

**AN EXAMINATION OF SOME CHANGES TO CONVENTIONS AND
CULTURE IN SELECTED XHOSA DRAMA.**

by

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Submitted in accordance with the requirements of the degree of

DOCTOR PHILOSOPHIAE

In the subject

AFRICAN LANGUAGES

at the

NELSON MANDELA METROPOLITAN UNIVERSITY

PROMOTER: PROF B.B. MKONTO

DATE SUBMITTED: SEPTEMBER 2006

TABLE OF CONTENT

DECLARATION	(x)
DEDICATION	(xi)
ACKNOWLEDGEMENTS	(xii)
SUMMARY TO THE STUDY	(xiii)

CHAPTER 1

1. GENERAL INTRODUCTION	1
1.1 INTRODUCTION	1
1.2 DEFINITION OF TERM	2
1.2.1 CULTURE	2
1.2.2 TECHNIQUES, STYLES, FORM AND STRUCTURE	4
1.2.2.1 TECHNIQUE	4
1.2.2.2 STYLE	5
1.2.2.3 FORM	6
1.2.2.4 STRUCTURE	6
1.2.3 DRAMA	7
1.2.4 CONVENTIONS	8
1.3 AIMS AND OBJECTIVES OF THE STUDY	8
1.4 FIELD OF STUDY	10
1.4.1 SITE	10
1.4.2 TEXTS TO BE USED	11
1.5 LITERARY REVIEW	13
1.6 THE SCOPE OF STUDY	14
1.7 LIMITATIONS	15
1.8 THE SIGNIFICANCE OF THE STUDY	17

1.9	CRITICAL VIEW TO THE STUDY	19
1.9.1	CRITIQUE TO METHODOLOGY TO BE USED	19
1.10	METHODOLOGY	20
1.10.1	METHOD OF DATA COLLECTION	20
1.10.1.1	PARTICIPATORY IN NATURE	20
1.10.1.2	INTERPRETIVE PARADIGM	21
1.10.2	METHOD OF APPROACH	22
1.11	ORGANISATION OF SECTIONS	23
1.12	SUMMARY	25

CHAPTER 2

2.	METHODOLOGICAL AND THEORETICAL FRAMEWORK	26
2.1	INTRODUCTION	26
2.2	RATIONALE FOR THE STUDY	26
2.3	RESEARCH APPROACHES	27
2.3.1	SEMIOTIC THEORY	27
2.3.1.1	THE BRANCH OF RELATIONS BETWEEN SIGNS AND THEIR MEANINGS	27
2.3.1.2	THE BRANCH OF PRAGMATICS	28
2.3.1.3	WHY THIS THEORY	31
2.3.1.4	PEOPLE WHO EXPLORED THIS THEORY	32
2.3.1.4.1	KANJANA	32
2.3.1.4.2	ELAM	33
2.3.1.5	HOW DOES THEORY RELATES TO THIS STUDY	33
2.3.2	EVOLUTION THEORY – A BRANCH OF SEMIOTICS	35
2.3.3	STRUCTURALISM	36
2.3.3.1	CRITICISM OF STRUCTURALISM	38
2.3.3.2	WHO USED STRUCTURALISM	38
2.3.3.3	HOW STRUCTURALISM IS USED IN THIS STUDY	39

2.3.3.4 THE REASONS FOR USING STRUCTURALISM	40
2.3.4 FORMALISATION/STYLIZATION	40
2.3.4.1 THE USE OF THESE THEORIES	41
2.3.4.2 WHO USED FORMALISM/STYLIZATION	41
2.3.4.2.1 STYLIZATION	41
2.3.4.2.2 FORMALISM	41
2.3.4.2.3 THE WAYS THAT THESE TWO THEORIES USED IN THIS STUDY	42
2.3.5 MARXISM	42
2.3.5.1 THE USE OF MARXISM	43
2.3.5.2 THE USE OF MARXISM IN THIS STUDY	44
2.3.5.3 THE DEFICIENCY OF MARXISM	44
2.3.5.4 WHO USED MARXISM	45
2.4 CRITICAL REVIEW	45
2.5 PEOPLE WHO SUPPORT CHANGE	45
2.6 PEOPLE WHO SUPPORT CONTINUITY	48
2.7 SUMMARY	50

CHAPTER 3

3. CULTURAL REVOLUTION	51
3.1 INTRODUCTION	51
3.2 CULTURAL DEVELOPMENT	52
3.3 TRANSFORMATION OF PEOPLE’S LIVES THROUGH THINKING	56
3.4 LAW OF USE AND DISUSE	61
3.4.1 POLITICS (REFLECTION OF HISTORY)	61
3.4.2 ECONOMIC PRESSURES	65
3.4.3 DEVELOPMENT IN RELIGION	72
3.4.3.1 CHRISTIAN FAITH	72

3.4.3.2 TRADITIONS	74
3.4.3.2.1 FATE	74
3.4.3.2.2 CUSTOMS	77
3.4.3.2.3 DEVELOPMENT IN LAW	80
3.4.3.2.3.1 GROUP AREAS ACT	81
3.4.3.2.3.2 ARRESTS	84
3.4.3.2.3.3 LAND LAWS	88
3.5 CONCLUSION	92

CHAPTER 4

4. CULTURAL REVOLUTION	94
4.1 INTRODUCTION	94
4.2 IDEOLOGY VERSUS PRAGMATISM	95
4.3 PROTEST IDEOLOGY	95
4.3.1 FUNCTIONS OF PROTEST	96
4.3.2 PROTEST IN THE TEXTS	96
4.3.3 WHITE SUPREMACY	96
4.3.3.1 THE EXPERIENCED AND THE UNEXPERIENCED PERSONS	96
4.3.3.2 THE UNEDUCATED VERSUS THE EDUCATED	97
4.3.3.3 CIRCUMCISED VERSUS UNCIRCUMCISED	100
4.3.3.4 MAN VERSUS WOMEN	101
4.3.3.5 WHITE MAN VERSUS A BLACK MAN	103
4.3.3.6 EXPLOITATION OF CHEAP LABOUR	108
4.3.3.7 EXPLOITATION OF DOMESTIC WORKERS	108
4.3.3.8 SEXUALLY ABUSED MAIDS	109
4.3.3.9 EXPLOITATION OR ABUSE TOWARDS CHILDREN	112
4.3.3.10 PEOPLE WORKING IN FACTORIES	115
4.3.3.11 EXPLOITATION OF THE EDUCATED	116
4.3.3.12 WHAT HAPPENS AMONG THE BUSINESS PEOPLE	117

4.4	NATIONALISTIC IDEOLOGY	118
4.4.1	BLACK CONCIOUSNESS MOVEMENT	119
4.4.2	CRITICISM OF THE COLONIAL CULTURE	120
4.4.2.1	CRITICISM OF CHRISTIANITY	120
4.4.2.2	CRITICISM OF EDUCATION	123
4.4.3	FORMATION OF NATIONAL LAWS	125
4.4.3.1	THE LAWS AROUND MANHOOD	126
4.4.3.2	LAWS ABOUT AMAMFENGU AND AMAXHOSA	127
4.4.3.3	GROWTH OF CULTURAL AND MORAL VALUES	129
4.4.3.3.1	MORALS SURROUNDING AFRICAN GIRLS	129
4.4.3.3.2	YOUNG MEN AND FORMULATED LAWS	130
4.4.3.3.3	MORALS CONCERNING THE WAY IN WHICH A CHILD SHOULD SPEAK TO ADULTS	133
4.4.4	BACK TO AFRICAN ROOTS	134
4.4.4.1	AROUND BURIAL PRACTICES	134
4.4.4.2	TO BE PROUD OF ISIXHOSA	135
4.4.4.3	MEETINGS' LAWS	136
4.5	REVOLUTIONARY IDEOLOGY	137
4.5.1	THE IMPACT OF BANTU EDUCATION	137
4.5.2	CORRUPTION	139
4.5.2.1	CORRUPTION AT SCHOOLS	139
4.5.2.2	BRIBERY	142
4.5.2.2.1	BRIBERY BETWEEN MADALA AND MANDLA	143
4.5.2.3	CORRUPTION AMONG GIRLS	144
4.5.2.4	CORRUPTION AND THE SENIOR POSTS	146
4.5.2.5	CORRUPTION IN THE COURTS OF LAW	146
4.5.2.6	CORRUPTION AT HOME	148
4.5.3	REVOLUTION AGAINST PEOPLE' NAMES	149
4.5.4	REVOLUTION AGAINST THE WAYS OF SPEAKING	

WITH PEOPLE	150
4.5.5 NEW WAYS OF PERCEIVING REALITY	153
4.5.5.1 AROUND MANHOOD	153
4.5.5.2 AROUND TRADITIONS	156
4.5.5.3 MANHOOD WITH POLITICS	156
4.5.5.4 A NEW WAY OF PERCEIVING EDUCATION	158
4.5.5.5 AMENDMENT TO DRUNKENNESS	159
4.5.6 CONCLUSION	159

CHAPTER 5

5. TEXTUAL EVOLUTION	162
5.1 INTRODUCTION	162
5.2 LITERARY CONVENTIONS	163
5.2.1 EPISTEMIC SUBCODE	164
5.2.1.1 DRAMATIC CONSTRUCTION	164
5.2.1.1.1 THE DRAMATIC FRAME	164
5.2.1.1.1.1 INTRODUCTION/SUMMARY	164
5.2.1.1.1.2 TITLES, AUTHORS, DATES AND PLACES OF PUBLICATION	166
5.2.1.1.1.3 THEMES AND TITLES	167
5.2.1.1.1.4 ACKNOWLEDGEMENT	168
5.2.1.2 DRAMATIC LOGIC	168
5.2.1.2.1 THE CONSTRUCTION OF THE DRAMATIC WORLD	168
5.2.1.2.2 ACTUALISATION OF DRAMATIC WORLD	168
5.2.1.2.3 DRAMATIC ACTION AND TIME	172
5.2.1.2.3.1 DRAMATIC ACTION	172
5.2.1.2.3.1.1 DRAMATIC ACTION SHOWING ETHNICITY	172
5.2.1.2.3.1.2 ORDERING OF EVENTS	175
5.2.1.2.3.2 DRAMATIC TIME	176

5.2.1.2.3.2.1	CHRONOLOGICAL TIME	176
5.2.1.2.3.2.1.1	LONG CHRONOLOGICAL TIME	176
5.2.1.2.3.2.1.2	SHORT CHRONOLOGICAL TIME	178
5.2.1.3	THE SUSPENSE AND INTEREST TECHNIQUES	181
5.2.1.3.1	SITES OF INTEREST	183
5.2.1.4	DISCOVERY AS A TECHNIQUE	188
5.2.2	THE SYSTEMATIC SUBCODE	189
5.2.2.1	THE COSMETIC RULES	190
5.2.2.2	THE ARCHITETURAL RULES	190
5.2.2.3	STAGE DIRECTIONS	191
5.2.2.4	THE GENERAL KINESTIC RULE	191
5.2.2.4.1	MOVEMENT OF CHARACTERS FROM PLACE TO PLACE	192
5.2.2.4.2	THE CHARACTERS THAT TRANSFORM THEMSELVES	197
5.2.3	THE LINGUISTIC SUBCODE	203
5.2.3.1	THE CHARACTER INTERPRETATION	203
5.2.3.2	THE CHARACTERS INTRODUCING THEMSELVES	205
5.2.3.3	THE CHARACTERS COMMENTING ABOUT EACH OTHER	207
5.2.3.4	THE CHARACTERISTICS OF ANTI-HEROISM	211
5.2.3.5	THE CHARACTER'S YOUTH	215
5.3	DRAMATIC, RHETORICAL AND STYLISTICS	217
5.3.1	THEME OF CRUELTY IS COMMON AS STYLE IN THE PLAYS	218
5.3.2	THE POETIC TECHNIQUE	224
5.3.3	THE THEME OF POSSESSIVE MOTHERS SEEMS TO BE A STYLE	228
5.3.4	USE OF HISTORY WITHIN THE THEME OF THE PLAY	230
5.3.5	MUSICAL SUBCODE	234

5.3.6	VESTIMENTARY SUBCODES	238
5.3.7	GENERIC INTERTEXTUALITY	241
5.4	SUMMARY	246

CHAPTER 6

6.	AESTHETIC IDEOLOGY	247
6.1	INTRODUCTION	247
6.2	IMAGINATION	248
6.3	THE ADDITIONAL INFORMATION	250
6.3.1	THE AUTHORIAL AND THE CHARACTERS' COMMENTS	250
6.3.1.1	THE AUTHORIAL COMMENTS	250
6.3.1.2	THE CHARACTER'S COMMENTS	251
6.3.1.2.1	THE CHARACTERS' COMMENTS TO CONVINCE THE READER OF THE CORRECTNESS OF THE ASSUMPTION	252
6.3.1.2.2	THE CHARACTERS' COMMENTS MAY UNDERScore THE IMPORTANCE OF CERTAIN FACTS, EVENTS, STATEMENTS	254
6.3.1.2.3	CHARACTERS; COMMENTS MAY EXPLICITLY RELATE SPECIFIC FACTS OR EVENTS TO THE GENERAL ASSUMPTION	255
6.3.2	FOREGROUND AND BACKGROUND	256
6.3.2.1	THE FOREGROUND/FLASHFORWARD	257
6.3.2.2	BACKGROUND/FLASHBACK	259
6.3.3	REDUNDANT INFORMATION	261
6.3.4	THE ELEMENT OF TONE IN THE TEXTS	262
6.3.5	REFERENTIAL DISCOURSE	264
6.3.6	TEXTS GROW AND EVOLVE, DISAPPEAR AND	

MULTIPLY	264
6.3.7 TEXTS GROW AND EVOLVE	264
6.3.8 TEXTS DISAPPEARANCE AS THEY CHANGE	265
6.3.9 TEXTS MULTIPLY	266
6.3.10 CLASSIFICATION OF DRAMATIC TEXTS	266
6.4 SUMMARY OF THE STUDY	270
6.4.1 LITERARY CONVENTIONS	270
6.4.2 CULTURAL CHANGE	270
6.4.3 OBJECTIVES OF THIS STUDY	271
6.4.4. IDEOLOGIES	371
6.4.4.1 (i) PROTEST IDEOLOGY	272
6.4.4.2 (ii) NATIONALISTIC IDEOLOGY	272
6.4.4.3 (iii) REVOLUTIONARY IDEOLOGY	272
6.4.5 DIFFERENT SITUATIONS	273
6.4.6 APPROACHES USED IN THE CHAPTERS OF THIS STUDY	273
6.4.6.1 SEMIOTIC APPROACH	273
6.4.6.2 EVOLUTIONARY APPROACH	273
6.4.6.3 MARXIST APPROACH	274
6.4.6.4 STRUCTURAL, FORMALIST AND STYLISTIC THEORIES	275
6.4.7 OBSERVATIONS	275
6.4.8 VALIDITY OF THIS RESEARCH WORK	276
6.4.9 HIDDEN DYNAMICS TO THE DISCUSSIONS	277
6.4.10 ETHICAL IMPLICATIONS	278
6.4.11 CONCLUSION	279
6.5 BIBLIOGRAPHY	280

DECLARATION

I declare that “An examination of some changes to conventions and culture in selected Xhosa drama is my own work and that all the sources that I have used have been indicated and acknowledged by means of complete references.

DEDICATION

I dedicate this work to my son Unathi, my parents, Ndulukane and Nongathini, my five brothers, four sisters and their children.

ACKNOWLEDGEMENTS

I wish to give my deepest thanks to the following people for the support and encouraging words they gave me during my studies.

I thank my promoter Professor B. B. Mkonto of NMMU for his motivation and guidance to study further. I also thank Professor N. Saule of the University of South Africa and Professor P. T. Mtuze of the Rhodes University for giving me an ear whenever I ask for their help. I do not know what I would have done without Rhodes University at Grahamstown.

I thank both my editors, Mrs J. Blignaut and Mrs V. Maqagi, both in the Vista Campus of NMMU for their supportive and constructive criticism.

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

SUMMARY TO THE STUDY

This study is about examining some changes to conventions and culture in selected Xhosa drama plays. Conventions are general agreements on social behaviour. They are the customary methods of presenting the elements of the text. There are no strict rules followed in the writing of plays, but there are conventions which vary from one playwright to another and from time to time. Conventions are the devices and the features of a literary work by which its kind can be recognized.

Change creates anxiety, uncertainty and stress. Adaptation of culture to some changes plays a role as time passes by. To adapt to change is to be able to manage change. Managing change demands three levels of human response namely: the individual, the group and the cultural or social context. No matter how many changes are brought, different cultures should survive the changes for the nation to remain with its nationality. Industrialisation, urbanisation, religion, politics and economy are the agents of change. Also the social environment, human intelligence and culture play to a greater extent a role in the evolution process.

Among other things, this study portrays that the changing times are reflected in Xhosa plays. This is the reflection of how people live, behave or do things, and think as time comes and passes. Pattern of development is traced through time, with the history being involved in the development. Change and development are unavoidable products of human thought. Development is traced from the primitive to the modern way of doing things. A modern or developed society is viewed as being capable of handling a wide variety of internal as well as external pressures. Every time a society manages a new pressure, its modernity improves. Thus, the word 'modern' has no time frame, as long as there is a new development, this term 'modern' features in.

Though the study employs Evolutionary, Structuralist, Stylistic, Formalism and Marxist approaches, the branch of the Semiotic approach, Pragmatism, plays the major role in that the meaning of the texts is one of the semiotic categories. Again

Semiotics deals with the writing and the interpretation of the text. Thus communication, adaptation and relating are fundamental to human existence and survival.

It is easy to notice that there are old conventions that are continuing in the writings of the new generations of playwrights. This study compares and contrasts the similar conventions of dramatic texts, especially those that have the same theme and meaning. This study shows how the existing dramatic conventions are affected by time, history, economy, education, technology and some other changes.

Though the dramatic conventions are said to be continuing, they also adapt to the changing time. There are conventional and cultural aspects that seem to be continuing, but it is a 'changing continuity'.

The developments or changes discussed in this study are in Xhosa drama conventions, those of culture of amaXhosa, dramatic construction of the Xhosa plays and in the interpretation of the plays.

CHAPTER 1

GENERAL INTRODUCTION

1.1 INTRODUCTION

This study involves an examination of some changes in conventions and culture in selected Xhosa drama. Selected drama texts will be used in this study as sources in which both the cultural changes and dramatic techniques are displayed or presented. Dramatic techniques are affected by cultural changes, in that, as cultures change, so do the dramatic techniques, as literature is the reflection of people's lives. While some dramatic techniques change due to cultural changes over time, others do not change but become extinct. Those which change do so to suit the changing times, that is, they are adjusted according to the times in which they are presented. Those that manage to survive or adjust are said to be continuing from the past literature.

There are certain characteristics that are assigned to genres of literature. These lead to the classification of plays into being called as the dramatic works even if their appearance is not actually the same at a close look. Though they seem to be created in a similar fashion or form or style, they do differ from each other. Their languages, themes, characterisation, actions, events, and settings of plots, to mention just a few, differ. This is because, playwrights who have written them are totally unique, and the ways in which they view life are also unique. They differ in their creativity, and experiences whereas they all represent their communal or cultural themes. Written texts may have the same themes, but their presentations will differ. It is the language usage and the choice in which the sentences are found that make us see this difference. These differ according to topographical areas, life styles: that is, whether the society the playwright is portraying is rich or poor, or whether literate or illiterate, Christian, or non-Christian, those in urban areas or those in rural areas, also according to different times during which these texts were produced. This therefore calls for the selection of words that will suit that particular situation.

The word "social" is embedded in the term, "culture", as a result, when we talk about cultural change we are at the same time talking about social change. In the first place, the societal changes to be discussed in this study are those pertaining to the Xhosa speaking people, as this study uses Xhosa dramatic texts to reveal them. The amaXhosa society is one among many societies, but how it is affected by change may differ in the ways in which other societies are affected as their values and norms do differ from each other. An example that illustrates this is as follows: one society that brings a change onto another is pleased with what it brings, but the other may not accept the change, and this

happens in the case of change that takes place when the affected people are aware of the change. Sometimes it happens that the affected people are not conscious of some changes that take place. This is also the case with the changes in languages.

1.2 DEFINITION OF TERMS

The topic of this study leads to the definition of the following terms: “culture”, “techniques”, “style”, “structure”, “form”, and “drama”.

1.2.1 CULTURE

Culture is an abstraction, more especially an abstraction from behaviour. This term explains the way in which people behave. Culture is the existence of traditional behavioural patterns transmitted from one generation to another by society. Ideas in the minds of people of a certain society become significant in that society only when they are expressed in language, whether oral, written or symbolic, in actions and also objects. This is one definition out of hundred and sixty four definitions of this term by Goetz et al (1986:925), and is chosen as it helps to explain one portion of the topic, the portion about the cultural change.

Goetz et al (1986:925) say that White agrees with the above definition. They say that the issue is not really whether culture is real or an abstraction. The issue is the context of the scientific interpretation. When things and events are considered in the context of their relation to the human organism, they constitute behaviour, when they are considered not in terms of their relation to the human organism, but in their relationship to one another, they become culture by definition.

Davis (1989: 9) defines the word culture as “the significant system through which necessarily ... a social system is communicated, reproduced, experienced, and explored”. This means that culture is a weapon or a vehicle through which the transmission of society’ s heritage is possible from one generation to another.

Chapter one of The White Paper on Arts, Culture, and Heritage, 10th May 1994 by Nelson Mandela defines culture as follows: culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and

letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change. According to this definition culture belongs to a certain area or boundary.

According to anthropologists, the term ‘culture’ refers to any conventional agreements communities use as adaptations to their surroundings. Bouissac (1988:152 - 166, 210) says that cultural adaptations are invented, and learned conventions, transmitted between individuals and generations by language and other shared symbolism. People of the same culture share many things and have a common understanding of issues that will help in the interpretation of information.

According to Tylor (1871:21) in the first paragraph of his **Primitive Culture**, culture is that complex whole which includes knowledge, beliefs, art, morals, law, customs and any other capabilities and habits acquired by man as a member of a society. The definition by Goetz et al (1986:925) agree with Taylor’s definition of culture in that they describe culture as consisting of: language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals, ceremonies, and so on. This definition survived until around the late twentieth century. Around the year 1986 it’s meaning started to change. Many social scientists now treat culture as a set of ideas, attributes, and expectations that change as people react to changing circumstances (Safra et al,2003:133).

Again Goetz et al (1986:926) under the concept of culture include among other things cultural adaptations and change, ecological or environmental change, and evolution. They view culture in terms of institutional structure and function, in terms of social organisations, in terms of economic systems, in terms of education, of religion and beliefs, in terms of customs and laws, in terms of social gatherings, in terms of evolution of ideas concerning mass society, of democracy, of political ideology, of industrial revolution, and in terms of the past and future of mass society.

Culture is a man-made environment, brought into existence by the ability to symbolise. It is a continuum of writing of things and events in a cause and effect relationship. It flows down through time from generation to generation (Goetz et al,1986:926).

As Levi-Strauss (1975:171), says that “culture” is essentially a symbolic system, a configuration of symbolic system it follows that in order to understand any particular set of cultural symbols one must first see them in relation to the total system of which they are a part. When he talks of cultural phenomena as being symbolic in nature he is not concerned with the empirical reference or the meaning of symbols. He is concerned with the formal pattern, with the way symbolic elements logically relate to one another to form an overall system. He goes on to say that culture is by definition

an arbitrary structuring of signs and reflects not the positive contents of the mind, but its form (Kaplan, 1972:171).

The term, “culture” does not have a definite meaning. When looking at the phrase, ‘cultural change’ it means modification in behaviour, in values, in customs, or artifacts over time, or as a result of changes in cultural environment. In its broader term it refers to changing socio-cultural factors. When it is used in its narrow terms it refers to cultural assimilation. Goetz et al (1986:65) citing Piaget (1981) says the assimilation means incorporation into an existing system. There is also behavioural assimilation which consists of the integration of objects into schemes of action.

1.2.2. TECHNIQUES, STYLES, FORM, AND STRUCTURE

1.2.2.1. TECHNIQUE

Miller (2001:22) quotes Scholes (1985) referring to a form as a technique when he says that, immanent in every work of art is a tension between form (or technique) and material (or content) and it is this tension which distinguishes art from other human activities.

According to Schwartz (1989: 508), technique means the performance, manipulation. It therefore refers to the way the author presents his performance and or manipulation of the text to the reader.

There are artistic techniques which include beauty and creativity, dramatic techniques, literary techniques and staging techniques.

Bokwe (1993:69) says that technique is the only means (an author) has of discovering, exploring, and developing his subject, of conveying its meaning, and finally, of evaluating it.

The dramatic techniques, among others, are the authors’ language in the texts, (that is, dialogue and monologue), and the characterisation, emotions, time, and action. Clark (1945:502) under “Techniques” agrees that the above listed techniques are the dramatic techniques. He again repeats this when he compares theatre to drama, saying that, in order that the dramatic may become theatrical in the true sense of the word, the dramatic must be made to meet the conditions of time, and emotion successfully. These conditions affect action, characterisation, and dialogue. Goetz et al (1986:8) quote Langs (1996) stressing action and emotions as dramatic techniques when they relate dramatic works to action and emotions. They say that there cannot be a dramatic work without action and emotion.

These so called “dramatic techniques” listed above are found in all dramatic works by different authors of different eras, as they are the continuing elements of drama. These elements of drama are continuing despite their being affected by changing times. They just adapt to the changing times in that some of their characteristics become extinct, and some adapt, while others change. They change or become adapted due to the creativity brought into the activity of writing by the playwrights.

Cante in **Times** (1984:1310) adds to these dramatic techniques the aspect of emotionalism through “vocabulary and stylistic figures”, and “subject matter, imagery, irony, and structure”. He further says that the changes that are there in dramatic techniques are observable through the language usage, structure, and themes.

1.2.2.2. STYLE

Cante in **Times** (1984:1461) says that style is the manner of writing, mode of expressing thought in language or of expression, the distinctive manner peculiar to an author or other, the particular custom or form observed, as by a print-house in optional matters (style of a house): manner, form, fashion, a kind, and type. This definition of style equates form and style something Scholes (1985: 22) agrees with. Technique therefore refers to both style and form in dramatic works.

The word “rhetoric” to Cante in **Times** (1984:1259) means the theory and practice of eloquence, whether spoken or written, the whole art of using language so as to persuade others, the art of literary expression, especially in prose: false, showy, artificial, or declamatory expression. This word is included as it is usually used to accompany the term ‘style’ as in ‘rhetoric style’.

Sills (1968:358) quotes Wolffin (1988) saying: “To explain a style then can mean nothing other than to place it in its general historical context, and to verify that it speaks in harmony with the other organs of its age”. This suggests that one may deduce the historical period when a particular text was written from the style used in that text.

Sills (1968:352-354) defines style as any distinctive, and therefore recognisable way in which an act is performed, or an artifact made or ought to be performed and made. It can take its name from a particular person, for example, “Ciceronian style” or denote one individual’s manner of doing something. The word style could be used in literature to characterise the author’s manner of writing.

