has a literal meaning...

Abrams (1988 :184) concurs with what is said above and says:

*... the term symbol in literature,  
is applied only to a word or a  
phrase that signifies an object  
or event which in turn signifies  
something, or has a range of reference,  
beyond itself.*

What is important in object and situation as a symbol is its symbolic use.

In **Uyinkulu kabani** ? the symbol fits so naturally into the literal context that the symbolic value of the dog is not apparent except in perceptive

reading. The barking of the dog when Madliwa comes to confront his father demands symbolic interpretation to yield a significant meaning in irony. A dog, as a symbol, is representative of loyalty and faithfulness to the master. It protects the master from strangers who intervene in peaceful situations.

Hlangwana (1979:60) also points out the function of the intelligence of a dog<sup>5</sup>. The dog in *Uyinkulu kabani ?* fulfils the symbolic role attached to it. "Spot" is intelligent enough to see Madliwa as an intruder, a stranger in the family who is there to take the property from the master. Every time Madliwa visits with the intention of manipulating and getting something from his father, the dog shows its intelligence and loyalty to its master by not welcoming Madliwa. Madliwa even kicks the dog.

Ironically when he is called for good plans the dog does not bark and Mbulawa comments and says: "Kutheni ukuxolele uSpot ukuba ungene", ("Has Spot forgiven you and allowed you to come in?") There is ironic meaning including sarcasm as the dog pardons him in the episode when Madliwa is asked to take Nongezile to her home.

#### 4.8 SUMMARY

Siwisa has exposed the unbecoming roles of women which he feels are flouting societal norms and traditions . Though they play minor roles in his texts , their portrayal fulfill a particular purpose to serve. It becomes significant that women in an African society are subject to whims of their husbands. Their duty is to look after children and cook for their families.

1. "UMFAZI" it is uncalled for for Madliwa to call his mother this way as in African society this shows disrespect on the part of the child.
2. Refer to Selden (1989: 137) **A READER'S GUIDE TO CONTEMPORARY LITERARY THEORY.**
3. In **Uyinkulu kabani?**, Madliwa uses irony as a weapon to manipulate others.
4. For further reading on the dog symbol one may consult B B Mkonto unpublished M A Dissertation **A study of conflict and themes in some modern Xhosa plays** (1984:128-133); Qangule in **A study of theme and technique in the creative works of S E K Mqhayi** (1979: 189); Jobes in **Dictionary of mythology, folklore and symbols, Part 1 and 11** ( 1962) and Cirlot in **A dictionary of symbols** ( 1973).
5. Hlangwana (1979 :60) in **A Study of some Xhosa fables** an unpublished Honours article makes interesting comments about the functions of a dog at home and emphasizes its intelligence.

## CHAPTER 5

### 5. CONCLUSION

#### 5.1 INTRODUCTION

In this study satire and irony have been examined to show how they fittingly describe acts, words and thoughts of characters in a play. Attempts have been made to expose the meaning attached to every dramatic situation and found concealed in the satire or the irony. To advance this revelation, the intentions of characters, their disposition and relation to one another have been painstakingly attended to. This has indeed paid dividends because a better understanding of the characters' psychological, physical and sociological capacities have indirectly been attested in order to see how the playwright has utilised those traits to implement the two literary aspects, namely, satire and irony.

The thesis of this study is that Siwisa looked with a critical eye on his society, which has been enveloped and overwhelmed by the great force of acculturation. Literate and illiterate, modern and traditional, Christian and heathen personalities are useful victims as he identifies certain foibles and flaws in their daily lives. Such unbecoming acts do not fail his swift satirical tongue as he ridicules them.

Madliwa in *Uyinkulu kabani?* is an excellent example because he typifies greediness of the highest order in one who shows scant regard for human life.

In Chapter 2 relevant aspects of irony and satire have been studied to reveal definitions, classifications, techniques and tones of satire. Irony has been used skilfully by Siwisa as a device to expose the bad side of his villainous characters.

Where an ironist's character fails to achieve his goal as fate intervenes, he or she uses strategies to manipulate other characters to get what he wants. In most cases the character ends up being a tragic hero as everybody pities him for his unbearable fall. Satire takes a step further where it provokes humour and ridicules the foibles of society in order to right what is wrong.

Characters involved in conflict are evenly balanced with the result that they are well placed to carry the confrontation to the finish. This principle maintains that characters cannot rationalise, explain, apologise and shake hands. It is a real unity of opposites to which Egri (1960:119) refers as the "one in which compromise is impossible"<sup>1</sup>.

Indeed, there can never be any compromise between Madliwa and Mbulawa because of the latter's estate which is extremely crucial to the former. As the story and conflict unfold, Madliwa's irresistible urge leads him to commit a number of terrible and outrageous deeds and follies. The same applies to Maphelo in the play *Umaphelo of Imidlalo yokulinganiswa*, who is portrayed as an immoral character.