By the style of writing, the researcher means the different ways of using our common language with which we identify one writer, or one kind of writing from others. It is the manner of writing as well as

of speaking, a manner of expression, a characteristic of a particular writer. Robey (1982:127) also agrees with this when he discusses language and style and says that they reveal the mental “universe” of a given author, and the uniqueness of his or her consciousness. Consciousness is what is in someone’s mind, and causes him to reason in all what one is doing using it. It can be what one has been led to believe in life, for example, people’s political, educational, cultural, psychological, economical, moral and religious backgrounds including settings. Any writer’s work is influenced by these backgrounds, which come as exteriority to his or her texts. This exteriority is sometimes called the intertextuality in the texts, and in it lies the author’s style, or rhetoric style, or technique.

1.2.2.3. FORM

Form is the arrangement or organisation of those elements, as a result of which they have become the thing which they have. In literature the term “form” may refer to the schema, structure or genre that a writer chooses for the presentation of his subject (Goetz et al, 1986:883).

1.2.2.4. STRUCTURE

Saussure (1992:121) defines structure as a set of parts which are connected together like the parts of a car or parts of a tree.

Levi-Strauss (1963:279) explains with regards to structure that structures are systems that may have the same relations with the societal structures, and they enable us to look at the broader implications of kinship in a new light. He goes on to say that structure exhibits the characteristics of a system. It is made up of several elements, none of which can undergo a change without effecting changes in all the other elements. This means that for any given model there should be a possibility of ordering a series of transformations resulting in a group of models of the same type.

It is said that it is sometimes not easy to differentiate between the terms, “structure”, “form”, and “style”. Goetz et al (1986:883) say that the term “form” may refer to the schema, structure or genre that a writer chooses for the presentation of his subject. Again the term, “style” [in literature] could be used to characterise the author’s manner of writing (Sills, 1968:354). These two definitions when combined together mean that form is equal to structure, and again equal to style. If we can use the mathematical law of association that claims that if a (form) = b (structure) and each of them = d (writer’s manner of writing), and again c (style) = d (writer’s manner of writing), then a = b = c, all equal to d, that is, form

is equal to structure, and that each of them is equal to style because all of them are equal to the writer's way of writing.

Again Mabuza (2000:11, 330) has combined the definition of style, and that of technique in chapter one, and again has combined style and structure in chapter seven to show that style is the same as structure that is the same as technique [fashion]. He has even quoted Hendry (1991:51) saying that structure is an element of style.

Nelson (1971:1 - 3) combines technique and structure when he says that the very fact that he proposes to examine a particular technique shows his awareness of the play as a structure, but this structure emerges through language, that is, as the creation of the dramatist.

This is mentioned because when this study uses the words "technique" and "structure" it shows that they go together. The same happens in the use of theories: "stylization", "formalism", and "structuralism", though they were founded by different people, to look at different factors, they are used as one theory. This is influenced by the fact that the terms from which they are derived mean the same thing in the above definitions.

1.2.3 DRAMA

The word drama is used as a synonym for plays, but the word drama has several meanings. Schwartz (1989:1117) says that the sense of immediacy we derive from drama is suggested by this word's meaning: "action" or "deed" from the Greek word 'drao' which means 'to do'.

Drama is a constructed work of art. This constructed work according to Vale (1982:97) is actually dependent upon and conditioned by three factors: (1) The form: (2) The happening of the story (which is sometimes identical with reality), and (3) Peculiarities of the [reader's] mind. A story without dramatic construction is chaotic. Dramatic construction adapts the facts of the story to the form in which they have to be expressed, arranging them in such a manner as to achieve the best possible effect upon the mind of the reader or the audience. The second factor as listed by Vale above is subject to argument because lots of plays are unreal.

1.2.4 CONVENTIONS

Conventions are merely agreements between the dramatist and the audience (Clark,1928:365).

Kennedy (1991:211,954) also says that most plays, whether seen in a theatre or in print, employ some conventions. Conventions are the customary methods of presenting an action, usual and recognisable devices that an audience is willing to accept. These are the usual devices and features of a literary work by which we can recognise its kind.

The definitions chosen above are chosen among others on the basis that they are in line with what this study aims to unfold or admire. This study has chosen only the definitions of the term “conventions” that are relevant to it .

1.3. AIMS AND OBJECTIVES OF THE STUDY

This study shows that art reflects on the life of people, that is, how they live, behave, think, and do things as time changes. Authors may be driven by societal events, or may see that their communities lack particular concepts at a certain point in time. They may then start to reflect on people’s needs or problems.

This study aims at developing the understanding of drama as an art form in South Africa through a discussion of its techniques, both the old and new ones. This is accompanied by an increasing understanding of the changes the amaXhosa culture and its heritage has undergone. Texts do change from time to time due to social changes, and the more societies’ life styles change, the greater is the need for an understanding of drama as it is one, out of many, forces of social change. Carlin (1996:138) says that O’ Toole (1992) supports this view. This view is further supported by Schudel (2000:3) and Kermmis (1986:4).

Again this study shows that changing times are reflected in dramatic works. Different dramatic texts differ according to the times during which they were written. Such texts depict life styles of people of different eras, for example, the play **UNgodongwana** (1961) speaks of a rondavel and chiefs and has characters striving for chieftainship as a high rank of those days, but when we look at **UConga noMbambushe** (1995) the characters’ struggle is the one for land, for wealth and even for unity and equality of wealth. This shows that politics have destroyed or have changed the way of living of people, which some people are still longing for.

This study proves that attitudes towards human nature have undergone a change. An example here is the role the women used to play in black society: that of taking a back seat whilst they would be in the forefront. Women had to agree with whatever their husbands or men in their societies had to say, but now, in the texts of today, women's voices are heard. There are examples for instance in the texts: **Buzani kubawo** (1958) and **UConga noMbambushe** (1995), where women's voices are heard only behind men's voices, in contrast to **UNCumisa noNqabayakhe** (1972) where Nosenti's voice is heard by all: by her husband's people, by her village people, and by her house people. There is a marked change from passive, quiet women, to active, speaking women.

This study proves through using dramatic or literary techniques or conventions that there has been literature revolution. This is a complete change in devices used in literature. A clear illustration of this is seen during the apartheid era, when people's writings, those who wrote plays having particular information against the apartheid rules, were censored. Black writers had to use devices like hidden information using images, metaphors, and information gaps for the reader to fill in when they read or watched. This is the case with the play, **Umdlanga** (1976), which means literally the circumcision assegai but this has been used symbolically to refer to a period of transition in politics. This is not the case in the plays **UDike noCikizwa** (1970), or in **Buzani Kubawo** (1958), where the meaning should not be hidden. In certain plays political meanings need to be hidden as politics is a dangerous game.

This study illustrates that the process of adaptation is fundamental to the survival of the species, in this case, of dramatic conventions through the passage of time as societies change. Old dramatic works used difficult language that cannot be understood by today's youth as compared to the language of the modern dramatic texts, such as **Inzonzobila** (1994) where one gets lots of English language being used. This use of English has been included to show how people in the urban suburbs have lost their own language, and also for them and the younger generations to be able to enjoy written texts. Without this adaptation texts prescribed at schools and plays acted would never be understood. Though there are these adaptations in the texts, the themes are still the same, and some discussions show this.

The study shows that there is aesthetic movement in dramatic works. Mkonto et al (2000:35) agree with this when they say, "In the past something needed to be beautiful (aesthetic) in order to qualify for arts, but now, today, the product needs only to be socially recognised as having an aesthetic function, it is accepted as a work of art." This means that as societies move towards more complex and modernised directions of living, so should be the dramatic works. What is found in them should be in line with the society's needs, and should depict their life styles. The example here is the text **Isikhwakhwa noBessie** (1987) by D.T.Mtywaku where the life style of criminals is portrayed, and this

is shown too through the characters' language, and even by the title itself. The play that shows the traditional style of living is also expected to use the language of the traditional people. All these adjustments are done by playwrights to ensure that younger generations are kept aware of their customs and traditions, through showing them traditional thought via the modern ways of writing. These are also the aims of this study, that is, it shows that traditional African thoughts affect modern African thought, and that tries to help young generations be aware of their customs and traditions, and moreover, obtain self-identity.

The study reveals that attitudes towards human nature have undergone a change. That is why this study touches in its discussions the cultural changes. Cultural change takes place as a result of adaptation to the survival of cultures, and the study presents the process of adaptation that is fundamental to the survival of dramatic techniques and social techniques. It shows through the entire work that whilst one participates in cultural expressions and finds fulfilment in one's works of art, one also preserves one's heritage.

1.4 FIELD OF STUDY

1.4.1 SITE

This research falls within the broad field of African literature, where extracts from few chosen dramatic works are explained as they are compared with each other according to what they are, what they mean, what they look like, and why they are as they are through the passage of time.

The developmental stages of the literary works can be distinguished from each other. The early writings gradually change through the middle writings to the late writings, though this change may occur unconsciously. The assumption here is that, literary representation is a practice that represents people and their life worlds which also change gradually and perhaps unnoticeably as time pass by. This implies that while showing the developmental stages of dramatic techniques in dramatic works, whether they change or continue, so too are the cultural changes and continuities in people's lives portrayed.

This study traces through the developmental stages or metamorphosis of dramatic works, through bringing the past to the present, through the history of drama, and through the cultural changes in the form of history of people in literature, the similarities and differences found in the different stages of these works. The stages of the texts are distinguished by people's behaviour, including their social lives and the times reflected in them, by different years and themes. For this study, the similarities are termed as "continuities", and the differences as the "changes" found in these stages. Since African literature has always moved from the past (which is associated with the oral) to the present, so too these changes and continuities are traced from the early plays starting with about the year 1900 to the latest play around the year 2000 for this study. This trace is made possible by the fact that the latest works follow on from the previous works or extend the existing works. It is the continuation of what already existed, but in this continuation some techniques become extinct, others are modernized, while new ones are born. The study answers the question that asks which dramatic techniques or conventions are inherited from the past, which have become extinct, which are replaced by new ones, and which are totally new. These too are linked to the development of dramatic works and cultural changes.

1.4.2 TEXTS TO BE USED:

Texts to be used in this study have been chosen on the basis of the same themes over different periods, spreading over the years. For example, the texts showing the theme of love are:

- A.M. Mmango's **UDike noCikizwa**, 1958 ;
- B.B.Mkonto's **Inzonzobila**, 1994,
- Z.S. Qangule's **Amaza**, 1974.

Texts revealing African history are:

- Mtywaku D.T. **UConga noMbambushe**, 1995,
- Mtuze P.T. **Umdlanga**, 1976 ;
- Jolobe J.J.R's **Amathunzi obomi**, 1957;
- P. N. Ntloko's **UNgodongwana**, 1961;

Texts about struggle for wealth are:

- Z.S.Qangule's **Ndiyekeni** , 1975,

- G.G.Matshaya's **Kuza kwaziwana**, ed: Dangazele S.1992;
- L.M.Mbulawa's **Mamfene** ,1962.
- D.T.Mtywaku's **UNomabhongo okanye inzondo nempindezelo**, 1982.

Texts about lost self-identity:

- B.B.Mkonto's **Inzonzobila**, 1994;
- D.T. Mtywaku's **UConga noMbambushe** , 1995 ;
- Y.Taleni's **Nyana nank'unyoko**, 1997.

Texts showing action:

- N. Saule's **Amaciko** ,1988;
- D.T. Mtywaku's **UFeziwe okanye inkohlakalo** , 1982.

This idea of choosing the above texts according to themes has been discussed in paragraph two of this subheading that social lives revealed through the themes of texts are treated as the dramatic techniques of the texts.

Again this choice of texts according to historical period caters for their classifying into modern and traditional texts through the new and old techniques that are found in them. Texts of this nature are A.Mtingane's **Inene nasi isibhozo**; (1922) and G.G.Matshaya's **Kuza kwaziwana**. (1992) Another thing is that some of these books are found in more than one grouping, and they are discussed in more than one group also.

The problem experienced in this study about the influence of time on drama is that some of the texts have different years of publication by different publishers. This study uses the years during which the texts were first published by whichever publishers. One example of this kind is Mmango's **Udusha** (1967) which was published in 1956, by the Thanda Press, and its editions range from 1967 to 1986 with the Bona Press. In a case like this one, the earliest year is chosen as the study compares early the techniques or conventions of the early writing with the contemporary ones.

These works are discussed using African literary critics, showing how South Africans view literature or how they interpret events. Symbols aid in this regard. The study checks whether the inherited dramatic techniques are as they were in the past, or whether they have undergone some changes during their evolution.

To investigate women's writings Miller (2001: 45) cites Luce-kapler (1977) using the three textual practices which this study employs in unfolding its discussions. These practices are the pre-text, con-text, and sub-text which also group the texts according to the education development. These practices for this study are used in the same pattern, but to show this textual development in the form of: pre-colonial tradition of black South Africa, Africans colonialism, and post independent Africa. These textual readings are used because they show that there are three kinds of African literature: literature revealing the world external to South Africans (pre-colonial); literature expressing the conditions with a particular kind of representation (colonialism); and literature reflecting a particular situation of subjects.

1.5 LITERARY REVIEW

The following selected works, out of many which prove that this study is not the first one of its nature, can be the evidence showing that there are some changes that are significant in literature over years. The article of L.A.Mbunghuni (1976): "Old and new drama from East Africa", in **African literature today**; W.J.Howard (1972): **Themes and development in novels of Ngugi**; Omodele (1988): **Traditional and contemporary African Drama**; N.Tisani 2000: **Continuity and changes in Xhosa historiography during the nineteenth century**; Sirayi M. 2000: **The development of contemporary black drama and continuity between pre-colonial African theatre.**

The wording of the above works are related to this topic, but in actual fact they belong to different fields of study. Nothing similar to this study yet has been made. Mbunghuni (1976) in **African literature today** is comparing two kinds of dramatic works, marked as old and new, but this study will use only extracts from plays of the twentieth century, and only those showing cultural changes

Howard (1972) discusses themes and developments in novels of Ngugi. He concentrates only on themes and their developments in his study, but this study traces the themes in the selected works, and compares them to how the same themes are developed through different times by different playwrights.

Traditional and contemporary African drama by Omodele (1988) has a similar meaning as the "Old and new drama" above. However in this study the text extracts are grouped as belonging to traditional drama when they have in them techniques reveal signs of traditional people's styles, and as belonging to contemporary African drama when they show that behaviours of people have undergone changes.

Tisani (2000), mentions continuity and changes in Xhosa historiography during the 19th century. The history of the amaXhosa people is portrayed as having continuities and changes in some areas. This study discusses cultural changes, with cultural history included, and not only changes in history of people. Moreover, Tisani's work belongs to the subject of history. Though his topic seems to be closely related to the one discussed in this study, it moves totally in another direction.

The text that discusses the dramatic works is the one by Sirayi (2000) that reads as **the development of contemporary black drama and continuity between pre-colonial African theatre.** This work is for the English drama department. It discusses black drama and African theatre, the ones known to its writer are the Xhosa ones. It has treated the words, 'black' and 'African' strictly as meaning 'Xhosa', hence it has used most of the texts that are used in this study too. Since there are not too many Xhosa dramatic works found, it is likely that the same texts are used until they are exhausted. Sirayi's study focuses on the theatre, but this one focus on the written dramatic work, in tracing the cultural changes and the continuity in dramatic techniques through the language used in dramatic texts.

Also Black in Peake (1962:5-8) traces the Jewish idea of God from stages which were crude and primitive through a steady progress up to the high achievements of the more enlightened writers. He designed this work in a simple form, without technicalities, but reconstructed the conditions in which they worked or wrote. He continues to show

new discoveries of science that challenge a literal acceptance of the account of creation of the world and the modern approach which was influenced by the Romantic movement, an interest in the primitive that could be seen growing through nearly the whole of the eighteenth century. Black is quoted as his style of reconstruction is used in the discussion of the extracts, developing them from the primitive ones to the more modern ones.

Furthermore this study explores how writers interact to form a system of dramatic literature. Miller (2001:45) is also citing Cooper (1986) saying that some of the systems that connect writers include ideas, purposes, interpersonal interactions, cultural norms and textual forms.

The above listed works show that this study is not the first of its kind, and that it does not repeat what already exists, but adds more to the ways of analysing dramatic works that have been there for the South African readers and authors so that they may examine changing times. While times are changing, they should know which conventions are left behind and which are carried forward with them, by looking at the effects experienced through losing them, or through dragging them along.

1.6. THE SCOPE OF THE STUDY:

This study deals with continuing and changing dramatic techniques and cultural changes in selected Xhosa drama works. The continuities in it are in the form of similarities in dramatic techniques found in the texts. It looks at how changing times have affected these continuing techniques. The cultural changes that are in the form of recorded history will also be dealt with, whether written or left out as information gaps. These are in the form of the developments that occur throughout the passage of time.

According to Clark (1945:537) drama deals with social relationships. When this is applied to the topic of this study it means that when the study mentions the dramatic techniques it refers to the social or cultural changes, as reflected by the dramatic techniques in the texts. This leads to the fact that while showing the changes, and continuities in the dramatic techniques, the study also shows the changes and continuities in the social lives of people. The social changes, and the social continuities reflected in the dramatic works show in this study the aesthetic movement during the evolution of the dramatic works. At the same time it incorporates the analytic movement. There is also the development of the lives of people in the plays shown as being developed by the changes in politics and democracy, education, religion, industrialization, urbanisation, and capitalism.

Kuper et al (1996:46) say that the term 'change' is embedded in the word 'creativity' which means the ability to bring something new into existence. Change shows the act of people through the process taking place in a person or group of persons, as a result creative products are born. These may be in the form of a piece of music, new scientific statements, mechanical inventions, new chemical processes, novels or stories, new forms of painting, sculpture, innovations in law, a general change in manners, a fresh way of thinking about solving social problems, new medical agents and techniques, even new ways of persuasion and controlling the minds of others. Creative products are distinguished by their originality, their validity, their usefulness, and very often by an additional property which may be called as an aesthetic characteristic in them. This study therefore shows different

playwrights' styles of writing, that is, their creativity, under the selected topics only, and that only one or two examples per text, per heading is enough as this study is not about creativity alone.

The term 'technique' is used to mean a fashion, or a form, or a style in which the dramatic literature appears. The phrase "rhetoric style" is often employed when the study refers to style. Also the phrase 'rhetoric style' used in the sense of 'artistic style or technique' it includes the following meanings : elegant language, eloquent speech or writing, the art of using language so as to persuade or influence others. The study uses these meanings the discussion of the dramatic conventions through the use of language in the texts.

Clark (1945:503) says that the definition of drama through rituals as an action of life has influenced the fact that 'drama' in 'dramatic techniques' can be substituted by 'social' to become 'social techniques'. This shapes the study into more or less discussing the portrayal of social changes and social continuities in the form of what things the societies have inherited from the past, and out of them which ones are continuing to exist, which ones have changed slightly, which ones have become extinct and have been replaced by new ones in the literary works. The researcher is aware that arts, culture and heritage must undergo a fundamental transformation from generation to generation, so is this transformation portrayed with its effects in plays. The study has also been influenced by the fact that the changes that are there in the texts, are brought about by the changes in the lives of people, and the continuities by the pride people have about their heritage.

There is no comparison of genres as to which ones appear to be more faithful than others to the life experiences they describe. The study just traces the changes and continuities in dramatic techniques in the chosen texts generally. There may be extracts showing examples that occur in text only, as it is the case with **UNgodongwana** (1961) whereby it is only in it that the AmaXhosa royal house is portrayed, and no other one of its kind, except for the portrayal of African courts in the headsmen's territories in other books.

1.7. LIMITATIONS

Since there are many new cultural changes and continuities in dramatic techniques, which in this study treats as fashions, or forms, or styles, this study is not able to touch on everything because the dramatic world can be widely used to mean a variety of worlds. This world touches among other worlds the cultural world which is made up of the world of arts on one hand, and the world of education, science, religion, and the media on the other hand. This study touches only the branch of the world of art which is dramatic art, and mention the world of education only when it shows the contribution of education in the cultural changes, and only use the scientific terms under the world of science. There are also other worlds within the dramatic world such as that of economics which deals with jobs created, profit gained, and sales of drama. In the world of economics the study examines only the comments around it in the texts whether written or left as information gaps, as to how they differ from each other. It deals with the changes and continuities that show significant, and clear distinctions, and similarities beyond doubt in the traditional, and modern plays throughout the past century, that is from the year 1900 to the year 2000.

Texts are arranged starting from those that seem to be more of the traditional form to those of the modern forms, in their developmental stages using the phrases: early writings, middle writings and the recent writings. The study looks at the elements of plays, only those that can be compared. Emphasis is not upon what dramatic techniques are, but on how they differ or are similar to each other from time to time, and on what they can do in dramatic literary works. Sienfield (2001:200) says that it is noticeable that in a new generation of playwrights old elements are continuing, for example; the reappearance of images, and patterns of action, to mention just a few. But these do not appear in the same style or form as they used to, for example, the action in Saul's **Amaciko**, (1988), in the play, "*Xa ingakhalanga iyayekwa*" is reduced, and nearly disappears into areas of talk as compared to the action of Mtywaku's **UFeziwe okanye inkohlakalo** (1982) that is carried as action through out the whole play. This is clearly discussed under the subheading that reads "action of the texts" as it is one among many of the continuing dramatic techniques in the texts under discussion.

Also the texts under discussion are grouped according to messages, or ideas, or themes they bring, according to the decades during which they were written, according to times reflected, and situations presented in them. These different groupings give a full view of how people of a certain era thought, spoke or behaved. Again it is central to this study to look at plays having more or less similar themes at different periods where possible, so as to try and compare these texts, how their themes are presented to different audiences or readers at different times (just the core parts of the themes). The plays **UDike noCikizwa** (1958), **Amaza** (1974), and **Inzonzobila** (1994) are used to compare African love to European love

Though the influence of writing books comes from English books, the so called, "standardized books", English or Afrikaans books and acted plays in these languages is not be discussed in this study as it is dealing with the metamorphosis of the selected Xhosa drama books, even if they are books written by Africans, and show the same dramatic changes and cultural changes. But what will be found is the influence of these languages on the Xhosa language as times pass by. There may be exceptional cases where there may be rare or no examples found in these Xhosa plays, then examples taken from these languages are just mentioned, only the ideas they bring are mentioned. If this happens then, a little background about them will be given in the form of report cards in the indexes.

The study is free in using the scientific modern terms in the discussions, especially the terms commonly found in the subject biology, as the evolution theory also used in this study was one of Darwin's. This theory is expressed in the terms found in biology. One may argue that they are English terms, but all what is explained here is that they are not the terms generally or commonly used in everyday language. They are specific terms which are helping to shape the study into an evolutionary approach, as it is one of the theories found under Peirce's semiotic approach to be employed in this study. Some of the examples of these terms are: ecology, evolution, adaptation, behaviour, and survival. The changes that are discussed are not be taken as changes that occur in response to the needs of people, but because of certain forces from the surroundings or situations. They are taken as involuntary changes.

There are possible exceptions to this study in that information can be passed through locally acted plays, not through formal written drama texts. Examples of these are the plays acted like those of the arts festivals, or the locally acted plays, television or radio plays which all carry messages and information. This study puts emphasis on extracts of

the written plays, their styles, or forms, or fashions in the form of a written language. In written plays there are no gestures, or facial expressions as they would be found in acted plays, and the written drama's messages remain as what they were in their creation. Satisfaction from them is only obtained by the one who engages himself or herself to the reading of the written texts from time to time. These plays do not change from what they are, but more meaning is added through re-interpretation hence it is possible to compare them.

The texts chosen for the discussions in this work are not discussed as entire texts. Only the selected dramatic element at a particular time in a particular text are discussed under a particular subheading, as the comparison of elements does not follow in the same sequence in all texts.

Again it is not easy or even possible to tell where the word, "modern" starts or ends. Also Graaft (1996:61) says that there is no clear and mutual exclusive categories of modernity and traditionality. Modernity creates its own traditions. He even says that modernity, most of the time includes forms of traditionality.

1.8. THE SIGNIFICANCE OF THE STUDY

This study was prompted by the following findings:

The survey of the available Xhosa drama texts has revealed that their number is stagnant as there are forty eight Xhosa drama texts found, though there may be a few not yet encountered. This is the ninth decade since the first drama texts were written, the fact that the number of texts is so low is a clear indication of the low demand for such texts. This low demand may be because people lack understanding of this kind of art, both its writing and its reading. It may also reveal lack of confidence in our playwrights. The workshop that was held in Cradock on the 5th of December 2002 to empower women with writing skills revealed a lack of confidence in playwrights. In **Nawe unakho** (2002), a play of collective women writers in isiXhosa, **Le wena o ka kgona**, in Sotho, **You too can**, in English, and **U kan ook**, in Afrikaans, there are only six plays out of one hundred and two writings. One play called "Two Years later" by Nelisa Ntelazi is a play of six sentences only, whilst that one of Nomawethu Bangani called "*Isidima senkosi*" is not actually a play, but a long report in which there are three characters who act only in five sentences. The question that arises is what made these different writers from four different races to be not as comfortable in writing plays, as they were with short stories, and poems. This uneasiness is similar to the one noticed after Xhosa playwrights started to write in 1920. There was a pause in writing of dramas from around the year 1930, and the year 1940, until they started again from the years around 1950 up until at the present time. This study may act as an incentive to more people to write about their experiences, even those experiences that caused them to pause from writing, and those that cause them not to feel free about writing plays, so that they can be recorded as the past history, and that they can learn to write more dramas.

This study grows out of the curiosity from watching the development of Xhosa plays since amaXhosa started writing plays. The number of Xhosa dramatic texts develops steadily, and this study discusses issues that may assist and motivate young writers to write drama texts.

Writers write amaXhosa's heritage is preserved through the changing times. Some discussions may motivate playwrights in that playwrights may recognise that certain literary convention need not change with the changing times. The study touches even the devices that make reading of the texts enjoyable to the readers.

What has drawn attention to this study also is the changing creativity, and criticism of the texts. There is the relocation of perspectives in the field of discourse, with language taking the central part. texts once read, and analysed are revisited, and criticised again in different ways, to reveal more meanings, and information. It is possible for the readers of one book to come up with different ideas about the same book, but the interpretation of the texts comes from the texts themselves. This means therefore that many interpretation of the same book contribute to the total meaning of that book. This further assures the readers that there are possibilities of misinterpretation of the texts. This is explained so as to help the reader who has read a text, and has his or her own interpretation of the text, that his or her interpretation is not wrong. He or she can combine his or her own interpretation with those of other people so as to make a more complete interpretation of that text.

There is the great need for people to know and understand more about drama as a form of art especially amaXhosa people as drama in the form of written texts is the product of civilization and its works are a Eurocentric view. This need is considered by the government of this country through the arts festivals being held in Cape Town, Grahamstown, Hogsback near Alice Town, and Oudtshoorn, where people are exposed to different art forms including drama. People show much interest in the plays being acted on the open stages. The same interest can be seen through reading dramatic works because, the function of the acted plays and that of the written dramatic works is the same: to convey messages to people. It only differs in that the written works can be re-read, but the acted plays change from staging to staging though they have the same messages. This means that stage performances vary as they are presented differently each time to cater for the needs of that particular audience.