## 5.2 SIWISA AS A SOCIETAL SATIRIST

Siwisa is fond of using the element of "the real life"<sup>2</sup> strategy in the depiction of his characters. He attaches a very close proximity of a fictional human being to a real person and a real situation prevailing in his society with all the expected personal traits.

He likes to use what is real to make people believe with the intention of correcting the wrongs he sees in society. As a result he is capable of presenting



humorous situations that can easily be utilised as fertile ground for his aptitude for satire and irony to flourish and find full expression.

The play **Uyinkulu kabani?** as well as other plays in **Imidlalo yokulinganiswa** are based on what took place in his community where people would easily identify and point out the persons as portrayed in the play. What makes these more interesting is that the names he gives to his characters tend to attribute a significant meaning to their actions. Some of these names evoke laughter as they entail humour.

In Xhosa society names such as **Festile** (window), **Nomgubo** (sifted meal), **Nomvubo** (mixture of sour milk and mealie meal), **Longwana** (dry cattle excretion), are humorous because of the meanings which may be attributed to them. His name-giving technique, therefore, differs from what Kabanyane (1994:150) says about the naming of a child among the amaXhosa, particularly in rural areas, as being usually determined by an event taking place more or less at the same time. Elliot as cited by Kabanyane (1988: 150) adds :

*The two popular categories of names are, firstly,  
that which links time of the birth of the child with some  
important event which took place about then,  
and the other is where the person naming the child simply  
likes the sound of any particular word and uses it as his  
child's name.*

Siwisa names his characters with no reference to what is said above. To him the names that he gives to characters serve another purpose, namely humour.

The themes he uses revolve around the incidents taking place in his society, particularly in the rural areas. In **Uyinkulu kabani?** the theme could be covetousness and an inordinate desire for material things which leads to family disputes. This leads a person to become involved in treachery and deceit and even to regard his brothers and sisters as intruders. He easily indulges in lust masquerading in order to gain an advantage and at the end leaves his or her victims suffering behind.

In **Imidlalo yokulinganiswa** various themes are found, ranging from greed to stinginess caused by economic problems in an African society, especially in rural areas where there is no other source of income except ploughing. People portray themselves falsely in order to get undeserved social status which may lead to recognisable portfolios such as being a headman or a good wife, whereas the person is, in reality, a thief or a coward. The discrepancies that take place in the schools also reveal the flaws of the education system that abound in rural areas.

### 5.3 SUBJECTS OF SATIRE

Siwisa's targets are ordinary men in their society<sup>3</sup>. He exposes their evil ways and is indeed very successful in revealing their immoral behaviour. His leading characters are usually men, except in **UNonyada noMademfu** when Nonyada revolts against culture and expects her husband to do household chores. All other targets are men as illustrated below: In **Uyinkulu kabani?** Madliwa is one man who makes people miserable.

In **Imidlalo yokulinganiswa** a number of interesting male characters are portrayed: In **Umaphelo**, Maphelo is a greedy man; in **Utat'uBhele**, Bhele is a

coward; in **USonqwelo**, Sonqwelo is an illiterate, lazy boy; in **Umyeni**, Jajile is a thief; and in **Iqhinga aliphekwa**, male teachers are those who are lazy but do not expect to be dismissed.

Siwisa's efforts should be seen as an attempt to regain the dignity men have lost through acculturation. He satirises the situation so as to make men feel degraded and redress what is wrong. To make it more stinging he attacks, ridicules, criticises or unmasks, usually with the aid of humour (Mkonto 1988:88). His characters' follies usually consume all other good qualities. He lowers their integrity to the lowest level where he feels that they will be shunned by members of their society.

Without any doubt, this is an endeavour to persuade men to do good and once more occupy that societal position of being regarded as pillars of their respective communities.

The failure of men to assume their traditional role is viewed by Siwisa as a harbinger of their society's doom. As for fathers, Schapera (1970:176 -177) is not far from the truth when he writes about their role:

The father is the founder and legal head of the family. The father must keep order and maintain discipline over his children. In this direction he exercises considerable authority, and has the right to punish the children for any offence they commit.

Therefore, how are the fathers going to discipline their children if they are not disciplined? This is indeed a challenging question to men.

#### 5.4 CONCLUDING REMARKS

Siwisa is to be commended for the techniques he uses to right the wrongs which he has noted in his society. He wants the society, especially the menfolk, to acknowledge its follies, correct them and accept the fact that we learn from our mistakes. Besides the fact that he likes to make humorous stories, beneath those narratives fierce stinging rebukes are being made. This is what makes his writing interesting to read.

## NOTES AND REFERENCES

1. Refer Egri (1960: 119) for further reading in **The art of dramatic writing**.
2. In an interview with the late L K Siwisa in 1992 he maintained that he likes portraying the real life situation by taking characters from the street.
3. Siwisa's targets are men unlike G B Sinxo whose subjects are women.

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Mrs Siwisa	Siwisa's wife residing at Peddie
Siwisa Nosipho	Siwisa's daughter residing at Peddie
Siwisa Nomthandazo	Siwisa's daughter residing at Peddie
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Prof P T Mtuze	Head of department , Rhodes University.
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