Schudel (2000:4) cites Kemmis (1986) agreeing with this view of the people to understand more about drama when he calls for improving quality of human action and practice through writing and reading of plays, and calls for critics to come out with more theories on African literature. This call is directed to our writers and the writers to be, that there is a need for South Africans' experiences to be recorded, and be kept as the nation's wealth.

Furthermore the politicians' point of view of life with regard to arts, culture, and heritage has also motivated the idea of writing this study, especially the speech of Nelson Mandela during the opening of parliament in February 1996. The speech outlined the historical development, starting from when different societies met, their interaction, and the destruction of the blacks' heritage that followed together with slave importation. He said, "It raced forward a century ago, when indigenous cultural forms began to collapse under the demands of mining and agriculture. The advent of formal apartheid, with its overt use of culture as a political strategy led to further stifling of expression, and indeed to distortion. Yet cultural expression will always find a way to survive in the heartland. Our art forms, oratory, praise poetry, storytelling, dance and rituals live on in the collective memory. They are waiting in the wings to be claimed and proclaimed as part of the heritage of us all". This study is a way to trace the indigenous cultural forms, which collapsed as stated above, to reclaim them as part of the heritage for us. This is revealed through treating the dramatic techniques of different eras of the texts' extracts. It is likely that some of the heritage cannot be

adjusted to the changed living conditions of today, but there will be adaptations made for some of them to be carried through as continuities.

The study tries to help the younger generation to keep on track with their customs and traditions, and obtain self-identity: one of the problems blacks are faced with. They have to trace who they are, what their religion and beliefs are, and to preserve what they have. What is so critical around this point is the increasing rate of urbanisation and multiracialism, which goes hand in hand with the language disappearance which this study aims at retaining.

1.9. CRITICAL VIEW TO THE STUDY

What is done in this study is nothing new as African literature moves between the past and the present. This study is unique in that these changes, and continuities in dramatic techniques are traced, and discussed using the selected Xhosa dramatic texts.

The researcher is aware that the word ‘dramatic’ is easily associated or becomes interchangeable with the word ‘theatrical’ in many definitions of drama, but in this study it is used to compare some extracts from the different texts. The study does not aim at criticising or condemning the ideas of certain playwrights, but in some instances there is interpretation according to the circumstances of the event that has taken place.

1.9.2. CRITIQUE OF METHODOLOGY TO BE USED

The methodology used is the action research method and this involves active participation of the researcher, it requires the researcher to be curious and observant about cultural changes around people, there is no true access to patriots like Nelson Mandela. The only true access that the researcher can obtain are texts.

There are lots of dramatic plays that have been produced by local publishers recently. This study does not discuss extracts from these plays, but discusses extracts only from chosen dramatic texts, published by publishers that have been there for more than eight years away from the year 2000. This is done for the sake of consistency in the discussions of the extracts of the plays by the same publishers. Most of the chosen dramatic texts for the study are published by the same publishers, both traditional and contemporary plays.

Since it has been said that this study traces some of the traditions, however this is not done completely. This study examines a few extracts from the chosen plays. But this has been already stated under the ethical implications that the question of multiracialism makes it difficult for the proper promotion of customs and traditions. The interaction that is there forces people to behave in a manner that will not infringe other races’ rights, as a result, the customs being done are not fully done, for example, an “*intlombe*” or “*umlindo*” that are supposed to take the whole night, are no longer carried out in the same manner or done in the proper manner as they were supposed to be.

1.10. METHODOLOGY:

Methodology is divided into two parts: (i) the method of research, and (ii) the method of approach.

1.10.1. METHOD OF DATA COLLECTION

1.10.1.1. PARTICIPATORY IN NATURE

This research is participatory in nature in that those affected especially by the language disappearance, for an example, should participate in the research and implementation of preferred solutions to this prevailing problem, and others of its nature. This participation in dramatic activities is possible as the Rhodes University's dramatic theatre is accessible even to outsiders, so the researcher sometimes visits this theatre when there are activities. These visits help the researcher to keep in line with the new changes that are there in dramatic plays at present as compared to what used to be in the plays before.

This participatory nature in this study leads to the method of action research, where the researcher interacts with people who are involved in the process of understanding drama as an art form. Action research is research conducted on action with the objective of making that action more effective while building a body of scientific knowledge at the same time. The nature of organisation development and action research are very similar. They are both variants of applied behavioural science, both action oriented, and data based: both call for close collaboration between the insider and the outsider and both social problem-solving interventions. Because of this reason it is believed that a sound organisation development program rests on an action model (Routledge,1999:26).

Action research is described by Marion *et al* (1989:186) as the method that is concerned with diagnosing a problem in a specific context, and attempting to solve it in that context. This study does not try to change the form and fashion of texts' extracts. Marion et al say that it is usually collaborative, participatory, and self-evaluating; the ultimate objective being that of improving practice in some way or another.

Miller (2001: 133) cites Lockett (1995) when he describes the action research method as the method which is consistent with the interpretive paradigm. It suits this study as it uses the interpretive paradigm in its discussions.

Winter (1989:3) argues that participatory action brings theory and practice together in a dialectical rather than a prescriptive process. The objectification of researcher and the researched is overcome. The researcher does not stand outside the research process, but studies a changing situation from the inside. This implies that the researcher's role here is that of an active member in the research.

In the Wordfest during the Arts Festival of July 2003 there were many people, expressing their concerns about the deterioration of the Xhosa language, and playwrights who no longer have time to write plays. The Wordfest Arts' Festival is chosen for this study as it gives the opportunity of meeting with people from different levels of education, and from different locations. It is also the one that promotes both the spoken and written works by all people. Most people who attended it were blacks who were sharing the same concerns that facilitated the writing of this study. In

a nutshell the main question was around the future of the Xhosa language, in which Mbulelo Nzo excelled in presenting his essay around this question. Surprisingly, here and there, its contents were the same as those of mine under the topic that reads,” Challenges facing young writers today.”

Other information that has been used in this study comes from the interviewing the deputy minister of tourism departments, and some is obtained through the internet. The reason for obtaining information from their departments is that they are the ones who record changes in the fields of politics, economics, history, and education. They should make it a point that there are kept records of such changes for the generations to come, as there is a great need for the societies to preserve their art, culture, and heritage.

1.10.1.2. INTERPRETATIVE PARADIGM

This research is conducted in the interpretative paradigm which is explanatory in nature. It is explanatory in nature as it aims at explaining all of its discussions in an informal and easy to follow language. This is motivated by the fact that it is hoped that this study is to be a contribution to academic work. It also aims at motivating young writers to write, even those who have not yet been to higher educational institutions such as universities.

Marion *et al* (1989:7) say that the interpretative paradigm selects from recent and emerging techniques, and accounts for participant observation, and personal constructs. This means that the researcher is actively involved in the researching work. This emerges from the fact that Marion and his group see the social world as being personal and humanly-created kind of a world, a world which selects from among other things recent and emerging techniques. They agree that techniques continue to change according to today’s different situations. In explanatory research one is called upon to reveal causal relationships, and events, to explain or predict particular phenomena in terms of causes. In interpretative approach the main concern is language, this is also one of the reasons why this approach has been chosen, as the language of texts in the form of dramatic techniques is interpreted and compared to each other. This explanatory research is closely related to descriptive research in that there must be intensive reading of relevant literature. When one reads, one describes and interprets the text’s context, but this study deal be more with interpretation than with description.

In unfolding the dramatic conventions or techniques used in the chosen texts, as to what they are, and how and why they are used, the researcher at the same time interprets, compares, and explains the texts’ extracts that have recognisable, and comparable techniques. This interpretation of chosen texts’ extracts is of vital importance for this study as Eagleton (1997:87) puts it: “reading involves the undoing of interpretative figures”, thus, reading and interpretation go hand in hand. Hence good literature helps people to gain a better grasp of human nature, society, and civilization, as well as giving them an insight into the relationship between abstract or generalizing thought and the concrete of human experience. Culture and human behaviour are abstract, but can be made concrete in written texts.

Similar technical forms in plays’ extracts are compared and explained checking at the same time whether the inherited dramatic techniques are as they were in the past, or have undergone some changes during their evolution.

The situations under which these techniques are found in their extracts is attended to, hence the chosen extracts should give background information background about them, whether written down or implied.

Information from libraries, the internet, journals, encyclopaedia are used to compile this study. Additional information obtained through research from magazines and papers and other sources is given as end notes at the end of each chapter where applicable. Under the classification of the dramatic texts in chapter six there are forms of the reports summarising what the dramatic texts quoted are all about.cards.

Suggestions on information from texts is given where necessary, because there may be hidden, unexplained, or inexpressible information in the form of information gaps, especially where signs and symbols are found. Bouissac (1988:152-166, 210) supports this idea of giving suggestions as he says that they give to an old information new information that may be scientifically or psychologically calculated.

The entire process of this study follows the qualitative methodology as there is the 'context - bound' information. Qualitative methodology is well explained by Cresswell (1994). Though he says that in this methodology inductive logic prevails, this study follows the events in the texts in their logical form, and takes extracts that suit under each heading to be discussed.

As this thesis deals with the language of the texts' extracts as signs representing cultural changes and dramatic techniques, it Peirce's semiotic approach that will be fully developed in chapter two under the development of the theoretical framework. This approach is well explored by Elam (1980), and Goetz et al (1986).

Out of the four methods: explication, comparison and contrast, and analysis, as stipulated by Kennedy (1991:1523), the last two are used. Analysis method is also used where texts are separated into elements, for example, themes, and actions. Comparison and contrast are two methods that work together, that is why they are treated as one method in this study too, as the extracts from plays to be discussed are set side by side and their similarities and differences are pointed out.

1.10.2 METHOD OF APPROACH

This study follows the semiotic approach to culture because of the notion of culture in it. Cultural changes, and changing cultural conventions together with changing and continuities in dramatic techniques are all associated with changes in the culture. The semiotic approach to culture focuses on culture as a set of meaning systems. It assumes that meaning entails shared symbolic forms (Bouissac,1988:152-162,210).

The science of semiology emerged in the 1950s from the centuries of philosophical and linguistic speculations to formulate its own epistemological agenda. A full century of theorizing on signs, structures, signification, representation, communication, and meaning has led to phenomenology, psychoanalysis, Marxism, structuralism, evolution, and information theory among them. Out of these theories only Marxism, evolutionary theory, and structuralism are used together with the semiotic approach to culture.

1.11. ORGANISATION OF SECTIONS

This study is divided into six chapters. Each chapter provides a brief introduction and at the end of the chapter a summary is found together with references that were used in each chapter. Meanings, or definitions of words, or background to certain terms are given as footnotes at the end of each chapter where applicable. The chapters are organised as follows:

CHAPTER ONE

INTRODUCTORY CHAPTER

This is a general introductory chapter. It shows the introduction to the study, aims and objectives of the study, field of study, scope of the study, signification of this study, limitations to it, and critical view to the study. In this chapter, there are the definitions of terms, method of research, and how sections are organised. The method of approach is just summarised here as it is fully developed in chapter two. At the end of this chapter there is a conclusion.

CHAPTER TWO

THEORETICAL PERSPECTIVE

This chapter presents the development of theoretical perspectives in the field. It gives the introduction, rationale to the study, development of theories to be used in this study, that is, the semiotic approach with all the theories included in it, especially the evolution theory. There are motivations to the choice of this approach. The study gives few examples of people who explored the approaches. A summary is found at the end.

This chapter also touches briefly on the following : what is meant by meaning, knowledge, experience, reality, and sign as these concepts together with other concepts not mentioned in this chapter form the core of this approach. All these concepts are related to the term, 'culture', and this is explained too. The need for both change and continuity, as well as the opposition to them are also touched on. The chapter ends with a conclusion.

CHAPTER THREE

CULTURAL EVOLUTION

This chapter looks at cultural evolution. It discusses the relationship between cultural development and transformation of the people's lives in the texts. In doing this it follows the four phases of Edward's evolutionary line. These are divergence from other lines, progress in differentiation, stability and extinction (Edward, 1967:3).

CHAPTER FOUR

CULTURAL REVOLUTION

This chapter focuses on cultural revolution shown through the following ideologies: protest, nationalistic, and revolutionary ideologies in the texts.

Among other things, this chapter includes literature renaissance, celebrating shebeens, black conscious movement with its destruction of self-identity, establishment of African cultural values, apartheid period, improvement of social conditions of living, violent police reactions, fostered language, national unity, and exploitation of cheap labour. Discussing these realities in drama leads to the classification of texts as moral, cultural, political, idiomatic, and psychological plays among others. Family drama as clasified by Walker (1997:277) is not dealt with here, it is discussed in chapter five. The chapter also includes goodness, beauty, truth, morals, responsibility, fate, God, natural order, patterns of family life, and any other universal forces.

CHAPTER FIVE

TEXTUAL EVOLUTION

This chapter shows textual evolution through literary conventions, drawing on insights from Elam (1980:52-80). It also deals with dramatic, rhetorical and stylistics. Survival of some dramatic techniques is explained here. It shows reappearance of continuities as well as their adaptations as the times change.

Evolution goes hand in hand with creativity which means bringing something new into existence. These new- born creative techniques in this study is in the form of a piece of music, new scientific statements, mechanical inventions, new chemical processes, innovations in law, a general change in manners, a fresh way of thinking and solving social problems, new medical agents, and techniques, even new ways of persuasion of controlling minds of others.

CHAPTER SIX

THE CONCLUDING CHAPTER

This is the concluding chapter about Aesthetic Ideology. It summarises what is done in the study, and how it is done. It also touches on the validity of this study, hidden dynamics, and ethical implications of the study. It also touches imagination, additional information in the text, text multiply, classification of dramatic text in the form of report cards. It shows that texts are growing, evolve or change and disappear.

1.12 SUMMARY

The topic, ‘The examination of cultural and conventional changes in selected dramatic works’ is unfolded through discussions of the texts’ extracts following the semiotic approach to cultures. This approach shares the same concepts as those of the definitions of terms in this study. Some of these shared terms are: sign, interpretation, knowledge, habits of behaviour, beauty or aesthetic, continuity, adaptations, discovery, to mention just a few.

CHAPTER TWO

METHODOLOGICAL AND THEORETICAL FRAMEWORK

2.1. INTRODUCTION

For the purposes of this study cultural change has been combined with continuity in dramatic techniques to bring to the attention of the reader the fact that whereas cultures change, some of their cultural aspects do not change with times. They remain as they were inherited from the past, or become adapted, though some of them become extinct. Clark (1945:537) agrees with this viewpoint of combining changing culture and continuity in dramatic techniques when he combines drama and society. He says that drama deals with social relationships. He means that through dramatic works of society whose life style changes, one can study or interpret how that society lives through times, and what it carries with it to denote it as a culture.

Eagleton (1997:87) too, says that reading involves the undoing of interpretative figures, that is, reading of books makes it possible for one to know characters in books that are a sample representing people of that society. In this study the dramatic texts are taken as records of people’s behaviour and actions through the passage of time, though they may not be really true incidents, but fantasies based on reality. It is these actions that help in determining dramatic techniques.

2.2. RATIONALE FOR THE STUDY

The purpose of this study is to explain the fact that as cultural behaviour changes, some of the cultural aspects do not change or become extinct, they continue to exist. If there is any slight difference in these cultural aspects being affected by time, it is that they adapt themselves according to time. These cultural aspects are language, ideas, rituals, customs, beliefs, symbols, behaviour, and morals, to mention just a few.

People have to attend certain cultural events in order for them to grasp some of these cultural aspects. An example of this is seen, when in a traditional ceremony, a traditional healer becomes filled with the spirits of his forefathers, or ancestors. He starts doing things only comprehended by people of his own racial group who participate or know traditional healers' behaviour through their cultural activities. Goetz *et al* (1986:925) agree with this when they say that symboling has been proposed as a more suitable name for man's unique mental ability, consisting of assigning to things and events certain meanings that cannot be grasped by reason alone. Mere participation in cultural activities gives more meaning to unexplained cultural activities and practices that cannot be understood through the senses.

Taylor (1981:13) supports the change when he talks about poetry. He says that there is a shift in the way of writing. He says that by the time we come to liberation, poetry of Mozambique, Angola, and South Africa, there is a shift in ideological orientation among some of the authors. There is a new and radical social vision. It goes beyond nationalism, and this may be reflected in the style of these poets. In dramatic works also, new social visions under cultural change are reflected in the playwrights' styles of writing, and we say that they are creative, as they are using images, metaphors, symbols, and information gaps for the reader to fill in when they read. The examples that illustrate this point are: (1) the book, **Umdlanga**, (1976) which means the circumcision assegai, has been used symbolically to refer to a period of transition in politics. Those political meanings would have been hidden as politics that is a dangerous game. (2) This is not the case in the plays **UDike noCikizwa**, (1970) or in **Buzani kubawo** (1958), where the meaning does not need to be hidden.

2.3. RESEARCH APPROACHES

The theories used in this study are the semiotic theory, and pragmatism: the branch of semiotics, structuralism or formalism or stylisation, and Marxism.

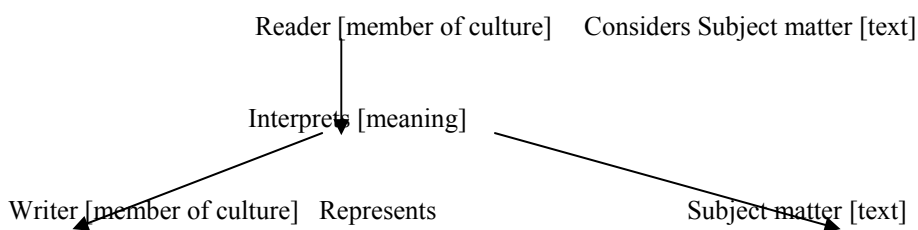
2.3.1. SEMIOTIC THEORY

Semiotics means the study of signs and sign-using behaviour, including the use of words. The term, "semiotics", was first introduced by John Locke but it became more widely used as a result of Charles Pierce (1842 – 1910) and was later used by Charles Morris in 1938. Morris divided semiotics into three branches, (a) Pragmatics that are concerned with the way signs are used, (b) Semiotics that are concerned with the relations between signs and their meanings abstracted from their use, and (c) Syntax which is concerned with signs apart from their meanings. He highlighted that ideas are essentially instruments and plans of action. It is Charles Pierce who systematised the pragmatist position, and who agreed on the practical nature of meaning (Roz Ivanic, 1984:95).

2.3.1.1 THE BRANCH OF RELATIONS BETWEEN SIGNS AND THEIR MEANINGS

Elam (1980:101) says that semiotic theory is a theory of possible worlds and is concerned with the ‘world-creating’ operations of the texts, and the conceptual labour they call for from their decoders (readers, spectators, etc). The textual worlds of concern to the semiotician are determined by cultural rather than logical models, and must be investigated according to the interpretative process required for their construction rather than according to formal calculi.

This theory therefore indicates that it deals with the writing of texts and how they are interpreted by the readers. This is what Roz Ivanic (1984:95) calls a “process” view of writer and reader as doing something, and he shows this diagrammatically as follows:



“process of viewing the writer and reader as doing something”:

This diagram can be interpreted as follows: the writer, when writing the text has two functions, that of taking into consideration the reader’s needs, and abilities, and also that of organizing and writing his text. The reader has two functions too, that of interpreting the text while reading it. This interpretation done by an individual who is reading the text should tally with that of his or her culture, that is, the members of the culture should all share same beliefs and meanings as they share same experiences and use same symbols. This means that the meaning of the texts should be the meaning agreed upon by all in the community, say both James and Peirce when they talk about “works satisfactorily in the widest sense”, and “ to be agreed by all” (Roz Ivanic, 1984:95).

In the above diagram there are two key processes : communication and signification. Signification on one hand is the assigning of meaning by the receiver of the message communicated, understanding it, and finally responding to it. Communication on the other hand is the means whereby meanings are both generated and exchanged. In general terms communication process may be described as transmission of a signal from a source to a destination.

For Peirce pragmatism was primarily an investigation of the proper methods of procedure in natural sciences, a reductive doctrine equating the meaning of theoretical terms with their impact upon experience. Peirce’s view is a highly theoretical view of the proper meaning of ideas. He has derived from the semiotic theory a process termed Peircean analysis where he concentrates on conventional signs. Logisigns or conventional signs stand for reference only by virtue of a conventional agreement of communities. For anthropologists, the term culture refers to any

conventional arrangements communities use as adaptations to their surroundings. Cultural adaptations are invented and learned conventions transmitted between individuals and generations by language and other shared symbolism. Communication, in whatever form, does matter (Roz Ivanic, 1984:95).

2.3.1.2. THE BRANCH OF PRAGMATICS

By contrast, James moved in a much more practical and moralistic direction. The virtue of belief including truth became, in his view, a matter of their efficiency in enabling a person to cope with the problems of living. The vital good of a belief in one's whole life became its justification. On pragmatic principles he wrote: "If the hypothesis of God works satisfactorily in the widest sense of the word, it is true" (Goetz et al,1986:306). This statement is subject to argument.

Peirce's own account of truth was "that which is fated ultimately to be agreed by all who investigate". In this view, truth represents a kind of limit of scientifically formed opinion.

The more practical aspects of Pragmatism were followed up in the works of John Dewey around the years 1859 to the year 1952. He developed what he saw as a new attitude towards experience. In his view the phenomenon of experience which empiricists tended too often to regard as a passive mechanistic reflection of the world, was in actuality an active, social process. Specific emphasis on practice and technique regained prominence in his work in the 1950's (Goetz et al,1986:306).

Lastly, in this theory, Dewey sees a new attitude towards experience, and this experience is the active, social process. This implies that society's experiences do undergo a change as time passes.

Under the semiotic approach this study relies equally on both of its branches mentioned above. It is therefore vital for this study to trace pragmatism of the semiotic approach as seen by Peirce in (Edward, 1967: 70-78) , as follows:

Peirce was the founder of Pragmatism. Pragmatism is not a single system. It is made up of several systems. He formulated four systems that deal with the same problem, and embody the same fundamental concept of philosophy. What is noticeable is that the shifts from one system to another are correlated with his major discoveries in logic and reflect the modifications that he thought those discoveries entail. He displays himself through pragmatism as a human being with the human mind that accepts change, and adapts to it (Goetz et al, 1986:306).

Peirce's systems start with his own semiotic idealism that included signhood. He said that all synthesis involves sign relation. Without things, minds, and abstractions there is no knowledge

Peirce's early semiotic idealism meant that the fundamental logic relations from the categories must be derived in signhood. He argued using the pronoun that is made to stand for the same object for which the subject stands. The

pronoun stands for the noun by being interpreted as standing for it by some interpretation, or mind. The mind makes this interpretation by the sign's representing the object in some respect - by referring to some attribute of the object. He also said that prepositions would be impossible if there were no abstract attributes embodied in the object to form the basis of comparison among them. Peirce joined the predicate to the subject through the sign relation, and then analysed signhood into three aspects of reference: reference to (a) abstraction, (b) object, and (c) to interpretant. Each particular aspect of an object can be studied through the science of sign, through logic, as follows: speculative grammar studies the relations of signs to the abstraction, logic investigates the relation of signs to their object, and speculative rhetoric investigates the reference of signs to their interpretants. Then he needed a theory of cognition and theory of reality so that we can know whether the objects referred to are real or not (Goetz et al, 1986:306).

Peirce discovered that the series of signs is infinite. It is only after many stimuli have occurred that we note their relations. An example of this is that, as experience progresses, we acquire more relevant stimuli, we then conceptualize this referent, and in time we acquire a progressively more and more complete and precise idea of it. The object is a hypothesis designed to give coherence to our experience, hence the process of cognition (conscious). He came with the theory of cognition.

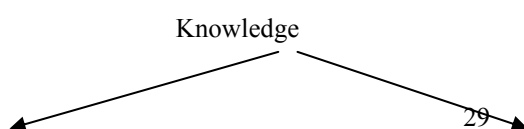
The theory of cognition led to the theory of reality. The object is real, independent of the thought of any particular man, and represents what would be agreed upon by an ideal community of investigators. If the object is real, and inquiry continues, our hypothesis will converge to a final true description. It is true that all universals are real.

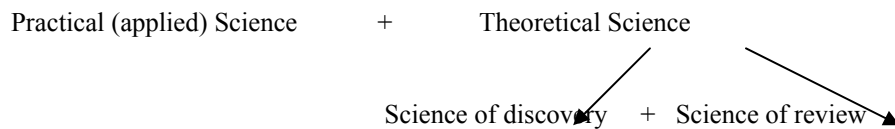
Peirce elaborated the earlier theory of cognition and set it in a context of biological evolution. In it the organism that is to survive must develop habits of behaviour that are adequate to satisfy its needs. Habits such as behaviour prescribe how we should act under given conditions in order to achieve a particular experimental result. Peirce called such habits beliefs, especially when they are thoroughly adopted.

To possess belief is to know how to satisfy one's wants. The organism will seek to escape from doubt to find belief, and Peirce defines this process as inquiry. The most satisfying method of inquiry is that which leads most surely to the establishment of a certain belief or it to stand in the long run. He then came with the doubt - belief theory of inquiry (Goetz et al, 1986:306).

Kant too used the term 'pragmatism' as contingent belief which forms the ground for the actual employment of means to certain actions. Peirce conceived the meaning of the concept of an object as the same abstraction that is the essence of the object. The meaning of the concept of an object can be given by a set of laws completely specifying the behaviour of an object under all conditions. Such laws considered as governing behaviour are habits relating action to experimental effects.

Pragmatism is Peirce's theory of meaning that was made famous by William James. It is purely a theory of meaning, not truth. Taken together the pragmatism and the doubt - belief theory imply that the stable beliefs sought by inquiry are in fact laws of science. He then divided knowledge in terms of sciences as follows:





Peirce made use of scientific method relative to a particular evolutionary adaptations. He argued that the human mind must possess some innate adaptation which enables us to guess the correct laws of nature. Such adaptations would mean that true hypotheses appear to us peculiarly simple and natural. All our experience of the external world must be described as experience of some state of behaviour of the organism.

Peirce came with the term: “quality”. It is that which refers to ‘suchness’ of an object, which leads us to classify it as red for example. He formulated the quantification theory, for in the variable of it he found a sign capable of referring directly to an object without describing it, and ‘thisness’ was intended as that property of the object by virtue of which such a reference can be made. Quality and haecceity are argued to be directly observable aspects of the percept (Goetz et al, 1986:306).

Peirce called relations which can be analysed into relations of the same sort, continuous relations. Since every relation must be related to its objects by some such relation, he drew a conclusion that all relations involve a continuous relation. Continuous relations are continuous both intensively and extensively. Continuum is that of which every part is the same sort as the whole. Real relations and real laws are in some sense continua. Peirce called the doctrine, that says that the world contains real continua, ‘synechism’. This was the modern form of scholastic realism (Goetz et al, 1986:306).

According to Peirce’s theory, the state towards which the universe is evolving (gradually developing) is one of the complete order. It involves a complete subjection of feeling and action to belief, which is the realisation of rationality in the concrete, the ‘concrete reasonableness’. This is the state of maximum beauty, and for him, the aesthetic is a coherence theory of beauty. Coherence refers to consistence in thought or speech: such that one unit multiplied or divided by another, gives a third unit in the system.

Normative theory of inquiry may be brought to bear in explaining the evolutionary process. It was divided into aesthetics, ethics, and logic. He subscribed to an aesthetic theory of goodness, and made the good and the beautiful coincide.

Pragmatism also serves the cause of evolution for in translating the concept we discover a set of habits that have a practical effect on the object - that is, how our conduct is affected. The cause of evolution and our modes of inquiry must remain ever in harmony for the objective logic of evolution is identical with the logic of discovery.

Peirce’s theory covers eight theories which are as follows: (a) theory of cognition, (b) theory of reality, (c) doubt - belief theory of inquiry, (d) Pragmatism = theory of meaning, (e) quantification theory, (f) sign referring directly to an

object), (f) theory of beauty, (g) evolutionary theory, and (h) the theory of beauty (Goetz et al, 1986:306). All these theories are under semiotic approach of Peirce.

2.3.1.3. WHY THIS THEORY?

This study follows the semiotic approaches to culture because of the notion of culture in it. Pragmatism seeks to examine traditional ways of thinking and doing things. Where possible it reconstructs the approach to life more in the line with the human needs today. One of its elements is the developing point of world view brought about by the “scientific revolution” (Ozmon, 1990 :98). It presumes that reality is in part a cultural construction, and assumes that elements of distinct cultural groups live in distinct worlds. Central to the traditional semiotic approaches to culture is the notion of ‘worldview’. It shows that ‘worldview’ includes complex, specific understanding of basic components of reality such as time, space, person, gender, origins, life, and death by people in a certain area of a certain culture. It provides for members of a community a shared horizon of expectations, and a framework for anticipating and interpreting experience.

Pragmatism carries that structuring of discourse through metaphor models in a form of knowledge that is of great importance for understanding the semiotics of culture. The language of dramatic works is dialogue which replaces text as the key metaphor for the culture.

Semiotics can be defined as a science dedicated to the study of the production of meaning in the society. As such it is equally concerned with the process of signification and with that of communication, i.e. the means whereby meanings are both generated, and exchanged. Its objects are thus at once the different sign-systems and codes at work in the society and the actual messages and texts produced thereby (Elam,1980:1-2). Elam goes on to say that semiotics cannot be simply a ‘discipline’, it is too multifaceted, and heterogeneous to be reduced to a ‘methods’. Semiotics is a multi-disciplinary science whose precise methodological characteristics will necessarily vary from field to field, but which is united by a common global concern, the better understanding of our own meaning-bearing behaviour.

Elam further says, “The fortune of the semiotic enterprise in recent years has been especially high in the field of literary studies, above all with regard to poetry and the narrative. Theatre and drama, meanwhile, have received considerable less attention, despite the peculiar richness of theatrical communication as a potential area of semiotic investigation”.

A Semiotic approach to culture focuses on culture and says that it is a set of meaning system. It assumes that meaning entails shared symbolic forms.

Peirce’s semiotic approach covers eight theories as shown above. Semiotic theory itself is the umbrella theory of all these. And this study touches each of these theories in its discussions.

2.3.1.4. PEOPLE WHO EXPLORED THIS THEORY

2.3.1.4.1 KANJANA

In the Nguni languages the theory about the semiotic approach to culture has not been fully explored. Kanjana (1995:1) employed it, in exploring the sign. She says that there is a close relationship between sign, and the way of life of the people and their convictions (strong belief). Kanjana (1995: 4) says that in the semiotics the hinge-point is the cultural milieu of the people, be it the author himself or the people he wants to portray. She says that the sign is a representation of the culture of the people.

Kanjana (1995:1-4) has mentioned (1) Mersham G.M. as the Scholar who has explored this approach in “the analysis of The Shaka Zulu Television Series”. Also Globler (1992) has written a paper on Sotho language “solving the insoluble” : O.K. Matsepe’s “Lesitaphiri and the sign in our times. Kanjana used the semiotic approaches to treat signs and sign systems that Siyongwana has employed in the text **Ubulumko bezinja** (1990). Kanjana has used the semiotic approach following the concept of signs. Kanjana quotes Morris (1946:2) who refers to the study of semiotic signs as “a doctrine of signs” which means that the study looks into the expertise through which the author displays the work of art that substitutes for something else in the real world.

In history, this theory was employed to all forms of theatre, including the ancient, the avant-garde and the oriental, in a collective attempt to establish the principle of theatrical signification. It was used because everything is a sign in a theatrical presentation (Elam,1980:6,20).

Elam (1980:21) under the typologies of the sign discusses the trichotomy of sign-functions that are suggested by Pierce. These are the icon, index, and symbol. The icon being the sign which refers to the object that it denotes merely by virtue of character of its own, and which it possesses, anything, whatever be it quality, existent individual, or law, is an icon of anything. Indexical sign is the sign referring to the object that it denotes by virtue of being really affected by the object: the “natural” cause-and-effect signs. Symbolling according to Goetz *et al* (1986:925) has been proposed as a more suitable name for man’s unique mental ability, consisting of assigning to things and events certain meanings that cannot be grasped by the senses alone. Articulate speech-language is a good example of this.

2.3.1.4.2. ELAM

Elam compares semiotics with regard to theatre, and again with regard to drama. Elam says that a theatre is a complex phenomena associated with the performer-audience transaction, that is, with the production and communication of meaning in the performance itself, and with the system underlying it. By ‘drama’ on the other hand, is meant that mode of fiction designed for stage representation and constructed according to particular

(‘dramatic’) conventions. The epithet ‘theatrical’, then, is limited to what takes place between and among performers and spectators, while ‘dramatic’ indicates the network of factors relating to the presented fiction (Elam, 1980:2).

2.3.1.5. HOW DOES THIS STUDY USE THE SEMIOTIC APPROACH:

Written dramatic texts are about people’s lives, their experiences, truths, and beliefs in action. They should be interpreted in order to unfold their meaning. Both the writer and the reader are concerned with the meaning of life, the former is giving it, and the latter perceiving meaning. Experiences, beliefs, lives and truth belong to a culture, as a result, this study refers to them as components of change in a culture, as they are observed as changing everyday. The following definition of culture proves that these words belong to culture, and are subject to change.

Culture refers to the dynamic totality of distinctive spiritual, material, intellectual, and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs development over time and subject to change (Mandela, 1994:1). This description of a culture has been presented in this study as it shows that this theory includes letters, value systems, traditions, heritage, to mention just a few, and these aspects are found in the study’s discussions.

As semiotics’ three branches deal with the way signs are used, with the relation between signs and their meanings abstracted from their use, and with signs apart from their meanings, so this study uses signs and symbols of different eras, comparing them according to the times to show the different meanings.

Pragmatism stresses the priority of action over doctrine, of experience over fixed principles, and it holds that ideas borrow their meanings from their consequences, and their truths from their verification. Thus ideas are essentially instruments and plans of action. Charles Peirce was the first to systematise pragmatics. For him pragmatics was primarily an investigation of the proper methods of procedure in natural science, a reduction doctrine equating the meaning of theoretical terms with their impact upon experience. Then James moved in a much more practical and moralistic direction, the virtue of belief, including truth. According to him they enabled one to cope with the problems of life.

As applied to this study the theory of pragmatism holds, according to John Dewey, that the experiences of people change. This implies that each time playwrights write, they write about new experiences, and readers should become advanced everytime they interpret the texts as the readers’ experiences keeps on changing in an infinite process. New experiences mean a development in people’s knowledge, skills, and creativity. This in turn means that the development of these is expected too in the dramatic texts. In this study creativity is dealt with through the language usage in the texts to show the evolution of dramatic techniques, how they shifted gradually as times changed. To put all this in one sentence, it means that dramatic techniques do change as cultures change. Those dramatic techniques that seem not to have changed are adapted to new situations as they continue to live through time. The researcher

expects the changing cultures to influence the dramatic techniques because dramatic works are a product of a culture. As time passes, and new experiences are acquired. Going hand in hand with the newly acquired experience are the newly adapted continuing techniques (Goetz et al, 1986:306).

The expression of experiences in dramatic works will be looked at in this study in the form of social programmes that have two branches, one dealing with social issues such as social movements, and the other one dealing with dramatic and social developments in drama. The branch with social movements entails social change, and the other one, dramatic and social developments in drama. This includes the movement of the mind (Walker,1997:277). These social programmes form a continuing process that has no end as cultural change has no end. The social programmes are continuing and changing or adapting according to changing times. This calls for their evolution as the science of evolution is called an adaptationist programme.

Though this theory of semiotics is the major theory for the whole study, it does not fully account for cultural change and continuing dramatic techniques in that, as cultures continue to change, they have to adapt themselves to new situations and experiences. This is also true for the continuing dramatic techniques that have to adapt with times as they continue to exist. Since people have to adapt to new changes as cultures continue to change, the evolutionary theory under Peirce's semiotics will be used too. In discussing cultural change, this theory refers both to change and adaptations during the change.

2.3.2 EVOLUTION THEORY - A BRANCH OF SEMIOTICS

The theory of evolution is Darwin's theory, and is easily traced therefore when following his explanation. Darwinism approach attempts to account for the transformation of living, biological entities and structures in their processes, in terms of Darwinian principles of evolution. This theory states psychoanalysts use biology and evolution to search for the fundamental adaptive and learning structures of the human mind, and of human relatedness (Langs,1996:45). When cultures change they adapt to new situations. This theory is used in the adaptation processes and in new situations, hence the term, 'adaptation' is used often. It is used as the mind gains more, and new experience, is in a changing mind. Goetz et al (1986:782) call this the "evolution of the mind".

Under a discussion of the evolution of the mind there are four stages that exhibit a characteristic of the evolution of all living things. They are as follows: (a) a movement in the direction of making life more secure and enduring; (b) the organism may react at a distance through an immediate stimulus. One event may serve as an indication of something else. (c) The element of control over environment is introduced. This element goes hand in hand with choice making; (d) the stage of symboling, of articulate speech, the emancipation of behaviour from limitations imposed upon it by the external world, and the increased control over the environment (Goetz et al,1986:926).

One of the Darwinian principles and insights reads as follows: the psychoanalytic study of adaptation can be defined as the investigation of mentally grounded coping responses to the environmental impingements - emotionally charged external events that are fought with information and meaning. These adaptations are reflected mainly in effects, thoughts, bodily responses, language –

communication and behaviour. Thus communication, adaptation and relating are each, in some sense, fundamental to human existence and survival.

At first Herbert Spencer (1820 - 1903) conceived that evolution was caused by the inheritance of acquired abilities, and not until after Darwinism became popular did he himself accept the theory that natural selection was at least one of the causes of biological evolution, in fact, he coined the phrase 'survival of the fittest'. Spencer eventually worked out a general evolutionary scheme that included human society. He held that an unknown and unknowable absolute force was continuously operating on the material world, and producing variety, coherence, integration, specialization, and individuation.

Furthermore Leslie A. White, Julia H. Steward, Marshall D. Sahlins and Eman R. Service dealt with new evolutionary theory, but with them the notion of single evolutionary process or pattern was absent. The modern evolutionists argue that the process of survival-of-the-fittest doctrine and the progress, or evolution in terms of laissez-faire, or change are all mixed processes.

Though semiotics is said to have about eight theories in the last paragraph of 2.3.1.2. above, more emphasis is on those theories that are found under the headings in 2.1.3.1., 2.3.1.2., and 2.3.1.3. above, as they contain much to be discussed in this study.

2.3.2 STRUCTURALISM

Structuralism is associated with Levi-Strauss and people like Roland Barthes, Jean Piaget, Louis Althusser, Jacques Lacan, Leonard Jackson, Gerand Gennete, Jonathan Culler, J.Derida, Robert Scholes to mention just a few. These are his followers (Kaplan,1972:169).

Kaplan (1972:162) says that in the case of Levi-Strauss structuralism means the logic properties of human mind are the focus of inquiry and the source of explanation. Lategan (1992:1) quotes Scholes (1970) saying that structuralism is the movement of the mind, a paradigm shift of the mind from one stage to another. Structuralism carries therefore the idea of transformation in it. Structuralism is the response to the need for a coherent system that would unite modern society and transform the world and make it habitable for man. He goes on to say that if we want to "understand" the way in which the mind works, we can do so through an examination of systems it creates. There are systems like: kinship system, myths, totemic beliefs, or the more prosaic and marginal aspects of culture such as hair, style, designs, cookery.

According to Levi-Strauss, there is oppositions in the examples such as: high and low; male and female; right or left; good or evil; war and peace; hot and cold; light and dark (Levi-Strauss, 1975:176). Levi-Strauss here shows logical categories and relationships constructed out of the tendency of the human mind to get meanings to certain objects. Structuralism shows that rationality is the basic explanatory structural principle, and that rationality together with the experience.

Levi-Strauss (1975:99) says that mind and nature are ultimately one, and are natural parts of reality. The structuralist's task is thus to recognise and isolate levels of reality which have strategic value (Levi-Strauss,1963:284).

Structuralism takes linguistics as a model and develops a structure in terms of which literary works can be interpreted. A Structuralist places the actual work and the particular person, and looks at the narrative, as such, in the system of the aesthetic governing that period. Here the writer's language is taken as reflection of his mind and/or (Lategan, 1992:190). Kaplan (1972:44) quotes White agreeing with this when he says that the most prominent form of symbolising behaviour is human language. Man is the only animal capable of performing both sign and symbolising behaviour.

Structuralism from the above definitions views both language and the text as a means of communication. It aims at the science of studying language as a system of signs. In literature structure means how the text is organised. It refers to every unit of material used in the building of the text (Levitt,1971:7-12).

Swanepoel (1990:16) explains a structural approach as the structural analysis that tries to determine the mutual relationship between patterns. It looks at how they are distributed in the text, and how they combine to become meaningful units.

There is a relationship between structuralism and existentialism. Existence implies that man is in history moving towards a better future in a progressive way. Levi-Strauss (1975:80) agrees with this when he quotes Sarte saying that what is needed is existentialism but for him the added ingredient is that which is required for the understanding of the synchronic, structural dimension of social life.

In structuralism, there is a notion of social structure. Kaplan (1972:101) quotes Radcliffe - Brown defining social structure as the continuing arrangement of persons in relationships defined or controlled by institution, that is, socially established norms or patterns of behaviour. He is reluctant to distinguish between social structure and social relations, as a result his social structure appears in his works to be nothing other than the whole network of social relations. He breaks social structures into social relations which are the relations between two persons; person to person relations, Levi - Strauss (1963:303-304).

Social structure has been conceptualised in terms of (a) social action, (b) social interaction, (c) and role of behaviour. Some structural theorists have been led to frame their explanation in terms of values, themes, religious philosophies, techno-economic arrangements, and relationship to natural habitat (Levi - Strauss, 1963:108).

2.3.3.1. CRITICISM OF STRUCTURALISM

Lategan (1992:359) quotes Lante (1982) who sees structuralism as trying to substitute for the Marxist vision of evolution, as a closed system where order is privileged at the expense of change. Structuralism is a kind of development that wants to keep things in their original order despite the changes that occur. Structuralism is therefore indirectly against change. Marxism is historically significant both as a theory and a guide for revolutionary action. Structuralism is a product of an historical life form that bridges transition between the old and the new order (Fasensfest, 1998:10).

Structuralism denies the fact that literature copies literature, and denies that literature copies language, undermining thereby one of the basic assumptions of structuralism (Lategan, 1992:191).

Structuralism aims at deciphering the text by discovering above all, its structures. Once deciphered the text is seen to yield, one and only one, meaning which is accepted as the dogmatic truth to be defended against all inquiry (Fasensfest, 1988 : 10).

Reconstruction is called a post structural phenomenon, and it opposes structure beyond structurality in favour of the deconstructive choice for structurality beyond structure, that is, the play of differences

which is the characteristic of language. It makes it impossible to claim finality of meaning and of interpretation (Lategan,1992:190).

2.3.3.2. WHO USED STRUCTURALISM

Duka (2001) has used structuralism in analysis of Saule's three novels: **Unyana womntu** (1989), **Umlimandlela** (1998), and **Ukhozi olumaphiko** (1996).

Duka used it in discussing these novels from an epistemological position that observes the structure of a number of literary texts and thereafter, arrives at the general laws underlying such narrative. He used it to show that the novel **Umlimandlela** (1998) is a finished literary product that has a beginning , middle, and an end, and also to show that it has the following essential features: exposition, conflict, prosaic language, climax, plot, story-line, theme, character, actants, and narrators (Duka, 2001:10,12).

2.3.3.3. HOW STRUCTURALISM IS USED IN THIS STUDY.

Piaget (1971:203) describes structuralism as a method or a way of doing something. This study uses structuralism as it includes methods of writing dramatic texts which are termed as styles or fashions, or techniques of the author. It is used too as it is in favour of continuity, and opposes any change. Structuralism states that if there is any change, it should be the same original one, but improved to suit the times and situations. This calls for adaptation of the agents of change. Structuralism, as well as this study shows the difference between change and [changing] continuity. This is because in any continuity the element of change is expected with the passage of time. This study shows how continuity of certain dramatic conventions is affected by time.

Some of the properties of a society that necessarily need not change are the socially established norms, and the patterns of behaviour. This fact is reinforced by some structural theories that frame their explanations in terms of values, themes, religions, philosophies, techno-economic arrangements, and relationships to the natural habitat (Kaplan,1972:108). All these need not change, but need to be improved in quality. Take the theme of love for example, that was there from the beginning, and that will continue to be there all the time. The theme of love from different texts is compared. The developmental stages of this theme is not examined, but only at the common features and differences of this theme as affected by time and place. This is encouraged by the fact that properties of any structure can be compared independently of their elements (Kaplan,1972:7).

The terms into which the social structures have been conceptualised are employed in this study, for example, the love theme through different years, some social actions, religious philosophies, to mention just a few are dealt with in this study.

Structuralism is used to show that language develops a structure in terms of which literary works can be interpreted (Lategan,1992:190). Structuralism shows the developments that are in the Xhosa language, and these developments show the aesthetics governing that period. This implies that texts' extracts are analysed treating symbols from different eras of the texts, and some observable changes in the features of the language.

2.3.3.4. THE USE OF STRUCTURALISM

This study uses structuralism, but it does not fully endorse the structuralist's point of view that :

- (a) Literature does not copy reality. Instead it shows or explains cases of exaggeration that can lead people into doubting that the plays are the products of reality.
- (b) Another view is that literature does not copy language. This study proves that literary changes found in literature are due to changes in language. Some authors show characters in their texts using English or Afrikaans, or other languages that are not Xhosa words in cases that show influences to which people have been exposed to different languages in urban areas or in the mines. This is the case in **Inzonzobila** (1994) that is used in this study.

The deconstruction approach is used in analysing the texts' extracts as some of the meanings of the texts are hidden due to political constraints. This study therefore does not support the structuralist's view that the text should have one meaning only which is accepted as the dogmatic truth. It shows that out of the texts' extracts different possible meanings are present (Fasenfest, 1998: 10). The study follows Harty's view that the text is an organism, it may grow, change, evolve, decay, and even multiply as its rewriting in successive critical essays grows.

Lastly, the study follows Derrida and Barthes' views oppose the structuralist position of structure beyond structurality which means that whatever structure or system of relationships one arrives at, the play of differences which is characteristic of language makes it impossible to claim finality of meaning and of interpretation. In this study the deconstruction of meanings is used where applicable. Though Structuralism was criticized in 1968, some texts show its implementation as a certain style, or fashion of a certain era, hence the study uses structuralism even if it may seem outdated.

Structuralism is used to show that though it seems to be against a semiotic approach that says that there are changes through evolution, it shows that there are changes taking place in people's lives, but these changes should be used to update the existing forms of life.

2.3.3. FORMALISATION / STYLIZATION

Formalism, also called Russian Formalism was used for the first time by Victor Shklovsky at Petersburg in 1916, and by the Moscow linguistic Circle founded in 1915. Formalism was used for studying poetic language, and it made use of the linguistic techniques of Ferdinand de Saussure (Sills,1968:883-884). The work of the linguist Roman Jakobson is sometimes called formalism, to mean new criticism.

Although formalists based their assumption largely on symbolist notions concerning the autonomy of the text, and the discontinuity between literature and other uses of language, they sought to make their critical discourse more objective and scientific than that of symbolist critics. They placed an "emphasis on the medium" by analysing the way in which literature, especially, poetry was able to alter artistically or "make strange" common language. They stressed the importance of form and technique over the content (Sills,1968:883-884).

2.3.3.1. THE USE OF THESE THEORIES

The above theories are used in this study to examine different ways in which authors use language, so as to characterise their styles, or to show different forms in which different authors portray their messages. These theories also accommodate both critical analysis of the new and old critics.

2.3.3.2. WHO USED FORMALISM / STYLIZATION

2.3.3.2.1. STYLIZATION

Bokwe (1993) uses stylization in discussing styles in Mtywaku's plays. He uses stylization to examine Mtywaku's plot, setting, and social life.

Stylization again is used by Mabuza (2000:330-379). He uses stylization to look at sentence structure, for example, to look at long and short sentences, at the use of ideophones, conjunctives, adverbs, and demonstratives in sentences.

2.3.3.2. FORMALISM

Duka (2001:26) has used formalism in analysing the novel, **Ukhozi olumaphiko** (1996). In the analysis of this novel the form is primarily examined by studying the aesthetic function, the socio - politico - historical function, artistic material, and construction material. He has entwined these aspects with respect to developing the theme of the novel, that is, the socio-politico - historical theme.

Formalism and stylization above have been treated as meaning the same thing because in art formalism corresponds to stylization (Goetz et al,1986:883).

2.3.3.3. THE WAYS THAT THESE TWO THEORIES ARE USED IN THIS STUDY

These two theories, formalisation and stylization do not deviate from structuralism as the terms “structure, form, and style” seem to be one thing, and this has been discussed shortly after the definitions of “style”, “form”, and “structure”. The theories are used to show that though there is change in people’s lives, some other aspects of life need not change. Such aspects only need to be adapted according to time and space. Adaptation in the course of these theories allows them to be used together with the semiotic approach that incorporates evolution. Semiotic approach says that there are changes within societies, but societies must adapt themselves to these changes. All these theories are used to show that though dramatic techniques continue to live, there are some adaptations done to them in order to keep them up to date with the times, and with the present environment.

Though Mabuza (2000) uses stylization, his definitions of the terms, “style”, and “technique”, are not the same as those of this study. The study takes only those definitions of these terms that suit the discussions, especially, those meaning more or less the same as “fashion”. The study does not look at the sentence structure in the same way in which Mabuza has used it, but compares extracts from different texts, comparing the language. These extracts vary from single words, to pairs of words, to short and long sentences, and many sentences at a time, depending at the focus of comparison. The study uses ‘form’ in such a manner as meaning fashion or structure.

2.3.4. MARXISM

Karl Marx is the founder of the theory of Marxism. He dealt with it starting from the year 1818 to the year 1883. His ideas are relevant even today. He refers to economic factors in his explanation of social structure. The term ‘social structure’ has been explained as meaning social relations under structuralism

in 2.3.2. above. Other than economics he also touches on various aspects of society, such as politics, legal and religious institutions, and he states that they are interconnected, and influence each other (Haralambos,1980:534,542).

Regarding the social change, Marx argues that the source of social change lies in contradictions in the economic system in particular, and in society in general. Since man's ideas are primarily a reflection of the social relationships of economic production, such ideas do not provide the main source of production. This is in contradictions and conflicts in the economic system that the major dynamic for social change lies. The tension and the conflict generated by this contradiction is the major dynamic of social change (Haralambos,1980:536). He goes on to say that the primary aspect of man's social being is the social relationships he enters into for the production of material life. Since these terms are largely produced in terms of ideas, concepts, laws, and religious beliefs, they are seen as normal and natural.

Marx applied to the history of human society, the idea of dialectical change of Hegel who saw historical change as a dialectical movement of man's ideas and thought. In terms of the dialectic, conflict between incompatible ideas produces new concepts which provide the basis for social change (Haralambos,1980:35).

This theory states that since a man makes up society, it is only a man who can change society, and that radical changes result from a combination of consciousness of reality and direct action. This implies that members of the society must be fully aware of their situation, and take active steps in order to change it.

2.3.4.1. THE USE OF MARXISM

This theory gives a clear direction as to why there are social changes as it touches on various parts of society. Among other things that cause it to be used in this study are the facts it touches, which are as follows:

1. It touches on aspects such as economics, politics, legal institutions, and religious institutions, and says that it is these parts that undergo a change.
2. It also states that within the society there are relationships that are largely produced in terms of ideas, concepts, laws, and religious beliefs.
3. It applies the history of human society: historical change as a dialectical movement of man's ideas and thought.

4. And it agrees that there has been a movement from primitive communism to private ownership of property (Haralambos,1980:535).

Marxism is chosen because this study employs all the points numbered one to four above in its discussions. Marx stresses the fact that the source of social change lies in the contradictions in the economic system. It is the contradictions and conflicts in the economic system that the major dynamic for social changes lies.

This study uses deconstruction as one of the methods to unfold the meaning of the extracts. The same applies when there are discussions around the situations, such as those situations termed as the 'the parts of the society', and situations in which people find themselves. Psychoanalysis, including that of the different classes found in Marxism, is employed. The Semiotic approach also uses Psychoanalysis.

2.3.4.2. THE USE OF MARXISM IN THIS STUDY

In the topic of the study there is the phrase that reads,"The portrayal of social changes..." and this phrase is in line with the Marxist approach. Marxist approach entails discussions on social changes, discussions such as changes in politics, economics, law, and in religion. On top of this Marxist approach uses terms such as 'ideas', 'concepts', 'laws', and 'religious beliefs'. The change in each of the social aspects above affects the other social aspects.

As in the other theories, that are used in this study, Marxism also caters for a comparison of movements of man's ideas and thoughts. This results in showing the movement from a traditional way of thinking to modern way of thinking with all the influences found accompanying it.

Marx's theory reveals that the economic system affects the other aspects of social life, hence Haralambos (1980:230) says that economics is to be treated as one of the social parts.

2.3.4.3. THE DEFICIENCY OF MARXISM

Haralambos (1980:538) has shown that Marxism has a dream of wanting to remove capitalists, and replace them with communists. So far, South Africa, whose dramatic are used, is busy building on the idea of replacement of communism with capitalism, that is, it seems as if things are becoming reversed. Societies do not follow Marxism. This implies that instead of avoiding conflicts, society is getting

deeper and deeper into them. Discussions of the extracts of the texts show this movement from communism to capitalism.

It is the ruling class that owns things, and this contributes to the fact that it owes its dominance and power to its ownership and control of the forces of production (Haralambos,1980:539). This implies that there is a culture of the poor that subscribes to the values and norms of the whole society. If we look at this culture of the poor, it has its own language, its own psychology, and its own worldview (Haralambos,1980:155). This study does not concentrate on any of the languages used, that of the ruling class, and that of the poor, instead the study deals with the language it comes across in each extract. Language is discussed according to the traces of the effects of time found.

2.3.4.4. WHO USED MARXISM?

Lots of people have used this approach, interpreting it differently with each study to suit their discussions. They are so many in such a way that this study feels that it can just list those used by the Xhosa drama critics.

2.4. CRITICAL REVIEW

Some people support changes that are found among people, but others are against any changes except for natural things where changes occur. Changes that occur naturally are grouped into physical changes and chemical changes. Reversible changes are called physical changes, whilst non-reversible changes are called chemical changes. Also when there is a change in any thing it means that it is a change in which one or more substance(s) are changed into a new substance(s). Those who are against any change prefer the continuity of existing things, especially abstract things that are the elements that characterise that society.

2.5. PEOPLE WHO SUPPORT CHANGE

Some people accept and support the fact that there are changes among people's lives, starting from the concrete natural changes that are grouped into physical changes (that are reversible), and chemical changes that are not reversible, into abstract cultural changes. Cultural changes include among other things religious, moral, educational, political, and scientific changes.

The characters found in plays can be used as both the agents of continuity, and the agents of change, depending on the choice of the author. The artistic performance (the text) has the mechanics (the how

using what) part, and the physical part (the actors), that will perform acting. The study discusses the change from the point of view of what these characters say or do.

Furthermore there are two kinds of change, one takes place when people are aware of a change, and the other one takes place when they are unaware. When people are aware of a change they participate in the implementation of change, and this is called “popular participation” in what is called “participatory development”.

Participatory transformation, coupled with political education transforms people’s consciousness, and leads to a process of self - actualisation which enables oppressed people to take control of their lives (Mbokazi *et al*, (1994) in **Genda** (2002:312,315). This notion of change that will bring self - actualisation at the end goes hand in hand with one of the aims of this study which is the restoration of self identity. Hegel (1985:107) agrees with Worth when he says that the developing mastery of the external world through language leads to a correlative change in man’s conception of himself. The use of language whether written or spoken helps in the gain of self - consciousness.

Watts (1989:33) supports change. When he talks about a time for experiment he says that there are new attitude to form, language, production, and distribution.

There is also a change in the meanings found in language. Haralambus agrees with this when he says that meanings are created, developed, modified, and changed in the process, and it is determined by its historical background. This is, in most cases, as a result of the foreigners’ influence with their way of doing things among the people (Haralambos,1980:16).

With regards to meaning Langs (1996:8-9) says that both evolutionary explorations of communication, and the processing of information and meaning can reveal most clearly the conscious and the unconscious capabilities and properties of the emotion - processing mind. Langs has mentioned that the psychological observables and data of psychoanalysis must include, not only affective states, and subjective thought, but also mental outputs like language and communication. Both these statements express the fact that language is the means of communication and its meaning should be reviewed in such a way that the psychological meaning should be revealed from what is said, not just the pure meaning in literal language. This implies that there should be, what can be called ‘the situational meaning.’

Langs goes on to say, ““Psycho-analysis must initially be defined in terms of mental phenomena and adaptive resources. The Psychoanalytic study of adaptation can be defined as the investigation of the

mentally grounded coping responses to environmental impingements, the emotionally charged external events that are fraught with information and meaning. The internal events are as a rule secondary evocative stimuli. These adaptations are reflected mainly in affects, thoughts, bodily responses, language - communication, and behaviour". Thus communication, adaptation, and relating, are each in some sense, fundamental to human existence and survival (Langs,1996:8 – 13).

This study mixes different theoretical models, and Greenburger (1983:351) allows this act. This mixture of theories fuses into one complex explanation the meanings of texts. Also there was a shift in the use of isi Xhosa from a soft, uncritical romanticism with no emotions imposed, to rough critical modernism with its hard, dry language. Among the amaXhosa speaking people one was not allowed to express individual's feelings, but those of one's group, then this influenced characters found in the plays: **Kuza kwaziwana** (1992), **UNomabhongo okanye inzondo nempindezelo** (1983), and **UNgodongwana**.(1961). An example of this is shown when the old chief's feeling of anger in **UNgodongwana** (1961) is not shown, but those of Nomabhongo in **UNomabhongo okanye inzondo nempindezelo** (1983) are shown , including the reasons for her feelings. With her then criticism can come from all angles as she is outspoken, but that of the chief can only come from the cultural point of view. The extracts show this comparison are discussed in chapter five.

Also Langs (1996:131) quotes Bickerton (1995) with regards to change. He says that there were many consequences to the remarkable advances, including another burst of complexity in social roles, and relatedness, the eventual shift to highly complicated urban living for many members of the species, and an enormous amount of cultural expansion on all fronts. In addition to those developed there are cognitive developments from language acquisition, because they played a significant role in the evolution of the emotion - processing mind.

Language and awareness of personal mortality brought with them the emergence of burial practices, rituals, and symbols related to death experiences, along with the origins of religion, and the appearance of the seers, shamans, priests, and other religious leaders. This suggests that people who were scared of death, and who could not even talk about it, can now write and talk freely about it.

Language changes are expected in the texts as there are remarkable stages of development in the lives of people. In the **Art Series** (1983:86,113) Platkus is quoted seeing this when he speaks about authentic poetry that reflects the spirit of the time in which it was composed, and that there is a direct relationship between the cadences and the speech patterns of common language of the day and language employed by poets. He goes on to say that, in literary history of the twentieth century there is what is known as

the modern movement. It started with the imagists, aiming at producing sharply observed, concrete images, offering nothing in the way of generalisation or comment.

Worth (1972: viii) says that the bounds of what is socially probable are always changing, and what seems natural to one generation may seem anything but that to another. One might add music, dance, farce, looking out to the audience, above all, flexibility, an easy movement from one style to another. worth says that these are the important features of today's experimental drama.

Lastly, Reason in Goetz et al says that evolution is the result of invention and discovery, of historical accident, cultural borrowing or diffusion, that is, the result of various combinations of changes from any source (Goetz et al, 1986:782,871,and 983).

Graaft (1996:3) talks about adaptation when he refers to changes. He says that adaptation is a process whereby a social system responds to changes in its environment. In this regard, differentiation and integration are the result of a changing environment. Adaptation provides collective meaning and direction to the potential for change present in the entire social system.

Graaft (1996:3) also mentions modernisation when he talks about the components by means of which modernisation can be analysed. They can be analysed by the changes taking place from this state to that state, and are shown following modernisation process as follows:

From	To
1. Underdeveloped	Developed
2. Traditional	Modernity
3. Simplicity	Complexity
4. Homogeneity	Heterogeneity
5. gemeinschaft	Gesellschaft
6. Undifferentiation	Differentiation
7. Supernatural influence etc.	Technological progress etc.

2.6. PEOPLE WHO SUPPORT CONTINUITY

According to natural humanism there should be no changes among people except for those that occur naturally. For people to remain good they should interact with or integrate with nature. Among the things not expected to change we find the nature of goodness, beauty, truth, and moral responsibility. The people who support continuity claim that there is no need for people to know external ideas,

natural order, God or any other universal force, all that people can know are themselves. The only knowledge needed is the one that will enable them to know themselves through their past. Goetz et al (1986:560) say that naturalists assert that nature is reality. There is nothing beyond, nothing “other than”, and no “other world” of being.

Goetz et al (1986:559) go on to reinforce this when they say that in literature naturalism extended the tradition of realism, aiming at an even more faithful unselective representation of reality. Individuals were seen as helpless products of heredity and environment, motivated by strong instinctual drives from within, and harassed by social and economic pressures from without. As such, they had little will or responsibility for their fate.

Wells (1979:13) reveals that the techniques of today’s modernists will seem equally commonplace fifty years from now. In the long view, story structure has some kinship to building a house, there are basics for a house to be a house. Some of the things that help people to write texts start with the individual, or family, or society, and eventually with the whole nation. This means that one obtains a theme from one’s environment, and from one’s experience.

Scanlan (1937:22,207,214) says that basic patterns of action in our plays are similar, for example, families continue in all plays. He says that wise writers can build upon these remnants of tradition that have survived into urban society, rather than razing them to the ground. He also puts this differently when he says that the shape of history, like the art of the theatre, involves fresh repetition, like illusions of the first time. At the heart of this changeless patterns of history is the family life and its dilemmas.

It is in literature where we are able to trace the continuities of life together with the continuing dramatic techniques, and then examine their nature. Davis (1989:204) agrees with this when he says that patterns of culture which are language, ritual, art, design, and symbolism of building within a language, should always serve this primary end.

Platkus in **Art Series** (1983:83) praises the influence of songs that it has never been lost. This is true as the influence of story telling in fairy tales has never been lost, even in the written texts, as most of them when narrated were mixed with songs. These helped to stress the morality of the time.

Glasser (1999(a):108) mentions that the translation of African proverbs, idioms, and folktales were used upon as demonstrations of the African cultural heritage. The fact that they are translated proves that they are not as difficult as they were before, but have been adjusted in their continuity to suit the present generations.

With regards to literature readers like to be provided with clear background knowledge regarding aspects such as cultural set-ups, psychological, moral, or philosophical pre-conceptions, and it becomes a great necessity for the writer to retain a strong element of reality while not forgetting the fictionality value of his or her work, that is, the literary value.

Lastly, Fasenfest (1998:11) advises that as a revolutionary sets about to destroy the old order, he or she must sustain a cultural and historical continuity between the old and the new order.

The cultural changes, continuities, and dramatic techniques of the dramatic works have been treated in a combined fashion under the headings that read:(1) people who support change: to mean that they do not want continuity, (2) and, the people who support continuity: as people who want the continuity of things, and do not want change. It has not been put as: people who want change, and those who do not want change, and again as people who want continuity, and those who do not want continuity. This has been done like this as it is not easy to differentiate between change and continuity. Again Goetz et al (1986:782,871,983) agree with this when they defines cultural evolution as the development of a culture from simpler to more complex forms, by a continuous process. The idea of progress brings in the notion of fixed “stages” through which man progresses. The development of its concepts of progress and cultural evolution was enormously influenced in the mid- nineteenth century by the wider acceptance of theories of organic or biological evolution and particularly by the publication of Charles Darwin’s theory. Darwin says that natural selection is at least one of the causes of biological evolution.

The very fact that there is continuity, suggests that it is a changing continuity, changing with times. This point is clearly explained by the fact that it is sometimes not easy to differentiate between tradition and modernity again because of the fact that in modernity there are some forms of tradition. Graaft supports this when he says that traditions often provide strong stimuli for the process of modernisation (Graaft, 1996:60). Some aspects of culture continue to exist whilst they undergo changes through adjustments and adaptations. Fasenfest (1998:11) sums up this as follows:”The reconciliation of these contradictory demands for social and cultural continuity on one hand, and radical transformation on the other, is achieved through an act of sublation.”

SUMMARY

There are changes that are important. All societies undergo important changes, but the difference between a change and reform is sometimes a difference between the conscious and the unconscious. Social change may take place even if those involved in it do not want it or are not even aware of what

they are doing. But social reform is a commitment to conscious change in a specific direction. The movement from tradition to modernity is in a fundamental sense a move from resignation to reform (Kennedy, 1991:1186).

CHAPTER THREE

CULTURAL EVOLUTION

3.1 INTRODUCTION

Evolution is culturally directed, says Kaplan (1972:49), hence cultural evolution in this study means the development of culture from simpler to more complex forms, by a continuous process. In this chapter we are not going to trace evolution of human kind as a whole, but human manners that have become softened because of modernisation, and because the human mind has taken westernisation, and has adapted to it (Goetz et al, 1986:871). Cultural development is compared and contrasted through treating changed human manners with regards to issues pertaining to economics, politics, religion, thoughts, ideas, and the law.

Evolution is the result of inventions, discoveries, historical accidents, cultural borrowing or diffusion, that is, the result of various combinations of changes from any source. There is “specific” as well as “general” evolution. By specific evolution we mean that there may be a specific process of evolution for specific peoples (Goetz et al, 1986:983). Discussions of evolution in this study follows the trend of specificity because the examples to be discussed are taken from the Xhosa texts that are meant for the Xhosa speaking people, though the process of development is found in every nation everywhere.

Evolution favours the idea that selectionism is the mode of operation for the most vital adaptive systems of humans including language, immune system, intelligence, cognition, and the brain. This implies that evolutionary theory calls for psychoanalysis. Human beings have extraordinarily limited powers of self-awareness about inner mental happenings such as affects, thoughts and fantasies. These powers are as secondary adaptive issues for a given individual and their emotion – processing mind, especially when they pertain to harm-and-death-related issues. There are also genetic causative factors of behaviour, and non-genetic, non-instinctual factors that affect behaviour.

Taking into consideration both psychoanalytic and Darwinian principles and insights, this chapter is presented following the four phases of evolutionary line. These are (a) divergence from other lines, (b) progress in differentiation, (c) stability, and (d) extinction (Edward,1967:3). Discussions of this chapter is done according to points (a) to (d) above.

DISCUSSIONS

3.2 CULTURAL DEVELOPMENT

Goetz et al (1986:782) says that Spencer worked out a general evolutionary scheme that included human society. He held that an unknown force was continuously operating on the material world and producing variety, [divisions], coherence, integration, specialisation and individualisation

Individualisation is one of the things produced because of unknown forces of change. In the past individualisation was totally unacceptable, and most things were owned by the society. Here are examples of this in **Inene nasi isibhozo** (1922):

***Mfolo:** Uyabona MaSukude, kukwaNjinge
ekhaya' apha. Lo*

ngumzi waseMakhalweni.

***Umfolo:** Namhla uza kunyolana nathi, ngomso athi
asibawozala, ngumzi lo.*

(Act 1, Scene 3,
p.7)

Mfolo:You see MaSukude, this house belongs to the
Njinge

family. This is the house of Makhalweni
clan.

Mfolo: Today she will point fingers at us, tomorrow
say,

we are not her father-in-law, this is the house
owned by the all members of the same clan.

From this example, we notice that no one in the past owned a house as his or her own, but it belonged to any member of that clan, regardless of geographic divisions of these members. In the example

above, MaSukude diverges from the old known way of ownership, taking a new direction, that of individual ownership. What the above statement incorporated was unity that was among people of the same clan, as the descendents of the same ancestors. This unity did not refer only to material things like houses, but was also referred to stock, and to people.

These people speak very harshly to MaSukude in an attempt to stop her from thinking that she is the owner of that house alone. Fears of people around this change of ownership are recognised in the above extracts, not just fearing this kind of ownership, but its effects thereafter.

How individualisation started is traceable in the text, **UNgodongwana** (1961) as follows:

UBhungane : [kuDingiswayo] Ndibonile ukuba ungumntwana
wegazi, ukususela namhla uya kuba
ngumphathi
wesixekwana kulo mmandla wam. (*Emphasis
mine*).

(Act 2, Scene 4,
p.18)

Bhunge: [to Dingiswayo] I have noticed that you belong to
the royal blood ... as from today you are going to
be the ruler of the location in my district.
(Emphasis mine)

It can be deconstructed from the above extract that around the 1960s and before that, people would not stay with strangers whose roots were not known. They would send some investigators to search for the backgrounds of the foreigners, and this is what happened to Dingiswayo. Chief Bhungane is showing him that he is well informed and knows who he is, and ends up giving him portion of his place as a chief under him. This again shows that up until the 1960s the unity among people of the same clan was still observable. This shows the fact that people then still had their identities. This extract shows how the royal trend has survived through all the years, though it is not as pure as it was, as Dingiswayo now is not one of the descendents of Bhunge.

The above extract's unity has been spoilt by the phrase that reads, "kulo mmandla wam", meaning, "in my district". this phrase shows that though Dingiswayo will be a ruler, that portion in which he will rule still belongs to Bhunge. Dingiswayo will just be like a watchmen or a headman in that land, in his

home land, if we follow the type of ownership of the past. Bhunge in this extract is shown being confused. On one hand he is shown keeping the clan's unity by allowing Dingiswayo this opportunity of becoming a ruler, but there is the element of individualisation in possession of land on the other hand. This shows how individualisation entered, through turning jealousy against his brother.

Because of this selfishness there started to be a change in the royal house, and people became dissatisfied with these new developments. The chief now appointed Dingiswayo alone, not in the same way in which MaSukude was told, to call all men of the Makhwalweni clan to come and make collective decisions. This could be the reason why people stopped honouring chiefs, the fact that they started to own everything by themselves rather than things being owned by all people under one chief. Here is what Mbangambi says about this dissatisfaction in **UNgodongwana** (1961):

*UNgodongwana : Sikho eso sihiba senkosi. Hayi kubi kweli
lethu [ilizwe] ngoku.*

(Act 4, Scene 1, p.27)

Ngodongwana :We have an idiot chief. No, life is no longer
nice in our land now. (Emphasis mine)

The tense and language used in the phrase, "We have an idiot chief" emphasizes functioning of this unacceptable change, and people hate it, saying that people who accept it even today are stupid. They mean that it is stupidity to lose one's roots and identity. The word "now" is used to compare chieftain of the past and that of today, that it is no longer the same, but carries evil in it.

Contradiction between the words, "wam", meaning "mine", and, "lethu", meaning "ours", used by both Bhunge and Mbangambi is showing opposing forces created by individual ownership. These words may suggest that there is no longer clan unity nor unity of the whole nation therefore, including that unity between the chief and his nation. Chief Bhunge has another councillor, Cowan is his name. Cowan has taken over what was being enjoyed by councillors as he says in **UNgodongwana** (1961):

*UCowan: Mna ndizibona ndisenyhwebeni apha komkhulu.
Inkosi nesizwe sayo indihlelise kwesiphakamileyo
ngokungazange kube njalo naphina...*

(Act 3, Scene 1, p.21)

Cowan: I find myself being so honoured in this royal house.

The chief and his nation are treating me in a very
special
way, in which I never experienced anywhere else...

What Cowan is saying is showing that he is very satisfied, in that he has even taken the position of Bhunge, as it is Bhunge now who should treat him as a king. This shows clearly how chiefs lost their values as chiefs, they were defeated in wars fought, as a result they became strangers and slaves in their land.

Lastly, “ours” above proves that people never stopped being conscious about their land: that it belongs to them. This word may suggest that people should aim to claim “their” land back. It is this word that provokes people that they should not be like slaves in their land. It also recalls that idea of sharing, because it was through sharing that people were united.

Looking at all the above examples we can see that there was a shift from unity to individualisation. This trace of unity took such a long time, starting from around the 1950s, and the 1960s, meaning that around these years people were writing about their lost land and lost unity. This was bothering them the most as apartheid was still young.

Around the 1990s there were people who still reclaimed their land. This claim of the land is found in **UConga noMbambushe** (1995) in the following extract:

*UConga: ...ilungelo lethu kulo mhlaba kabow'omkhulu
liyafana,
liyalingana nelakho.*

(Act 4, Scene 3, p.32)

Conga: We have the same, equal privilege as that of yours in
this land of our forefathers.

This example shows that these people are a group of united people claiming their land with one voice from one person. This was an attempt to stop individualisation in people. They have discovered that it is individualisation that causes high crime rates like murder and theft. This plan of mobilizing themselves as one unity may be the answer to reduce this problem in which the nation finds itself.

Today this unity is the adapted unity whereby everybody must have a say in decisions around what is happening in their land, it is democratic. Even in South Africa where apartheid is practised we get collective governance, to ensure that only the decision of the people should be honoured. This behaviour of collectiveness occurs as a result of instinct or genetic causative factor of behaviour, and this may suggest that this may never vanish, but are adjusted through times.

Integration of all races in this land into one coherent unity because one cause of disunity has been recognised and has been dealt with until it was removed. At the end now we find Gema in **UConga noMbambushe** (1995) reminding about the farmers' union¹ and says:

*Gema: Lo mmandla wethu unombutho oluqilima ekungekho
namnye umfama onokuma engelilo ilungu lawo.
(Act 5, Scene 4, p.55)*

Gema : Our district has a very strong association whereby no
farmer can operate without being its member.

This extract reveals that division of land and who should look after each piece of land was done successfully. What people have discovered is that they cannot stand on their own without each depending on one another, so they started to form an association in which they can advise each other. This is a sign showing that there is a big piece of land that is again owned by blacks, after it was taken over a long time ago. Their unity causes it to be difficult for the land to be repossessed from them, as all organisations have rules to run them. This kind of unity is not the same as that one experienced during the time of the chiefs; the same rules of the land bind them all together. This is the complex way of governing lands as compared to that shown in **UNgodongwana** (1961) around the 1960s. There are land rules and regulations that exist today because of collective acts. It is these land acts that it is hoped will help in retaining the land, as it was easy to take it from one person in the past.

The gist of the above discussions lies between destroyed unity among people, using the tool of individualisation, and the regained adapted unity through mobilization of people. A collection of individuals can be integrated to form an ordered society through the agreements on fundamental moral issues that lead to social solidarity. There should be less self-interest as it results in conflicts and disorder. Where self-interest is the only ruling force, each one finds himself or herself in a state of war with one another.

3.3 TRANSFORMATION OF PEOPLE'S LIVES THROUGH THINKING

This heading will be discussed in an attempt to show how evolution caters for transformation of people's lives, from traditional to modern ways of thinking.

Under cultural development, Langs (1996:134) discusses transformation in the design of emotion processing mind saying that, through thinking one can find solutions to certain problems. Thinking without getting solutions to existing problems results in stress, hypertension and in other diseases related to them. He says that there exists a striking increase in social – cultural stresses. Emotional life in particular, has grown in importance and richness and conflict in ways not seen earlier. Internalised conflict has intensified to unprecedented levels. This emotional side is shown in texts through characters that have faults and weaknesses. These faults and weaknesses are termed by Wells (1979:21) as the character's flaw such as cowardice, human fears or faults, a false judgement, and selfish delusion.

Accurately conveyed emotion is the great fundamental in all good drama. It is conveyed by action, characterisation, and dialogue. Emotions and actions are the essentials of drama (Watts, 1989:501). Action may be either physical or mental, provided it creates an emotional response. When the dramatists talk about action, they do not mean bustle or mere physical movement, they mean development and growth. Here are examples showing this development in human emotions and thoughts:

At the time the first Xhosa drama text was written there were fears observed in people already, fears as a result of the changes taking place in people's lives. This fear is found in the dialogue of two women in **Inene nasi isibhozo** (1922) as follows:

UNo-Ayini : *Ndiyoyika ndingenwe lixhala.*

UMaSukude : *Igazi lam limile – kubanda umbilini.*

(Act 3, Scene 4, p.56)

No-Ayini : I am scared and filled with anxiety.

MaSukude : My blood has stopped flowing

I am very scared and feeling cold.

These two women are friends who murdered many people in their society. They are seen to be restless having fears, anxiety and are unhappy because of these evil deeds. Their fright may suggest that in the past there was less evil in the world. Even those who became involved in it would be restless. Their

evil would haunt them, sometimes until they die, as in the case of MaMvulane after her denial of the deaths caused by her evil in the following extract from **UFeziwe okanye inkohlakalo** (1982):

MaMvulane: Hayi, hayi! Amehlo am akaboni nto!

(Act 5, Scene 6, p.81)

MaMvulane: No,no! My eyes are seeing nothing!

After this statement MaMvulane runs until she falls from a very high cliff and she dies. She dies denying not only her evil deeds, but the effect of her evil that has resulted in the death of her daughter too. Denial after evil is done can be a sign showing that she is not repentant for what she has done, as the two other women above. When there is denial, learning and adaptive change are all but impossible, and the actions taken to support the denial defence typically are harmful (Langs, 1996:156).

People's lives changed due to cultural developments from a restful, peaceful quiet life into life full of fear and anxiety. This is the change in character of the people who were once thought to be tame and vulnerable, but have now become killers. This proves that evil of a high order prevails on this earth.

Nomabhongo in **uNomabhongo okanye inzondo nempindezelo** (1983) in the following monologue is portrayed as an evil woman:

UNomabhongo:

UXaba ongewayendenze umfazi;

Umfazi onesidima nendili.

UXaba ongewayendenze inkosikazi;

Inkosikazi yomzi phakathi kwemizi.

UXaba ongewayendenze umama;

Umama wosapho oluthandekayo.

Kodwa konke oko akubangakho

Kuba uNomalizo wamba uXaba.

UXaba, iphupha lobuntombi bam,

Ekuphela kweyona ndoda ndakha ndayithanda.

Ndibe yintoni ke ngoku?

Ndibe nguDingiwe odingayo

Ndidinge ndada ndadudelwa nguJambase.

Nomabhongo:

Xaba who could have made me a woman;

A virtuous woman with dignity.

Xaba who could have made me a wife;

A wife of a house among houses.

Xaba who could have made me a mother;

A mother of a lovely family.

But all that did not take place

Because Nomalizo stole Xaba.

Xaba, the dream of my girlhood,

Being the only man I ever loved

What am I now?

I became Dingiwe who has been ignored

I was ignored until marriage time was over.

Ndithi mna, wada wathelela noGxegxesi.
Ndada ndazilahlela kuNtwengento.
Ndada ndanguye ke umfazi. (Emphasis mine)

I say even Ngxengxesi intervened.
Until I threw myself to Thing that is nothing
Until I became a wife.

Act 1, scene 1, p.1

This extract shows so many effects of changes especially for women. When women fell in love with men in the past, it was so sure that they would end up being married, but things have changed. Whilst some women are waiting for marriage to come in the natural order, those town or school- girls take their men in the working places and marry them secretly. This is suggested by the word, “stole” from this extract. This word shows unfairness of modernisation with regards to marriages. Surely Nomabhongo was a traditional girl who expected things to go in that natural order as before, while Nomalizo is portrayed as the modern girl who got married without anyone’s permission.

Effect of education as an agent of change in people’s lives, especially in the lives of young women, could be felt around the 970s. This is suggested in the text **Amaza** (1974) by the following example:

Namhla: Eyam indoda nguLizo Vaxa, qha ke!

(Act 4, Scene 2, p.74)

Namhla: My man is Lizo Vaxa, that’s it!

The end of this statement reveals that Namhla has made her decision, and no one will change it. Comparing Nomabhongo and Namhla we notice that Nomabhongo suffered quietly after losing her dream husband, whilst Namhla rebelled verbally against tradition of being forced into marriage. She rebelled in both her home and in her husband’s home. She represents girls around the 1970s. As time passed girls around the 1980s chose whom they wanted to marry without anyone’s consent. Modern girls do not waste time talking or showing anger, they just do what pleases them no matter who will be hurt in the process. Those who waited patiently in the past ended up marrying all those men not chosen for various reasons, beginning with those who were not desirable because of bad behaviour, lack of education, up to those who were hampered by their poverty. Even in the above extract there could be things common between Xaba and Nomalizo, things that led to them being married.

This way of choosing marriage partners does not seem to have come to an end yet. Even girls shown to have had their flaws during their youthful life continue to marry as if nothing happened in their lives because of modernisation. Even men who marry them have to accept them as they are all what matters now is love, not what the parents have to say. Their advice is rejected. There are few men and women

without flaws today as a result they just have to marry each other. This is emphasized by the following extract In **Inzonzobila** (1994):

*Pozina: Xola Qadi, usisi waziwa nguwe ngentliziyo
ebuthathaka. Yilo ntliziyo ke le izale ezi
ziqhamo.
Nam ndibetheke njengawe ,...*
(Act 3, Scene 3, p.52)

Pozina: Calm down Qadi, you are the one who knows how
weak my big sister's heart is, it is that heart that
has
produced this fruit. I am also a victim like you.

The three examples above revolve around different kinds of marriages, to show that modernisation has deeply affected marriages from all angles, in such a way that they have deviated totally from what God made. God made marriage a holy thing. God's marriages were holy and were portraying true love or 'agape love' between a man and a wife.

Having discussed the extracts above, we have seen that there is no extinction phase of the kind of marriages that are prevailing. This calls for deviation from those four phases of evolution into one of Langs' four phases. He says that the essential evolutionary paradigm is a sequence of phases defined as variation, test or selection, differential reproduction, and creation of fresh variants for a new round of testing and selection. The extinction phase for the above discussions around marriages therefore is that, fresh variants as criteria for marriages have been created for a new round of testing and selection.

Thinking has psychological effects. The psychoanalytic study of adaptation can be defined as the investigation of mentally grounded coping responses to environmental impingements, emotionally charged external events that are fraught with information and meaning. These are internal events that as

a rule are secondary evocative stimuli. These adaptations are reflected mainly in affects, thoughts, bodily responses, language, communication and behaviour (Goetz et al,1986:782).

3.4. LAW OF USE AND DISUSE

Changing environmental circumstances force animals and people to alter their behaviour. Lamarck proposed a theory of evolution based on what is termed the “law of use and disuse”. This refers to changing environmental circumstances that compel animals and people to alter their behaviour. This means that the environment instructs creatures and causes them to make adaptive efforts, to change or to eliminate certain habits, or even make assimilations of certain things. This is termed ‘instructionism’. In instructionism change is brought through directives from the environment. Adaptive resources exist as potential capabilities that are affected by developmental processes under the influence of environmental constraints (Langs,1996:xii).

Langs goes on to say that human intelligence, culture, and social environment play a role in evolutionary processes to a greater extent than with prior species. These are the emergent features of evolutionary change. Another unique feature of human evolution is that internally derived stimuli may serve as secondary selection pressures, especially those that are repetitive, or spread out among existing populations. Inner psychological responses, conscious and unconscious, also may serve as weak secondary selection factors for humans in that human emotions can affect inter-organismic competition and intra – organismic states.

Environmental circumstances that compel animals and people to alter their behaviour will be discussed while showing changed human manners due to issues pertaining to economics, politics, law and religion.

3.4.1. POLITICS (REFLECTION OF HISTORY)

Sometimes it seems that drama is being required to function not so much as a mirror to nature, but as a species of social history (Fischer – Lichte,1992:24). The reflection of history in texts will be traced through texts as to what happened after modernisation was introduced to the Xhosa people.

Divergence from original way of doing things has been there for quite a long time. This is what Mpurhu in **Amaza** (1974) has got to say about abnormalities brought by education:

*Mphurhu : Kudala nilawula zimfundimani, khaniyekele kuthi
kwizinto zesiko.*

(Act I, scene 2, p.11)

Mphurhu: It has been a long time you, the educated have been ruling us, leave to us everything concerning traditions.

Behind this extract is the question of protest against lost traditions due to education. This cry has been there for such a long time, as the word, "kudala", meaning, "it has been so long" shows. This reveals that it has been a long time ever since education has taken over the customs and traditions of the amaXhosa in South Africa, and this "long time" is traced around the 1820. History reveals that amaXhosa obtained formal education from 1820. Unfortunately no drama text has been met that shows how were things before education came. The last genre of literature to be brought to amaXhosa is drama, that is why there is almost nothing recorded in drama around education. It is so fortunate that the available drama readers are the same as those of the Xhosa novels, therefore, they should have read the text **Ingqumbo yeminyanya**, (1980) "**The wrath of the ancestors**".

Mphurhu's statement carries anxiety and suggests that most educated people do not follow their tradition in a manner in which they should be followed. Maybe they mix them with the western styles. He says, "khaniyekele kuthi", "let us do the job", to show that in order for people to keep on the right track of their traditions, they should allow those not so much exposed to westernisation to run them in the way in which they are supposed to be done. This may not be referring to the uneducated only, but also to those who have been exposed to other races having different traditions in the work place.

In **UNgodongwana** (1961) the author tries to imagine how things were when people saw rifles and horses, things brought from the west, for the first time, because around the 1960s they already existed among people, as they were used in wars before. He uses the following examples:

UDingiswayo : Ezi zipho zibini[umpu nehashe] ezingazanga

zalanywa kwelabaThethwa ziliqhayiya kum.

(Act 3, Scene 2, p.23)

Dingiswayo: These two gifts [rifle and horse], which were never seen in the world of abaThethwa are my pride.

Also Mawewe in the play **UNgodongwana** (1961) talks to the councillor as follows:

UMawewe: *Khwaza uthi abantu mabazivalele
ezindlwini Hayi ngoku ize kutshabalalisa
isizwe sam kunye nam.* (Act 4, Scene 4,
p.26)

Mawewe: Announce loudly and say that people should remain behind closed doors ... No now, it has to destroy my nation together with me.

He may be suggesting that western civilization did not touch all places equally. Those places which were not visited by whites when they arrived took a long time to know other things of westernisation including education and religious education. This may be the same reason why they still had chieftain that was not affected by changes. On the other hand it may suggest that some people did not take to the fashion of any change, that is, they managed to resist western civilization.

To show this ignorance Dingiswayo accepts his two gifts with joy, not knowing that they symbolised rapid deaths among people, as both the horse and the rifle are used in wars. These brought no more peace and rest. The uneducated could see danger in the western style. This is revealed by Mawewe's statement that says that people should stay in closed houses, meaning that they must remain within their cultural confines or beliefs. He thought that if they stay away from the influence of the west they could be rescued from its destruction. They were not aware that people could not run away from changes that were taking place in the world. The rifle made it easy for Dingiswayo to kill his brother who was a chief at that time, to prove that it is the rifles and their sort that are the cause of too much killing.

In **Amaza**, a play of 1974, people are influenced by western civilization already, for example, the pastor. He practises the doctrine from the Holy Bible as opposed to traditional customs. The following example shows this:

Phathumzi: *Nisithukela isithembu mihla le,
Iyasixaka loo nto kuba uZazile umfundisi wenu
Uyinzala yesithembu oku kwakhe!*
(Act 4 scene 2 p.72)

Phathumzi: You swear at us everyday,
That thing confuses us because your pastor Zazile
Comes from polygamy too!

Zazile is the pastor, and this statement reveals that he is a converted person. According to Phathumzi Zazile denies who he is, his roots. Phathumzi blames the Christian religion saying that it has changed people, because Phathumzi, who should be spreading his own religion to his descendents or to the next generation, is busy spreading something else. This indicates that for the generations to come, there will be no polygamy, as they will know that it is a wrong practice. This destruction of polygamy can be one of the things that contributed to scarcity of marriages today.

On the other hand, the fact that Zazile comes from a home of polygamy suggests that he comes out of a wealthy home. This notion of being a pastor tells that he no longer has a stable place to stay in, meaning that he has accepted being poor so as to be rich with heavenly things. By this statement Phathumzi may be referring to the fact that, after people accepted westernisation with its religion, people started being poor. Pastoral job requires church congregations to give them food and money. Phathumzi's statement is trying to say that even if people accept western culture's doctrines, they should not lose their identity. They should accept this new way of living meanwhile they carry forth their own heritage too to the next generation.

The blame of the troubled world again is put upon women who are given priority by modernisation. This is shown in the following example:

Zinzo : *Nanko MNtakwenda, kuphela kwenye into
abayaziyo ukubeka abafazi bethu.*
(Act 1. Scene 1, p.3)

Zinzo : Look at that MNtakwenda, all what they
know is to respect our wives.

Zinzo is a traditional man who knows that his wife should respect him, but due to western style of living this practice is no longer taking place. He starts to blame the church for this. Men have to respect their wives, and he is shown trying to fight this view. He is furious for the lost men's dignity. This practice has been there for years after modernisation, but men rejecting it used to deny this too by forcing their wives. Around the 1990s new developmental terms arose; men were said to be abusing their wives in such a way that women could have men arrested for women abuse. In turn, men now are compelled by these rules to such an extent that there is nowhere they can go, but just to live with these changes, failing which, they can decide to stay single for the rest of their lives. Women seem to have accepted this kind of treatment.

Historical change here is viewed basically as a consequence of the rise of new classes, and the downfall of the old ones – assuming that complex social systems are inherently unstable, and that conflicts stemming from inequality cause pressure for changes in system (Elam,1980:297). These changes took place simultaneously with the growth of nationalism, which was primarily concerned with political and cultural liberation. This has later turned its attention to contaminated goals of material well-being, social equity and national integration, all subsumed under the rubric of development (Cashmore *et al*, 1994:80).

We also see from the above example that men were deprived of their rights to be obeyed by their wives due to new developments in society. 'Relative deprivation' is a term that describes the negative emotion, variously expressed as anger, resentment or dissatisfaction, which groups or individuals experience when they compare their situations with some standard or outside reference point. This occurs when one ethnic minority compares its position to that of another ethnic minority and the experiences deprivation (Cashmore *et al*,1994:152).

In an attempt to take sides with the protesters like Zinzo, Cashmore et al develop the notion of nationalism. They describe nationalism as having the notion and ideology of national sentiment which refers to a sense of collective solidarity within identified geographical and cultural boundaries. As an ideology, nationalism contains three main ideas. They argue that an identified population should be able to formulate, (a) situations and laws with which to determine its own future, (b) it should maintain that such a population back has a unique set of characteristics which identify it as a "nation", (c) and should claim that the world is divided naturally into a number of such distinct "nations".

3.4.2. ECONOMIC PRESSURES

The modernisation of the economy and politics is producing or developing a set of cultural changes which find expression in new patterns of social movements (Fasensfest,1998:66). New social movements are but the latest in a long history of collective responses to capital's economic disruption of the institutional identities that regulate everyday life. This fact is evident when we consider such historical movements as the struggle for universal suffrage, the civil rights movement, the ongoing phases of war on poverty, and the battle for women's rights (Moore,1997:16-18 in Fasensfest, 1998:1)).

The contextual factors of poverty associated with the formation of gangs are chiefly: poor accommodation, inadequate living space, inadequate public amenities and services, leaving school early, unemployment, absence of positive male identification figure, an attitude of living for the moment, a relatively low self-esteem or self-concept, feeling of frustration, and powerlessness (Burnett, 1999:3). This implies that gang violence is found in mainly lower socio-economic groups, communities, or classes (Cartright *et al*, 1975:26 in Crothes,1999:26)).

For this study, when we trace economic development in the texts we begin by deducing what is said in **Inene nasi isibhozo** (1922), there are lots of men who are not working in the sense of for wages, but were working for themselves so that they could eat. Here is the evidence for this:

*Ulolo : Biza onke amadoda alo mzi uyithethe wena kowo
le nto.*

(Act 1, Scene 7, P. 22)

Lolo: Call all men of this clan and say this to them.

This shows that men were always available whenever there was a problem, they did not have to wait until after hours as is the case today. Around the years 1924 and before, people didn't need to go to search for work, they had plenty of food. This is emphasized by the following example from **Amathunzi obomi** (1957).

*Ungxaki : Kutheni ngoku singasayifumani nje ibhotolo?
Esi sonka siyandikhama mna.*

(Act 1, Scene 1, p.1)

Ngxaki : Why do we no longer have butter now? This bread

is choking me.

(Emphasis mine)

The word showing divergence from what used to be there, i.e. lots of food, is the word, “now”. It reveals that people were wealthy, and this butter signifies that there were cows that people owned in the past. This “now” is trying to tell people that gone are the days of eating without working for food. It shows that all people have to change now as they are forced by circumstances to work for their living. They should work in order to get money so as to be able to buy food. This tendency became most noticeable by the 1970s and is here to stay. In the text economic pressures are presented in a way that shows that everybody is affected. These pressures affect women, men, and their children. Even women have to work hard for their living. MaDlomo is portrayed as a representative of those single women who experience hardship because of their lost husbands.

MaDlomo: *Kaloku uyihlo wayekho ngoko. Ungakanani na umvuzo
wam! iirandi ezimbini ngeveki. Ngenyanga irente ziirandi
ezintathu. Kusala iirandi ezintathu ukuba sitye. Imali
yebhasi iphuma kwalapho neyezi bhulukhwe zenu, isuke
ke ingabikho eyebhotolo.*

(Act 1 Scene 1, p.1)

MaDlomo : It is because your father was still alive then. How much is my wages! Only two Rand per week. Rent per month is three Rand, three Rand left is for food. The bus fare comes out of this money, even that of your trousers, then there is nothing left for butter.

This quotation show how things became worse for women. MaDlomo, having lost the protection of her husband, has got to endure much hardship. In the first extract above, MaSukude had to call all men of her marriage home to discuss problems prevailing in it, but here MaDlomo has to look at everything all by herself. Single women range from those who were never married, those whose husbands passed away, divorcees, and those whose spouses have gone away for longer periods in search of work. Working women are left behind to be exploited by their masters. They pay them low wages, and out of this they are expected to pay rent, church and school fees, to buy food and clothes, to pay bus fare and a lot more. This reveals that there is no money left for luxuries and other necessities. This resulted in malnutrition in children, surely diseases followed. For all these modernisation is to blame that it was

and is still the cause of poverty. People who can afford this kind of life are grouped as being the middle class people, a nice phrase that can make them feel proud of themselves.

Payment of rents brings into play the notion of urbanisation that goes hand in hand with economic growth. Economic growth rates of urbanisation have no sociological meaning unless placed in the context of income distribution (Elam,1980:72). The objective indicators of social class are occupation, education and income (Sills,1968:319-320). On this score MaDlomo is a member of the low class people and this leads to her not being able to send her children to school. Cashmore agrees with this when he says that development also concerns access to basic educational, health or welfare services-equity issue that forms an important aspect of this approach.

The inability of boys and young men to experience success according to the norms of a society which sets school of achievements and generation of income as required, socializes them into [more poor states] into the “street” where violent behaviour is the norm and a way of “experiencing” alternative success (Goode in Crothes,1988:328). This modernisation with the element of money is the cause of most evil found on earth.

The poverty that prevails is also a driving force towards changing even people’s customs, so that they take the economic direction so as to cater for their economic needs that are affected by inflation. Lobola is one of such customs that is affected by poverty, as a result its meaning has changed from what it was into one with an economic basis. Lobola which was used to build friendship before, has changed to be a way of bringing money to a certain home. Parents were no longer considering who wanted to marry their daughter, but would just give their lovely daughters to be taken in exchange for lobola, that will help towards settling their economic deficiencies. Qangule in **Amaza** (1974) has portrayed this as follows:

*UMaDlamini: Ngesasitheni ke Bhelekazi? Ingxaki nendlala
azihlangatyezwa ngekhazi na?*

(Act 3, Scene 3, p.1)

MaDlamini: What could we have done Bhelekazi? Does lobola
not reduce poverty problems?

This extract shows how ignorance in parents has developed, to the extent of abusing their children because of economic pressures. It also displays how hopeless hungry people become, that it becomes possible to sell even the only thing that one has. This may be one of the cases that led people to sell

whatever belonged to them, as long as they would get food, even if for a short while. Both MaDlamini and MaDlomo in the above extracts abuse their children for money. MaDlomo ended up sending Ngxaki to watch policemen while she was selling liquor, and MaDlamini forced Namhla to marry so that she could gain lobola. Not one of them cares how these children feel. Money is the cause of change in the behaviour of the parents.

This is in contrary with what Zola says in **UDike noCikizwa** (1958) :

Zola: Nokuba alikhutshwanga[ikhazi] liyashiywa.

(Act 1, Scene 3, p.9)

Zola: Even if [lobola] is not taken out, it is left behind

According to Zola, lobola was meant to build friendship between two families. In this statement he shows that even if a man did not have cows, he would get a wife, and would later pay this lobola. This proves that people were not greedy for money or for wealth, they would wait for it to come at the right time. It shows further that people trusted each other in the past.

Fraud has expanded to such an extent that it will be difficult to remove it now, it came because of these pressures. Looking at people around the 1990s they developed economically into famous people to such an extent that people call them in terms of their financial fame, in **Inzonzobila** (1994) for example:

(Kwampahla...usomashishini wodumo...)

(Act 1, Scene 3, p.10)

(In Mpahla's house ... the famous business man ...)"

Looking at various ways in which some blacks acquired their wealth; some of it is through fraud and the selling of drugs, especially those who are not educated, and not working. They have found easy ways of dealing with economic pressures as there is no work in this world. Here is an example in **Inzonzobila** (1994):

*UZinzo : Ndifuna ukuvula ishishini lotywala ...ingakhawueza
ke inzuzo.*

(Act1, Scene 1, p.5)

Zinzo : I want to open a liquor business ... this can be the fast
way to generate profit.

This reveals that this way of living was allowed by both the community and the government, in that people think that they enjoy themselves when they drink liquor, but on the other hand, they are raising the big man's profit, and contributing to the world's economy therefore. This "famous businessman" is licensed to sell liquor, or one may say, to destroy his own nation through the exchange of cash for drugs. This business should have been another kind of business such as selling clothes, and butchery. but it was not. Around the 1950s people who were selling African beer just like MaDlomo were arrested, but around the 1990s this trade was licensed as those people who were selling it were selling liquor that is in sealed bottles, the European liquor instead of African beer.

The issue of selling people, whether in marriage, in prostitution, or for making medicines, has led to people losing their conscience for what they do, as if what they do is justified by virtue of having a license. It is only justified in terms of economic pressure, otherwise this is still a taboo among people. Even the issue of forced marriages under the "stability of consciousness" above, when viewed in the same way in which MaDlamini views it – is saying that they too should be given licences for selling their children for food.

The latest texts too show lots of marriages of this kind, but this time, they have been indoctrinated by the pressure of economics to such an extent that it seems natural in our day that people should only marry for profit, otherwise they have other private agendas for getting married, that would be called adultery in biblical terms. Here is the example of this kind:

UDlangisa: *Ndakulithini eli lifa*
Nomafa lamla

(Act 1, Scene 2, p.7)

Dlangisa : What will I do with all this heritage
Nomafa solve this

Dlangisa is married to NomaTshawe, but they have no child together. Instead of knowing automatically that his wealth belongs to his wife, he thinks of giving it to a woman who has raised his child, the woman he should have married, but failed to because he was looking for other things in

marriage, other than love. Practically, he is presented as someone who loves his wife, but the reader has been given a clue that NomaTshawe was called “*ipikoko*” that is ‘peahen’ to mean that she was a beautiful, conceited elegant lady and someone ambitious. This may be the reason he wanted to be seen near her, as he is also called as “*ingcungcu*”, which refers to a bird that has a long beak so as to get to the most distant nectar in flowers. In this case it is the ladies: he wants to get the most unapproachable ladies because of their pride. All this is found in **Inzonzobila** (1994) in this extract:

UMamJwarha: Laa ndawo ifanele iingcungcu neepikoko.

(Act 3, Scene 1, p.39)

MamJwarha : That place is for the rich and the beautiful people.

In the above extract the rich people are referred to as the honey bird and the beautiful people as the peacocks or peahens. This extract shows a total deviation from the Christians’ point of view that God created love to be pure. This extract reveals without doubt that we have got to live with this from now on that there are certain places in life for selected people, selected on the basis of their levels of education, wealth, Christianity. It says that behind choosing marriage partners is the whole question of economy. The rich people want to marry the rich, but the poor people also want to marry the rich so as to cope with economic forces. This causes the poor people to make an extra effort in beautifying himself or herself so that (s)he can be spotted by a partner. It is rare now to get poor people getting married, both women and men, if they do they do not get satisfied just like UNomabhongo when she says that she threw herself to a ‘Thing that is nothing’ (Mtywaku, 1983:1). to her. This man was no man because he had nothing to offer to her as he was poor. This proves then that as unemployment grows in our societies, so will the number of unmarried people also grow.

Whenever the economic system expands, through industrialisation, family patterns will change (Scanlan, 1937:3-4). The old structure of class is itself increasingly disappearing. Technocratic components of the middle class are becoming the new dominant class, their power now resting on possession not of wealth and property, but of information (Touraine, 1976:61). This shift now is there in order for people, especially ladies, not to depend on marriages for their living, but on what their knowledge can do for them. Mpahla is shown praising education in **Inzonzobila** (1994) as follows:

Mpahla: Ungathini ukungandixeleli ukuba kolu bhudlo lwale mimoya

yeli Kapa uyifumanayo, uxakekile, ubasela imbiza

enqabileyo nendilekileyo, isifuba samadoda.

(Act 1, Scene 3, p.12).

Mpahla: How can you not tell me that in these strong winds that you get of this Cape Town, you are busy, cooking a rare and dignified pot, the thorax for men.

This means that without education/ knowledge these days, one can go no where or can do nothing.

3.4.3. DEVELOPMENT IN RELIGION

Development of one sector leads to the transformation of others. From the 1960s newly decolonised countries of Africa, Asia, Latin, and America took on modernisation that is a model of progress. This concept incorporates the full spectrum of the transition and drastic transformation that a traditional society has to undergo to become modern (Coetzee et al,1996:39). Traditional society may be characterised by its traditions and customs. This is revealed by Glaser *et al* (1999(b):108) when he says that African writers introduced a “tradition of black difference” to asset their sense of history, which differs from the African history of colonial discourse. This tradition of black difference in this study is treated as customs and traditions belonging to amaXhosa people. This tradition is not without criticism as Sills (1968:73) says that this is the traditional “intellectual”, unable to connect thought with action, and is rapidly disappearing. The development in religion is traced in two directions, that of Christianiy and that of tradition.

3.4.3.1. CHRISTIAN FAITH

Even before colonialism started around the1820s people already knew that God exists. This we get from **Inene nasi isibhozo** (1922) in the following extract:

ULolo : *Mikhulu sisi imisebenzi kaYehova.*

UMaSukude : *Inene umelwe kukunconywa.*

(Act 1, Scene 7, p.19)

Lolo : God’s works sister are so great.

MaSukude : That’s true, He should be complimented.

This conversation shows that these people by this time had already diverged from what was expected of them, that is, talking about ancestors. It may also suggest that the term God was not heard for the first

time from Europeans. He was known by black people to be an existing Being. The only difference here is that they thought of Him as Someone who could be complimented, as someone with human feelings therefore, therefore as God being a human being. All that needed to be done by western civilization was to make people understand who God is, and what He expects from us. Lolo's statement on the other hand is correct, as it is testifying something about God: His great works. This statement of MaSukude may further tell the reader that she could not read the Bible, so all what she could say was what was heard being said by people, and had no meaning for her. This is evidenced in MaSukude's style and shows how easily the meanings of things can be changed into something else if they are not recorded ,or when they are not read directly from their sources. This is the danger of hearsay.

Around the 1960s in **UNgodongwana** (1961) there were people who could fully communicate with God, and also feel like talking to Him personally, and with confidence as in the following:

***UJobe** : O Nkosi, Mdali weento zonke, ndiyazohlwaya ngesi senzo,
ndixolele, ndixolele, mh-mh (Uyalila)*
(Act 2, Scene 4, p.18)

Jobe : Oh Lord, The Creator of all things, I regret what I have done,
forgive me, forgive me, mh-mh (*he cries*)

Jobe knows that God is the One to whom we should confess our sins, not to anyone else, so as to get peace of mind. His cry is one about an evil deed done by men, including himself. This shows that evil prevailed already around the 1960s. He, being a chief, does not cry only for himself, but for the whole nation. The interesting part of this statement is the one that says "*ndiyazohlwaya ngesi senzo*", "I repent of this deed." Jobe fully knows that God has asked people to fully depend on Him for their protection, and should not take revenge themselves, and that he should have depended on Him too. This may suggest that if all people could trust God with their lives, there would be less evil, and this is the only hope that people have, to be rescued by God from it.

Around the 1990s the characters Zinzo and Mpahla utter the same phrase that means that "God is always with you", but differ in points of view as in the following example in **Inzonzobila** (1994):

***UZinzo kuDlangisa**: UQamata woobawo bethu ukujongile.*
(Act 1, Scene 3, p.14)

UMpahla kuBulelwa : INkosi iya kusoloko inawe.

(Act 1, Scene 3, p.11)

Zinzo to Dlangisa : God of our fathers watches you.

Mpahla to Bulelwa : God will always be with you.

These two statements show two different beliefs through the use of almost the same sentences that seem to have the same meaning if looked at superficially. Mpahla is promising Bulelwa, his daughter, that God will always be with her. This statement's connotation may suggest that God will always protect her from evil and fears that she may encounter in her life. It may also mean that she should not do wrong things in her life, with the notion that God is watching all what she is doing at all times. This is the Christians' point of view that God gives answers to their prayers, and leads their way.

The statement of Zinzo on the other hand shows how people become conscious of God as their God: that is, as Qamata, God of our forefathers. They claim possession of God as our greatest ancestor. He is saying that Qamata sees what Dlangisa is doing, and in this fashion he is thankful to him. This statement suggests that Qamata is now living as a spirit that is watching over people. Now that the ancestors are taken as being alive as the Lord Jesus Christ after death, people now feel compelled to obey them in the same way in which they obey God. This is contrary to the Christians' view point as the ancestors who are believed to be living spirits are our grandfathers who were created and died, and never woke up, but the Lord Jesus died and rose again to be seen and touched by all. This is the view point of the New King James Version. There are arguments taking place around this issue. Church of kwaNtu today is saying that both God and ancestors are spirits, therefore, both need our respect and recognition. We can see this in the way Zinzo puts his statement. He uses the word, "ukujongile", meaning, "he is watching you" to prove His omnipresence and omniscience. This is what is common among our people, they often put this as, "iminyanya yakowethu indijongile", meaning, "my ancestors are looking after me" to prove how God is interchanged with ancestors by most people who are committed to their traditions. They accept God in their own cultural way. This is the influence of the Black consciousness movement of the 1970s, where young writers were influenced by those in exile to be proud of who they are, and where they come from (Watts, 1989:2).

The Black Consciousness movement served a three-fold purpose, it worked to destroy negative self-definitions imposed by the white minority, it fostered national unity within the Black masses, and it sought to establish traditional African cultural values which had been deliberately perverted by the Nationalist government in order to divide the tribes and distract them with a toothless and ersatz

version of tribal culture, from any kind of political understanding or power struggle. As used here, it is trying to show that blacks had Qamata who was listening to them, therefore the idea of God as being brought through by the Bible is misleading. In the text **Intlalo kaXhosa** (1989) it is stipulated that the black people are the descendents of Judah (Soga, 1989:3). This implies that though knowing God seems to be an instinct to amaXhosa, it is actually their heritage. All this shows that people were improving their ideas of who they are, their education, and health care, and they aimed to politicise others through community action. Writers in this fashion are shown to have turned from white directed protest to black consciousness. This stage of balance between Christianity and traditional beliefs does not seem to come to an end because even today there are three different types of people, the group believing in God, the other one in the ancestors, and the third one who believe in both God and the ancestors. This is the reason why, for the purposes of this study also, traditions is discussed under religious development.

3.4.3.2. TRADITIONS

Development coincides with an elimination of traditional patterns. Some of these patterns are human fates, customs, and beliefs (Graaft et al,1996:50). Fate and beliefs are grouped together in some of the discussions to follow.

3.4.3.2.1. FATE

*uVuma: (Uyalifunda) Nincede ningakhe nigoduke nam. Ndifuna
kunye ukungcwatwa nomyeni wam.*

(Act 3, Scene 3, p.51)

Vuma : (*Reading*) Please do not take me home. I want to be buried together with my husband.

There seems to be no divergence from the past in what is said in this extract as this is revealed by the word, "nam", "me too". This word is used to indicate a continuity of respect towards the desires of the dying person. It indicates that someone else before her had expressed how someone should be buried and is buried according to someone's wishes. It could be one person she was referring to or many people. One's wish while one does was something that was respected, irrespective of being said by a man or by a woman. In this example Vuyiswa's marriage is not even one month old when she passes away, but since marriage is something discussed in the kraal, and also believed to be in the presence of

the ancestors, her request is taken into consideration. This proves that belief in ancestors was strongly observed around the 1920s to such an extent that it became people's fate.

This honest belief in ancestors is well portrayed in the following examples:

UNodabephi: *Iminyanya iza kuthumela ukufa,*
(Act 3, Scene 3, p.55)

Nodabephi: The ancestors will send death,

Also Mandaba in the following

Mandaba: *Ukho uzifozonke iyeza lesizwe, likhona isiko liza
kutshutshisa.*
(Act 3, Scene 2, p.50)

Mandaba: There is potassium permanganate - the nation's medicine,
there is tradition- it is going to persecute you.

Both examples are quoted just to emphasize that people's belief is that if ancestors and traditions are not honestly obeyed people die. This belief is so strong that no one wants to be first in experiencing the consequences of ignoring ancestors. Even the fact that both are personified as they can do harm to people, emphasizes the fact that this type of faith will take time to die.

It is also believed that if the dead are not respected they can cause chaos to those living. This is found in the following extracts in **Amaza** (1974):

Sixhaxha: *Udubaduba uxolo lwabasishiyayo.*
(Act 4, Scene 1, p.61)

Sixhaxha: You are troubling the peace of the dead.

This is quoted to show how deep the faith is around ancestors that there should be harmony immediately after death as a sign of giving respect to the spirit of the dead. The connection of the request of the dying person with traditions leads to the survival of most traditions, and this request

plays a major role. Belief in the requests of a dying person survived for all the years, as a result most amaXhosa in their writings are still mentioning it even in the 1990s. In **Inzonzobila** (1994) it as follows:

*Zinzo: Into esoloko indizinga ke mna yile yokungawuphumezi
umyolelo kaMkhwe, uyihlo, owathi maze ndikufundise
ube ligqwetha lokumela intsapho yalo xa isengxingweni.*
(Act 1, Scene 1, p.5)

Zinzo: What haunts me is the fact that I do not fulfil your father's will, as he said I should send you to school to study to be an attorney who will advocate for his family when it is in trouble.

This proves that even when people are not ready yet to fulfil their relatives' request, they may not rest as this haunts them. This is because it is a dying person who voices out his or her last wishes. Some Xhosa Christians believe that a dying person sees God during the process of death. The traditional believers on the other hand believe that a dying person sees the ancestors during the time of death. The Christian belief has its roots in the **Bible**. This is the story of Stephen who was dying and that reads as follows:

*Yabonani, ndiwabona amazulu evulekile, ndimbona uNyana
womntu emi ngasekunene kukaThixo.*
(Thomas Nelson Bibles, Acts, Chapter 7, Verse 56)

And said "Look! I see heavens opened and the Son of Man standing at the right-hand of God

Even Peake (1962:894) says that it must be remembered that even a speech made on this occasion by Stephen would naturally be a missionary speech, a "confession" of Christian faith under persecution, inspired by the Spirit. To make such a speech was a principal object of the Christian martyr. This story of Stephen therefore is thought to have created or even reinforced all the belief in dying people's words as true words as they are spoken whilst one is believed to be seeing God, or the dead. This testimony of Stephen would have been preached to most people in an attempt to spread the word of God, but it was taken and adjusted to our ways of living. This carrying out of the request made by the deceased person is an attempt to please someone who passed away a long time ago. It suggests that the dead become

living spirits. But Pozina has been determined to carry out this will even if it took all of his life time and pleasure, because it is something that should be obeyed for no one will live happily until it is fulfilled. This has taken a form of fate in him in that he could not do anything else, even getting married until he carried it through.

3.4.3.2.2. CUSTOMS

Customs and traditions were respected in the same way in the past as they were the conventions of all people. With the passage of time people start to analyse what customs were, when they are reminded about them. This is found in **Inene nasi isibhozo** (1922) in the following dialogue:

UVuma : *Ngokwesiko kuqala omdala*

UThemba : *Isiko lenziwa ngumntu asingomntu owenziwa lisiko.*

(Act 2, Scene 5, p.39)

Vuma : According to the custom the elder must start first

Themba : Custom is a man-made thing it is not a person who is made up of the custom.

Around 1820 there was division already among people around the issue of customs, hence there are people who talk like the above characters. This quotation suggests that customs can be altered from what they are to suit the needs of people. This is because all man – made things can be changed as times go by. There is an argument going on that most uneducated people do not want to do away with their customs, but most uneducated people hang on traditions. Here are examples revealing this argument in **Amaza** (1974):

Silumko : *...abengubo abalityesheli lula isiko.*

(Act 3, Scene 1, p.42)

Silumko : The illiterate do not give up easily on custom.

From this it can deduce that the uneducated people understand traditions in another way, not as before. Though they think that they are still keeping their customs, they are changed both by Christianity and by education. Sabatha is presented doing the same in **Amaza** (1974):

Sabatha : *Ukholo nemfundo ngabaphangi bengqondo.*

(Act 5, Scene 1, p.78)

Sabatha : Christian religion and education conquer the brain.

It is this word, “conquer” that shows that they keep people busy in such a way that people find no time to think about other things of the nation, things like customs. Despite this blame, change continues to take its course, as a result educated children find it necessary to try to transform old people to change with the times, trying to transform them from all angles, from decision making, dresses to be worn by women.

The following examples from **Amaza** (1974) shows that young people were determined to change their parents, as it was the parents who sent them to institutions that would change them.

Namhla: (Uya ebhokisini akhuphe ilokhwe yeJelimani ayidweze).
Yena lo vunxu usisizothezotho! (Uyigibisela etyesini ayinyhale ngonyawo). *Ngahle uphele loo mtshatwana iluthuthu.* (Uya efestileni athi engekafiki abuye aphindele ebhokisini egibiselekile afike akhuphe ilema ayidweze). *Esona sambatho sobukhoboka sese!*
(Uyifaka ebhokisini ayinyhale ngolunye unyawo). *Ngathi ndiyazibona ndambathe obu bubhanxa!* (Ungqengqa ebhedini afunde “**Imvo zabaNtsundu**”). *Uyayichuba u’Mgozi” xa usithi sisibetho ukutshata ixathawana ngokunyanzelwa!*

(Act 1, Scene 1, p.1)

Namhla: (She goes to the box and takes out a German dress and unfolds it). *This shapeless thing is hateful!* (She throws it in the box and stamps on it with one foot). *In any case by the time this marriage ends, it will be ashes.* (She goes to the window, before she is next to the window, she rushes back to the box, she takes out a shawl, and unfolds it). *The most slavery garment is this one!* (She puts it back in the box and stamps it with another foot). *I imagine myself covered in this nonsense!* (She lies on bed reading ‘**Imvo ZabaNtsundu**’) ‘*Mgozi*’ is correct when it

says 'It is disastrous to be forced to marry a poor dirty person!'

Namhla above is portrayed as an educated young unmarried woman staying with uneducated people. She is in the process of getting married to a man who is not her choice. All her actions in this extract reject this custom. There is external conflict as Namhla and her parents do not have the same thoughts. Exclamation marks used in the whole extract are used to give a clear picture of this determined young woman, determined to destroy this custom of forcing ladies into marriages they reject. She starts by swearing at it, 'hateful', shows her anger and hatred towards it by stamping on this women's outfits/attire with both her feet, calling them by hateful names, 'slavery garments', and wishing to see them in ashes. All this suggests the biggest difference in the way women used to wear their garments and the present day's garments of women. Drastic change of dresses into trousers in black women was at its extreme around the 1970s, hence this change in dress is one of the minor themes towards the major theme of Qangule (1974).

Even around choosing a marriage partner, she says:

Namhla : Eyam indoda nguLizo Vaxa, qha ke!

(Act 4, Scene 2, p. 74)

Namhla : My boyfriend is Lizo Vaxa, that's it!

Namhla is shown making her choice of a marriage partner boldly, and she ends with the phrase, 'that's it', to show that her decision is final. To reinforce this change, especially among the educated, the character Zola has this to say:

Zola : Ukukhanya akunakudedela ubumnyama.

(Act 5, Scene 2, p.81)

Zola : The light cannot shift for the darkness.

The character Zola reminding the old people that they must stick to their conventions and teachings, and quotes one of them as above, though when spoken it appears in the fashion, 'shift darkness, light arise', 'makudedede ubumnyama kuvele ukukhanya'. This all suggests how uninhibited change is among people.

Though some people are determined to destroy customs, just like Namhla, some people succeed in resisting them in that around the 1990s people are found using customs for their own welfare. Here is an example in **Inzonzobila** (1994):

*Nomafa : Isiko ngathi akulazi; nguQadi lowa uphelele,
wamkelwa laa mntwana kwaQadi mhla
ndendela khona elolubomvu.*

(Act 1, Scene 3, p.17)

Nomafa : You seem not to know tradition. He as a whole is one
of the Qadi Clan, that child was accepted by the Qadi
Clan the day I got married to them with him still an infant.

Here tradition is used as a healer among people, and therefore this extract suggests that people without tradition are ill with frustrations. Tradition makes people confess their wrongs in public, and in this way they become accepted and forgiven by all people. This statement shows the connection between this Xhosa tradition and confession of sins. Belief behind confession is the cleansing of the body from evil or sin. By doing so amaXhosa believe that the land and the whole nation are cleansed too.

Looking at the above discussions around customs, there are two sides taken all the way through. The side of those who want traditions and, and the side of those who do not want traditions. This is interesting to say that both sides are still as stable as they were from the beginning of these discussions up to the end. This suggests that both should be left to exist among people, hence there is a law these days that demands that people respect other people's religions, and this is helpful today as the community of South Africa is multicultural, and people now talk about the "rainbow nation."

3.4.3.2.3. DEVELOPMENT IN LAW

Social laws that existed were in the form of authority derived from natural laws (Sills, 1968:362). They were there to assure the smooth running and harmony among people. As found in the texts these social laws are preserved as social conventions and become faceless villains that have been made Goliaths of intolerance (Wells,1979:35).

There came time for change, and there was collapse of hierarchy of values (Kuper *et al*, 1996:883). A new scepticism became established that put in question all modern certainties, above all, the conviction

that the western type of society represents the form of civilization that will eventually achieve universal dominion i.e. that a continuous progress towards a more rational and accident-proof society has been assured. This was reinforced by social control strategies that may operate informally through family, church or school, or formally through the state, the legal system, the police or other instruments of force (Touraine et al, 1993:586) as a result of this formal social control there are parents who once had the right to discipline their children as they saw fit now being called abusers of children (Kuper et al,1996:795). The heading 'Development in law is discussed focusing on the social control systems. Discussions of social control is discussed below using the sub-headings, 'Group Areas Act', 'land laws', and 'arrests'.

3.4.3.2.3.1. GROUP AREAS ACT

Group areas act was a way the National Government had to use to control the form that urbanisation took (Joubert, 1999 : 40).

This term has two interrelated, more specific meanings. The first one is used by demographers to refer to the redistribution of population between rural and urban areas. The second use is found in other social sciences like economics, geography, and sociology, to refer to the changing morphological structure of urban agglomerations (clusters) and its development. This term is not an international term, it has its boundaries here in South Africa (Kuper *et al*, 1996:891). This former meaning is used in the discussions of this study as referring to people who left their rural homes to go and live near the cities and towns, and it is again discussed looking at laws they met in urban areas, and how these laws developed.

Firstly people learned to know whites; that they interacted first as friends, but the white man demonstrated knowledge and skills of certain things, and people were impressed by those skills. This is found in **UNgodongwana** (9161) in the following example:

*UBhunge : Nam ndiphe khe ndingcamle kolo lwazi
walufumana kumphathi – mikhosi*

(Act 3, Scene 1, p.20)

Bhunge : Give me too to enjoy that knowledge which you
obtained from the army instructor.

The first interaction between Blacks and Whites is shown to have been a smooth one, in that there was no force used. The way in which Cowan was determined in this relationship in such a way as to have left his wife and children behind tells that he would gain in the end for himself and the people he represents. The manner in which he spoke with them is a persuasive in the form of series of thanks. This is found in the following example:

*UCowan : Mna ndizibona ndisenyhwebeni apha komkhulu.
Inkosi nesizwe sayo indihlelise kwesiphakamileyo
ngokungazanga kube njalo naphina ...*

(Act 3, Scene 1, p.21)

Cowan : I see my self being honoured in this royal house.
The chief and his councillor have put me in higher
places in a way in which I was never put before...

Cowan does not have trouble in interacting with the Xhosa speaking people. This implies that there was no separation between amaXhosa and Whites in the past. The apartheid system started in 1948, and it is one of the effects of change in the life of amaXhosa. They were defeated in all the wars they fought with the European people from the west. The above extract reveals amaXhosa as the tame people. This nature of amaXhosa may suggest that they already know the power of a white man, and that they are under his power.

After most people in different areas accepted Europeans then controlling laws controlling the relationships between blacks and whites started. This is noticeable in **Amathunzi obomi** (1957) in the example to follow:

*MaDlomo : Ungakanani umvuzo wam!...Imali yebhasi
iphuma kwalapho...*

(Act1, Scene 1, p.1)

MaDlomo : How much is my wages!...Bus fare also
comes out of it...

Blacks are people who are used to walking for long distances as there was no proper transport systems available to them as they are today. Just the mention of bus fare that seems to be a necessity shows how

low their wages were and shows that the distance from their living places to where they work was quite great. Buses were arranged to take them nearer to their workplace. These buses travelled only at specific times of the day. These controlled times of the buses are also to control times during which blacks should be in towns and out of towns. This term, 'urbanisation' is just a concept used, it does not mean living in one area with the whites, but to live in separate areas with them, in such a way that even the little money they earned would be used in western style way of living: bus fares, rents, buying trousers, buying food that was never bought before when people owned their own land. This reveals that Land Settlement Act of 1956 had already started, which divided the white, the coloured and the black areas (Joubert, 1999:40). The extract above again portrays a kind of a busy modern life : rushing for buses to and from work, shopping and buying food and clothes, making payments such as paying rents to the municipality, also payments for schools, and church money. The more people left their homes in search of money, the more penniless people became.

Group Areas Act did not take place the way in which people wanted, it was a controlled thing, being controlled as to who should stay and who should not stay in urban area. This was accompanied by frustrations on the side of blacks as it was separating married couples. **Itsili** (1987) shows this:

*Nzima : Sibabini kaloku, Thole usilibele? Ndim nonyana lowo
umbona kuludwe lwendlu. P.14*

Nzima : The thing is, we are two, Thole have you forgotten us?
It is myself and the son you see in the list of houses.

The above shows that only men were allowed to go and work far from their families. Their wives are not allowed to go and visit them in their work places, hence those raids now and again, by headmen to ensure that only limited number of people is found in an urban area. It also ensures that it is easy to trace people when they are needed whether for arrests or for any other controlling official raid. It also empowers men to learn to be independent of their wives, and vice versa. Traditionally, men were to protect their families, and women to cook for them, but this type of development changed the roles of both and can in the end be blamed for the high divorce rates today.

Around the 1990s there are amaXhosa who lived in urban areas, and they were near enough to their working places. They were sharing the same building where there was no privacy, therefore, no secrets and no proper life. They collected together irrespective of their differences of their customs, as long as they belonged to the Nguni tribes. This surely this would result in people forming racial clusters

in the same living places, and this could easily divide the Nguni tribes into different people, so this can be taken as one of the strategies used to break unity among people, let alone the one that had already separated other races from each other. There was a reform of curricula to accommodate the division of education into four separate components of Whites, Coloureds, Indians, and Blacks that occurred unevenly across time and place.

Even before democracy started people were still living in public places known as the squatter camps in the urban areas. This is found in **Inzonzobila** (1994) as follows:

*Zinzo : Ndifuna ukuvula ishishini lotywala kule venkile
isetyenziwa nguDlangisa ngokuba le ndawo
ikufuphi kulaa maholo amagoduka.*

(Act 1, Scene 1, p.5)

Zinzo : I want to open a liquor business in the shop that is
used by Dlangisa because it is near the squatter camp / the
hall of the home-goers.

The word, 'home-goers' also denotes that people who are said to be in urban areas do not belong there, they belonged in the homelands up until in 1990. Most people stayed in urban areas only for work. On top of the high divorce rate that was created by this kind of life. There is also miscommunication between parents and their children. Poor living condition was the cause of both the high rate of divorce and miscommunication between these parties. Now amaXhosa have to live their lives with the effects of the law of separate development or the Group Areas Act.

3.4.3.2. ARRESTS

The laws introduced were not only those laws of urbanisation, but were covering a wide range of varieties of laws. For each type of 'crime' created there would be a law developed around it. In this fashion laws multiplied. NoAyini, in **Inene nasi isibhozo** (1922), is by virtue of being a woman, not exposed to urban life before, she asks the following question:

*UNoayini : Nantso ke intlekele: Ngubani lo uthe makubizwe
ugqirha?*

(Act 3, Scene 4, p.55)

Noayini : There is crisis:Who has suggested that the doctor
be called?

NoAyini calls this change in law a ‘crisis’, seeing that people are now arrested for things that they were not arrested for in the past. This proves that it was easy for one person to kill one another, because of the strong unity among relatives. If killing took place it usually ended in the survival of the fittest between the two families. There were informal procedures followed that would send people to tribal court, informal in the sense that there was no paper work done. People were taken aback by these kinds of arrests because they would be isolated from other people, and treated badly. Since people were unfamiliar with the white people’s kind of arrest, it threatened them. There was no proper way of introducing the court laws to people. They would only know when they were arrested as to what would happen to them.

In the above extract NoAyini is not sure of her future after the white doctor’s intervention. It would be easy to trace them, and they were so afraid of policemen that all the truth is out even before the policemen arrive, up to the point of MaSukude’s self – destruction

Law developed in such away that around the 1950s people already knew that law was law. This is in **Amathunzi obomi** (1957) when Mkhumbeni speaks to MaDlomo in the following manner:

***Mkhumbeni** : Umthetho ngumthetho asinakunceda nathi.*

(Act 1, Scene 3, p.16)

Mkhumbeni : Law is law, we cannot even help.

What is shown here is that when a summon was issued for black policemen to arrest other black people, there was no turning back, but just to do their job. They helped to enforce the newly established laws, and to educate their people that there was nothing that could stand in the law’s way: that formal western laws were here to stay. Law does not care whether a person is a female or a male, they get the same punishment for the same wrong deed done. There was no alternative when summons were issued, but to come with the villain. This continued up to the 1970s. In **Amaza** (1974) it goes as follows:

***Gobinamba** : Indoda ibambe umfazi wayo?*

***Silumko** : Ubanjwa ngumthetho.*

(Act 5, Scene 3, p.74)

Gobinamba : A man to arrest his wife?

Silumko : It is the law that arrests her.

This law is so personified so as to emphasize its strong force, forcing people to do as summoned, and this personification reveals that as long as there is life the law prevails. The law is part of life. It is assumed that arrests make people careful as to what they should do or say, how they should do or say things, and where they should say them.

There were trappers of people who broke the law, who ended up being informers, people who would take information of breaking the law to the police, and they were paid for this job. This has been portrayed in 'umgibe' in Mtuze's **Itsili** (1987: 43) as follows:

***Nikelo** : Mhlekezi andiye ndithande ukuthetha izinto
ezinxulumene namatyala efowunini.*

(Act 1, Scene 1, p.43)

Nikelo : Sir, I do not always like to speak things concerning
accusations over the telephone.

The reader is informed in this quotation that around the 1980s, ways of arresting people were so advanced that it was easy for informers to eavesdrop and collect lots of information from over the telephone. Whilst the law was an enforced onto the Blacks, these informers were allowed to break the law by listening to other people's private conversation. This proves that this law was one-sided in that the same people who arrested people were arresting them in an unlawful manner. This was done during the times of arrest from 1976 up to around the 1980s. This extract shows that this was gross injustice.

Arrests increased, more people were being taken to courts even for unserious misdeeds. We find an example of this type of arrest when the people's rights are violated. This is portrayed through Nikelo and Zukile as follows:

***Nikelo** : Elam igama uza kulihlamba. Ngaba akakho
uBhayilenja kule doluphu.*

(Act 1, Scene 1, p.45)

Nikelo : You will cleanse my name. Except for the fact
that Bhayilenja is not in this town.

It is shown here that some policemen were so quick to arrest people even for small issues that could have been dealt with very easily, and that they seemed not to listen to the other side of the story, but only to what the policemen were saying. There were many people in jail that there was no place for them, some were there for cases that are not necessary. Arrests of this kind developed, and more laws also developed up until there are laws for prostitutes, and other socially condemned practices. To prove that law is developing there are also laws polygamy now. There are even the feminist approaches that insist on the need to recognise prostitution within a wider context of gendered sexual relationships (Mbokazi *et al in Genda*, 1994:99).

There are more law-brakers around the 1990s than before, especially after these arrests, meaning that this breakage of law increases as more arrests increase. This is happening because Bhayilenja in the above extract seems to have joined the police force for the purposes of revenging himself more than being determined in his job. Bhayilenja and Pozina change the career of policemen into that of the revenge act. Pozina in **Inzonzobila** (1994) says:

Pozina : *Iminyaka elishumi linantlanu ndiphethe loo
mcimbi ifana nezol'eliny kum, kuba ndizondelele
impindezelo ngenxa yegazi lomntak'abawo.*

(Act 2, Scene 3, p.30)

Pozina : This is the fifteenth year ever since I dealt with this
issue and it is like a day before yesterday to me, because
I am persistent in seeking revenge because of my
sister's blood.

With the determination of this kind taking place, there can never be improvement in this career, but it will only lead to people killing each other more, especially after the collapse of apartheid. The democratic government has employed these kinds of people, people who show grudges against other people, as a result, it will take a long time to be a perfect government expected by people, not unless everyone can learn to have peace in one's mind.

3.4.3.2.3.3. LAND LAWS

The law covers a very broad aspect including the land law act. Around the 1960s land was already divided into sections. In the text **UNgodongwana** (1961) land division is in the following extract:

UBhungane : ...*ukususela namhla uya kuba ngumphathi
wesixekwana kulo mmandla.*

(Act 3, Scene 1, p.22)

Bhungane : ...as from today you will be a ruler in one of
the townships in my district.

Up until the 1960s amaXhosa believed that their land still belonged to them even after it was divided into sections through the Trust Act of 1966 (Joubert, 1999:32). This is the form of claiming back their land. At the same time the above extract shows how it was easy for a stranger to inherit what did not belong to him, just for looking after Bhungane's livestock. It is showing the reader how much land was given in this fashion to a stranger without his paying a penny for it, especially that given to Cowan after his excitement over the treatment he was receiving for his experiences. His joy is quoted below:

UCowan : *Mna ndizibona ndisenyhwebeni apha komkhulu.*

(Act 3, Scene 2, p.21)

Cowan : I find myself being treated with high honour here
in the royal house.

Whilst there was joy on one hand, other people on the other hand were crying because of the ill treatment they were receiving after they shared their land. The ill-treatment is portrayed in **Itsili** (1987) as follows:

Mzima : *Khawume MaRhadebe, ndikhe ndibuze into, uthi
le mantyi ikunike iintsuku ukuba uphum'uphele
kweli laseNtshona-koloni?*

Nomzi : (Ehlala) *Kuthiwe mandiphume ndiphele ngoku.*

Nakwigem ezimbini zangaphambili kwatshiwo.

(Act 1, Scene 1, p. 3)

Mzima : Wait MaRhadebe, I want to ask something, do you say that this magistrate gave you how many days to vacate the Western Cape?

Nomzi : (*Sitting down*) It has been said that I must quit now. Even in the previous two instances the same was said.

The above quotation tells that the issue of people to get permission for visiting their friends, spouses or family members was in extreme. This was a social control of the highest order, to check who goes out or in of the country. This was the time during which people were leaving the country because they were harassed and arrested. Those who wanted to visit places had to report to the offices of the masters, maybe even to the extent of stating reasons for visiting a place. This whole exercise made the amaXhosa very cross, and they started to search for ways and means of repossessing their land. They were tired of asking permission in their own land. They are tired and become impatient of being raided all the time. This impatience in **Itsili** (1987) can be seen in the following extract:

Xolani : *Iyawayintoni, izibonda. Kwasa kwahla zizibonda.*

Siya kuze siphumle nini?

(Emphasis mine)

(Act 1, Scene 1, p.21)

Xolani : What again now, headmen. Dawns and evenings come, it is the headmen. When shall we ever rest.

The questions in the above extract show how people started to question their persecution, and felt that it should come to an end. The question asking ‘when shall we rest?’ is making people conscious so as to set a time frame to put an end to their persecution and those raids in their land. In a way it mobilizes people to ask each other the question that says “*Siya kuze siphumle nini?*” which means “When shall we ever rest?”. The prefix ‘si-’, which means ‘we’ shows that this question is asked from a group of the black people. This quotation blacks to think about when will they put an end to this kind of treatment.

In the play **UConga noMbambushe** (1995) there is the history about how the land was taken from people up until it is retaken. Conga owns a piece of land already, but Mbambushe too is on his way of owning a piece of land too. Gegema has got this to say around this:

UGegema : *UBhrirha uzigwagwisa kangaka ngemihlaba
yabantu ayigcinileyo.*

(Act 1, Scene 1, p.1)

UDumanto : *Kukho uningimingi othi uBhirha uza
kuyibuyisela kowayo ifama yakwaSoha.*

(Act 1, Scene 1, p.1)

Gegema : Bhirha has pride for lands of people he is keeping.

Dumanto : There are rumours that Bhirha is going to bring
back to its home Soha's farm.

The above is a clue telling people that their land was being kept by most persons who claimed to have owned lands, but have never paid a penny for them. This land now is in the process of coming back to whom it belongs. This shows that the land act has developed in such a way as to be applied to everybody now in the same way. There are the same laws for all different kinds of races. The Land Act is even found in the Constitution of South Africa. This resulted in some people around the 1990s leaving this land not only because of the expropriated lands, but, for various reasons emerging from the mistakes they made in life. Dlangisa in **Inzonzobila** (1994) is one such a person who cannot stand looking back at the way he obtained his riches so he decides to leave his land. Since Dlangisa is supposed to have married Nomafa who raised their son alone, now Dlangisa wants to make amendments to his mistake. He wants to leave the country with Nomafa and Bhongo in the following extract:

UDlangisa : *Ndikholelwa Yem-yem, ndingakusa nagoku
kunyoko, uselugcinweni lwam, ndiyagcagca
nani [noNomafa] yonke into sele ndiyilungisile
eMelika.*

(Act 3, Scene 3, p. 46)

Dlangisa : Believe me Yem-yem, I can take you to your mother,
I am keeping her, I will skip the country with you
[Bhongo and Nomafa]. I have already prepared everything
for you in America.

The word, '*ukugcagca*' in the above extract means 'A man who goes to a far place with a woman who does not belong to him or to go away secretly preferable with stolen goods, going into a place where you will not be easily found'. It means leaving behind all that you love, your family, people, land, and home. This shows anger mixed with disappointment on the side of the *pilgrim*, (*umgcagci?*). They hate the fact that the law favours every human being as a person, and decide to leave.

This issue of developing laws went to an extent of censorship and many more other laws. This one of censorship, though not developed in our Xhosa drama texts, will be explained a little further as it is the one that has contributed to very few drama texts being produced. This has been one of the causes of the low number of drama texts being produced from the year 1900 up to the year 2000. It is for this reason that this law should be explained, for its effects are felt in the number of produced texts.

The main argument is that the development of African literature was bound by both the dynamics of publishing and politics of book promotion. Censorship in the laws prohibited the publishing of certain texts. Watts (1989:15-16) has listed some of the contents of censorship as follows:

1. The Publication Act of 1963 decreed that any book could be censored when matter is deemed to be indecent, obscene, offensive or harmful to public morals.
2. Is blasphemous or offensive to the religious convictions or feelings of any section of the inhabitants of the republic.
3. Brings any section of the inhabitants of the republic into ridicule or contempt.
4. Is harmful to the relations between any sections of the inhabitants of the republic
5. Is prejudicial to the safety of the state, the general welfare or the peace or good order.
6. Discloses with reference to any judicial proceedings.
 - (i) Any matter which is indecent or obscene or is offensive or harmful to the public morals.
 - (ii) Any indecent or obscene medical, surgical or psychological details the disclosure of which is likely to be offensive or harmful to the public morals, (Publication Act no.42 of 1974, Statutes R.S.A.), (Mbokazi et al in **Genda**,1994:99).

Looking at all points from one to six above, they show why there is a lot that took place in blacks' lives that was not recorded down. They were denied the right to express their lives in books, especially to dramatize the prevailing conditions of the past times, since such acts would be termed as being indecent or offensive to the rulers, meaning that there were actions showing that people were against these laws already. It is also sensed that foreigners forced their religious convictions on people as the

right thing, and people were not allowed to express their negative feelings towards the foreign religious practices, as this was termed as being a blasphemous or an offensive act. It is clearly seen that around the 1990s, when the true history of people is recorded, where these characters now reveal that Welile's mother was sexually abused by Bhirha, they even say it politely as follows:

*UDumanto : Eneneni ke leyo yenye yeendlela awamtshutshisa
ngazo uSoha kuba wayencuma nalo mfazi esaphila
uSoha.*

(Act 1, Scene 1, p.2)

Dumanto : The truth is it is one of the ways in which he persecuted Soha as he was in love with this woman while Soha was still alive.

This proves beyond doubt that people were not allowed by censorship to record such relationships between blacks and whites. Number six also shows that even traditional medication used was not to be discussed in the texts. The censorship may be the reason why there were no drama texts around the 1930s and the 1940s, as these were the years during which plays played a role in both entertaining and informing people about changes, with plays revealing actions and feelings. These may also be the reasons why play writing was introduced very late to the blacks.

3.5 CONCLUSION

To conclude this chapter on cultural evolution there are some evolutionary aspects or procedures that have been listed by different people that have not been followed in the same way as that of those people as listed by Van Nieuwenhuyze (1982) in (Graaft et al,1996:106). He has listed the following to show how cultural evolution develops:

1. F.List says that cultural evolution is from uncivilized to a pastoral, to agricultural, to an industrial and finally to a commercial society.
2. B.Hilderbrand says that social exchanges developed from exchange to cash to credit.
3. K.Bucher says that economical evolution moves from independent household to household economy to an urban economy and to a national economy.
4. E. Von Phillippovitch traces economical evolution as developing from a closed economy to a locally defined economy, to a nationally defined economy and to the open world economy.

5. G. Schmoller says that economy developed from village economy to a town/city economy, to a territorial economy, to a national economy, and to a world economy (Graaft et al, 1996:59).

All the above numbers from number one to number five are the representation of movements of a culture from the original state, via the different phases to an advanced state, and these are the characteristics of modernisation with distinct features. Though they show different prominent phases, in this study these stages are not fully developed as they are, but are mentioned in passing in the discussions due to the fact that the first Xhosa drama texts was written around the 1920s, more than two hundred years ago after western civilization arrived, to be specific, more than one hundred years after blacks' formal education started.

Human intelligence, culture, and social environments play a role in evolutionary processes to a great extent (Campbell, 1974:66-71).

Endnote 1

Farmers' Union: Farmers Educational and Cooperative Union, USA-smallest of three major farmers' organisations with about 300 000 members, mainly from the difficult lands of the Great Plains States. It undertakes to turn to lobby for policies that are generally more radical or liberal than those advocated by either the Farm Bureau or the National Grange, often in alliance with AFL-GO (Walter, 1974:169). A similar union was found in South Africa.

CHAPTER FOUR

CULTURAL REVOLUTION

4.1 INTRODUCTION

By the ‘cultural revolution’ we mean a complete change in social habits or in circumstances. The noun ‘revolution’ comes from the verb ‘to revolt’ which means among other things, to rebel, to rise in opposition, or to pluck back. Worth (1972:67-100) quotes Osborne saying that revolution has to do with the way of looking back in anger. This element of anger appears also in Jones when he describes revolution as a forceful overthrow of the government or social order in favour of the new system (Jones, 1992:67-100). In Safra et al (2003:770) Camus is quoted saying that a true rebel is a man who could say ‘no’ to injustice. He suggested that the true rebel would prefer the politics of reform. Only meanings of revolution relevant to this study are chosen, meaning those associated with ideological codes. This is one of the cultural codes and it refers to socio-economic order. This is in accordance with the rules governing social hierarchy of characters and their relationships. The relationships to be discussed in this chapter are those found under the protest ideology, nationalistic ideology, and revolutionary ideology (Elam, 1980:61).

Lastly Graaft et al (1996:41) quotes Auguste Comte saying that social revolution is an unavoidable product of cumulative rationalisation of human thought, from the theological through metaphysical to the positive moves of thought. Some like Rook will say that a process of systematic change has occurred and is variously termed as the emergence of ‘post-industrial society’, or ‘programmed society’, ‘post modernity’ involving a shift in social composition. (Fasenfest,1998 : 66) quotes Barker (1990) saying that new politics and new social movements locate themselves in a post-modern shift in economic, social organisation and culture .

There is revolution in most Xhosa drama texts that is in the form of protest ideology where people protest against a set of certain political or religious beliefs and aims imposed on them. Protest is one of the major ideological categories, which are: protest or liberal ideology, nationalistic ideology,

revolutionary ideology, and aesthetic ideology (Schleifer et al, 1989:12). This chapter deals with the first three types of ideologies, the last one is dealt with in the chapter to follow. Ideologies discussed in this chapter are the kind of political activities which are relatively new in African culture, as this came to flower around the 1950's; the time during which people could feel the apartheid oppression that started around the 1948 with the characteristic of White dominance over Blacks. Protest goes hand in hand with the complete change in the way things used to be done (Fasensfest, 1998:65).

4.2. IDEOLOGY VERSUS PRAGMATISM

Ideology in politics is one of the alternatives to pragmatism, but to reject ideology would not necessarily be to adopt pragmatism. This then leads to the introduction of such an expression as belief system of one kind or another. If liberalism is taken for example, it becomes possible to speak of a belief system such as liberalism as a lending itself to a variety of forms, tending at the one extreme towards the ideological, and at the other towards the pragmatic (Safra et al, 2003:771). This therefore implies that when this study employs ideological discussions it might as well be employing pragmatism.

The types of ideologies mentioned above, such as protest ideology, nationalistic ideology, and revolutionary ideology continue in African literature. They appear as Blacks' theology in the texts. When Davis et al (1989:302) talk about Black theology they say that it aims at liberation from racial oppression. Some racial expressions are in the form of recorded historical events, and have an element of truth. The presentation of truth in the quotations extracted cannot be avoided.

4.3. PROTEST IDEOLOGY

According to Mcleon (1984:535) protest is described as a complaint, declaration, demur, demurrals, dissent, objection, outcry, disagree, expression of disapproval, to oppose, say no to, take exception, argue, insist, maintain, profess, testify, vow, avow, contend (contest), and attest. This type of ideology is also known as the liberal ideology. There are three most persistent psychological sources of protest in the texts. They are grouped into emotional responses as follows: anger and fear, and into emotional drives, that is, ambitions. Protest arises when ambitions are frustrated. There are different kinds of protest. There is protest which is orientated towards the past, for example, protest of conservation which appears as the defensive action to conserve the system of values of the past for the future. In other words there is manifestation of disturbed faith in the security of one's systems of values, and an attempt to protest those values therefore. In the same way there is also the protest of restoration which is the notion to restore the past that has already been disrupted or destroyed. In their attempts to bring it

back, those committed to restore the past are ensuring or seeking to correct a mistaken departure from it. There is protest that is orientated towards the future, like the protest of transformation which is a commitment to radical change, and lastly, the protest of corrective censure which is an ad hoc demand for a particular modification in the system, (Kennedy, 1991:1185-1191).

4.3.1 FUNCTIONS OF PROTEST

In protest there are certain areas of ideology that are expected, as protest is also a form of ideology. As ideology it must embody social and cultural elements as well. It should be a cultural symbol system that aims to guide man in his political life. Ideology also involves goal-directed behaviour, and it serves as a basis for action towards improving the welfare of unity, therefore, it should bind the community together and legitimise the orientation of its values . Ideology as well as protest is a form of social or political philosophy in which practical elements are as prominent as theoretical ones. It is a system of ideas that aspires both to explain the world and to change it (Goetz et al, 1986:556,768). Discussions in this study revolve around these functions in that, extracts with protest should embody most of these protest functions.

4.3.2. PROTEST IN THE TEXTS

People started to protest against humiliations of different forms among different groups of people at different times. There was white supremacy and Blacks' slavery known as 'Baasskap-slavery'. Protest to be dealt with in this chapter is a political activity that is relatively new in South African culture. As mentioned already it came to flower around 1950s, the time during which people could feel the apartheid oppression that was introduced in 1948 with the characteristic of White dominance over Blacks. This led to African writers introducing a 'tradition of black difference' whereby they would assert their sense of history that differs from the African history of colonial discourse, Gates (1986) in (**Periodicals** 1999:12).

4.3.3. WHITE SUPREMACY

4.3.3.1. THE EXPERIENCED AND THE UNEXPERIENCED PERSONS

White supremacy has got to do with the way in which Blacks treated Whites after apartheid started. Blacks are seen as having accepted the fact that they think that Whites have all knowledge needed, up

to the extent of throwing away their original knowledge for acceptance of new one. In **UNgodongwana** (1961) there is the following extract:

UNjobe: Abelungu baya kukufundisa ubulumko, ...nokubulala.

(Act 4, Scene 1, p.28)

Njobe: Whites will teach you wisdom,... and killing.

This statement is uttered by an experienced chief to a young inexperienced chief to be. It is mentioned to highlight both the good and the bad sides of civilization, so that youth should distinguish between civilization and death. It also shows Blacks as taking a back row in matters of civilization, but carries a message to the people that though this civilization seems good in the eyes of the people, it brings destruction of the nation, as noted by the words, 'and death'. It is saying that people should be careful in taking everything as civilization, as not all that is brought is good. The killing is mentioned as a grief for the lost ones in the wars, in that not all is well after the wars.

Also because of slavery now, Njobe, being the chief of the nation, is the one who should be touching or teaching his nation about heroism and wisdom, both being some of the cultural aspects, as they are included in some explanations explaining what culture is, and here he is shown having given up being a chief. He is assigning his duties to the bosses. What is important in this statement is the political guidance given to people, as rulers stand for politics in the world. It warns people not to kill their brothers even when they have learnt how to kill. This cannot just be said in a context in which it would not suit, therefore, there were killings among the people. It carries an element of unity in that instead of killing each other, people should be friends.

The author also protests against Western civilization that came to take away the conscience of the people, as they have changed from what they used to be into people who do bad things. The core of this statement is in that people should start telling the young ones about how good people's ways were before civilization. It is their duty to pass onto the next generations all that had been experienced in the past,

4.3.3.2. THE UNEDUCATED VERSUS THE EDUCATED

AmaXhosa have their own wisdom that suits them, for example, they had their own way of noting seasons and times of the year in terms of stars, moons, and sun and also have their culture which they are proud of. This is found in **Amaza** (1974) in the following extract:

Silumko: Kukhethwa ubusuku benyanga esisonka.

(Act 4, Scene 2, p.75)

Silumko: the night with the moon that is bread is chosen.

Silumko is talking to uneducated people in terms of formal education, and compares what the books say in terms of people's existing knowledge or beliefs. This explanation carries in it that from what came with Western civilization; there is not too much change in the way in which Blacks and Whites knew natural things. What was new was only the fact that Europeans wrote their beliefs, whereas people knew their beliefs through hearing about them from generation to generation. The message here is the political one aiming at guiding people in that they should be proud of what they have, not be afraid of their own beliefs as they are also good. They should not throw everything they have away in their acceptance of the new ways, as this can lead to the extinction of the amaXhosa culture, just as it is the case with the black Americans who have lost even the last characteristic of their culture, that is, language. This may lead to people to exist only as individuals, but belonging to no particular culture. It emphasizes that people should value what they inherited from their forefathers. This is emphasized by the word, 'bread' from the extract, which symbolises wealth that can be achieved when people are united in conserving their past.

This is also found in the statement that reads as follows:

Ngxelelo: Siza kuyazi kanjani ke thina?

Silumko: Ilula loo nto kuthi thina bathwasileyo.

(Act 4, Scene 2:p.75)

Ngxelelo: How shall we know that?

Silumko: This is easy to us people who have [been educated].

The word 'thwasa' is the African cultural phenomenon which is used in the context where one changes from being an ordinary person, to be a 'white person', that is, traditional healer. It has been used to show the fact that educated people who have gained additional knowledge are taken as having Whites' knowledge, therefore, and since Whites were shown to have lots of knowledge, then also educated Blacks can be taken as 'black Whites', that is, they do not deserve to be among other ordinary people all the time. They should be treated in a special way.

This statement carries an element of humiliation in that this character is boasting about education, 'thina bathwasileyo', that is, 'we, the educated'. This statement draws a line between the educated and the uneducated, but around the 1970s, many Blacks were already educated, and if not, their children were educated. This boasting no longer intimidated people, as we find Ngxelelo, instead of becoming furious, started to acquire more knowledge from Silumko. The author has used this goal-directed behaviour of Ngxelelo to preach to the people that there is no point in having continuing battles between the educated and the uneducated, instead, those who were uneducated should suck as much information as possible from the educated ones, as the literate ones are willing to give information whenever it is asked. This type of behaviour helps to close the education gap that was created between the literates and the illiterates. This helps to mobilise people again.

This comparison of the educated and 'othwasileyo', may be suggesting the following to the people: that traditionally people attend traditional ceremonies where they are trained to be traditional healers. During this period those undergoing the training are isolated from the rest of other people. They are isolated even after they are through with the training. They are called as 'people with white blood', and in traditional ceremonies they cannot sit or eat with untrained people. By the use of this word the playwright may be suggesting that people should also accept the literates in the same way as that of the traditional healers. The processes of both education and the training of traditional healers are compared. Teachers educate the students to write and read, and the ancestors show the 'abakhwetha' how to use herbs when people are ill. The amaXhosa people used to educate people in their own cultural way, and Whites too were educating them in their own way. Whites obtain the instructions for educating people from the books, while the witchdoctors get guidance from dreams. AmaXhosa decided to call all texts White's books as in the following example:

Silumko: Incwadi zabelungu ziyayingqina loo nto.

(Act 4, Scene 2, p.75)

Silumko: Whites' books witness this.

The cultural aspect in this extract is around the fact that education through books was not there among amaXhosa, to the extent that around the 1970s there were very little or no recorded history of amaXhosa. It also tells people that White's education is a good thing to have, as life without education is a frustrating life. This has come after the acquisitions made by the illiterates from the literates, and after they have found out that White's education is no such an exception from what they already believed in, hence the word, 'ziyayingqina', meaning, 'are witnessing', is used to show that they say

what people have been saying all along. This statement is a call to black people to pay attention to this matter, they should start recording their events, and other information pertaining to their culture as a nation. Up until such time that there are phrases that read as, 'say the written books', Africans have a long way to go, all that is needed is their getting started or else foreigners' recordings with their view points of life will be used for all people.

4.3.3.3. CIRCUMCISED VERSUS UNCIRCUMCISED

The character Langa in **Umdlanga** (1976) was embarrassed in the same way too in a public meeting so as to humiliate him in different ways as in the extracts to follow. This was done by the character, Nzame.

*Nzame: Umntu makaxele ukuba akayazi into, kungene
oyaziyo. Laphela ixesha lokutotobisa oonomgogwana.
Uyabhampila kunjalonje mnumzana.*

*Nzame: Phumani. Akundiva? Uva kunye neegusha?
(Kuphume uLanga noCikizwa)
(Act 5, Scene 1, p.43-44)*

*Nzame: Ndibuza inkwenkwe le ukuba iza kusixhaphaza kude
kuba nini na qha ke.
(Act 4 Scene 2, p. 31)*

Nzame: A person should tell when he does not know something. There is no time for supporting a non-existing thing. At the same time you are confused sir.

Nzame: Go out [plural]. Don't you [singular] hear me? Do you hear when the sheep also hear? *(Then Langa and Cikizwa go out)*

Nzame: I am asking from the boy as to until when will he bully us, that is it.

In the first extract Langa, as a leading chairperson in a meeting, is ruled out as having less knowledge of what he is doing. He is a leader who seems to be confused. This is the first attack made on him in public. The instruction that says 'Go out!' among the amaXhosa is usually said as, '*Inja phandle*', meaning that a dog cannot stay in one place with people, it must go outside. This is usually said by amaXhosa men [people] to the amaXhosa boys [referred to as dogs]. Another word is the word, '*oonomgogwana*', means a scarecrow used in maize fields to frighten birds away. Politicians borrowed this meaning to refer to people who were made political leaders for Blacks whereas they were coming from a background that knew no politics in an organised fashion except for their cultural teachings. These leaders were asked by other Blacks to step down so that people who knew the political ways could take over, but they were stubborn till they were humiliated by the mass forces who forced them to step down. This meeting situation therefore represents those mass forces. All this happened around the 1980s, together with the writing of this text.

To emphasize this lack of knowledge the author selected the word, 'boy', in conjunction with the word, 'dog' to show that there is no people who can be led by someone who lacks knowledge and who is ignorant as the boy is. This is the Blacks' cultural phenomenon, whereby a boy is referred to by men as a dog, and the same style of sending a dog outside is used. It is a rough way of speaking to someone, but is accepted culturally, it carries anger in it. This is used to all boys as long as they are not circumcised. By using this statement it is as well as comparing their leadership with that of a boy, leadership without any direction. This humiliation was done publicly by the masses. This humiliation was done to stubborn people who could not listen to the masses so as to force all Blacks to be united in politics, so as to fight humiliation. Their lack of knowledge made the masses punish people who could not obey their rules, as the question, 'until when will he bully the people' is used. This was not done as an act of casting them down, but was done so that they could take a back seat for the true political leaders to take over, as all men, women, girls and boys were needed in the struggle. It was their bullying and their lack of political knowledge that people were protesting against. The depth of this protest can be measured through the anger revealed when Nzame commands that they should go out, and that he must go out.

4.3.3.4. MAN VESUS WOMAN

Whilst on the one hand Mtuze shows, in a sophisticated way, using the tradition to show how people were humiliated by other people, in the play **Inzonzobila** (1994) Mkonto on the other hand stresses the stress caused by humiliation in the following manner:

Zinzo: *MamNtakwenda, Nofinitshi mfaz'akowethu,...*
Uyawubona na kodwa lo mhadi ubundombela wona?
Uyazibona na ezi zithungu zengca obuzithutha
uwugquma? Ndingumntu oyintoni apha ebantwini?

MamNtakwenda: *Qadi! (Uyajuba, amkhawulezele amapolisa*
ukumkhupha phandle selephatha-phathwa
nanguBhongo).

(Act 3, Scene 3,

p.52)

Zinzo: MamNtakwenda, Nofinitshi, my home's
wife,...Do

you see this deep hole you have been digging
for

me? Do you see these grass reeds you have
been

fetching to cover it? What type of a person am
I

among the people?

MamNtakwenda: *Qadi! (She faints, and the policemen*
immediately take her outside, while
Bhongo

examines her).

The word “*umhadi*”, the ‘deep hole’ has been preferred to ‘*umngxuma*’, ‘the deep hole’, in this extract so as to bring a meaning of a very deep hole out of which it cannot be easy or can be impossible to come by oneself. This time a woman brought her husband in disgrace, to face the most humiliating situation in his life so that he asks what type of a person he is among people. This humiliation has degraded him into nothing as he compares himself into a thing and he uses the phrase, ‘*ndingumntu oyintoni*’. He also compares himself to a lifeless thing. This cry around women digging deep holes in order for men to be trapped in is undoubtedly a cry of the whole African nation. This tendency is what was started by Delila, a way in which a man is trapped into a hole so that his enemies can find him unarmed, lonely and powerless. It is found also in most dramatic texts, for example, Nikelo in **Itsili**

(1987) is trapped by phone into Lydia's place where he could be found by Zukile, in **Ndiyekeni** (1975), Funeka is used to take Ndila out of teaching profession, and in **Umdlanga** (1976), Cikizwa has been used to trap and frustrate Langa by wanting to check his manhood (such a disgrace among the people of her culture) and Welile's mother in **UConga noMbambushe** (1995), is used to take her husband's land to her foreign lover. Also as seen in the play, **Inzonzobila** (1994) that Zinzo and Dlangisa are sharing MamNtakwenda, and are enemies therefore. This cry is found in as many Xhosa dramas as possible, and is summoning the African ladies to be united with their husbands especially in the struggle. The question asked by Zinzo carries the pain of humiliation instead of uniting the married couple. Enmity grows between Zinzo and MamNtakwenda. He is betrayed by someone he loves, someone who knows his secrets and his weak points, even secrets about the struggle.

The playwright addresses betrayal among married couples so that people doing it can see how dangerous this behaviour is, that it does not harm people's hearts only, but also the spiritual love is harmed. The playwright asks people to stop betraying each other, or else, there will be deaths and tensions in people. The character MamNtakwenda is used to portray the kind of stress caused by people who are not honest to their partners. This is one out of many reasons of marriages that end badly. There is protest against woman as trust is something that is not easily restored. All black women must do is to change, to become trusted women so that whatever battle people are engaged in, they should win with their help and support in the struggle.

4.3.3.5. WHITE MAN VERSUS A BLACK MAN

In **Ndilubone ngamehlo** (1995) Viljoen embarrasses Mbulali in public, and acts as if he has done nothing to nobody thereafter. This is in the following conversation between Viljoen and Mbulali:

- UViljoen:** *Nditsho kuwe, nto kaMazembe. Nangona uTshezi ekubethile ungo...*
- Umbulali:** *Hi! Andiva, mhlekazi. Uthi uThamsanqa undibethile? Njani mhlekazi?*
- Umbulali:** *(Embi mpela) Ndaza ndawa njani phantsi, mhlekazi [ukho wena]?*
- UViljoen:** *Khumbula kaloku mfo kamaZembe ukuba nalo kasandiso uyile nto kanye ndithi uyiyo wena.*
- Umbulali:** *Ziziphi ezo ziphiwo anazo uThamsanqa endingenazo mna?*
- UViljoen:** *Mnumzana Mazembe andizokungena ke kobo bucukubhede. Lonke uhlobo lovavanyo lwesakhono lusoloko lukhangela*

*iimpawu ezithile kulowo uvavanywayo. Zezo ziphiwo
ke eziya ziqinisekise ukuba uqeqesho oluya kwenziwa kuye
luya kuba nempumelelo.*

(Act 2, Scene 1, p.6)

Viljoen: I say to you Mr Mazembe. Although Tshezi has
beaten you...

Mbulali: Hi! I didn't hear, sir. You say that Thamsanqa
has
beaten me? How sir?

Mbulali: (Really ugly) Then how did I fail, sir?
[And you were there?].

Viljoen: Remember, this Mr Mazembe that also Mr Sandiso
is what I have said you are.

Mbulali: Which gifts does he has that I don't have?

Viljoen: Mr Mazembe I am not going to go into details
around this. All types of aptitude tests are looking for
certain characteristics from the one tested. It is those
characteristics that will ensure that the training one will
undergo will be a success.

Culturally, what is said means just what is said. This extract shows how easily it is for two parties from different races to misinterpret each other in their conversation. This is what was also happening in courts, where the magistrates are white, and should have interpreters. The fact that these two men are communicating together but do not follow each other in the proper way in which they should be operating is such a difficult situation. The protest is against the fact that there is a lot that can happen in between especially when one thinks about bribes that is also be discussed in this chapter. Viljoen says that when he compares Mbulali and Thamsanqa, their skills at work are the same, hence Mbulali asks how did it happen then that he is beaten. It is also quite interesting to notice the respect given to Mr Viljoen no matter how angry he is. This proves that 'Baasskap' was a very strong law that under no circumstances should be broken.

In this extract, it is clear that Mr Viljoen, from the very word go, had a purpose, to humiliate Mbulali so as to take his pride down, though Mbulali seemed to be very close to him, just like his friend. This caused Mbulali to be a competitive person, who saw no other person he could be compared with. This could have been warning Viljoen in such a way that he had to plan a way so to remind Mbulali that he

too was like other black men to him. Viljoen says to Mbulali, 'I am saying to you Mr Mazembe'. It is the emphasis in this extract that carries Viljoen's determination to embarrass Mbulali, especially in public. As a competitor Mbulali acquires more knowledge so that he can have more skills for future purposes. This may be carrying a lesson in that no matter how humiliated and disappointed people are in whatever situation, people should not forget to be engaged in acquiring skills, as Langa in **Umdlanga** (1976) in the above discussions has been proved doing.

Viljoen embarrasses him more when he tells him about the types of aptitude tests, knowing that Mbulali knows nothing about information like that. This explanation is only given so as to exercise his superiority that should not be questioned, as a result, after this explanation Mbulali left the scene. Nowhere are these characteristics being taught, and no one ever saw the results of the aptitude tests except for the markers. Viljoen's answer was just so precise, telling him that they wanted people with skills for their work, or that it should be approved people who could do proper jobs. This quotation shows that even if you can be friends with any businessman, when it comes to production it is another story.

Viljoen talks to Tamsanqa after Mbulali has left in a dignified manner, so collected, showing no sign of worry, or any remorse, as if nothing has happened. He says to Mr Sandiso:

UViljoen : *Mfo kaSandiso, ndiyazi ukuba akuyi kundiphoxa.*

(Amnike isandla sakhe sokunene).

(Act 2, Scene 1, p.6)

Viljoen : Mr Sandiso, I know that you will not disappoint me.

(*He gives him his right hand*).

This calamity after a storm of confrontation is surely accompanied by a smile, preferably from Viljoen, for he has been able to detect without being misled by friendship, the right person who is capable of doing his job quite well. All that matters to Viljoen is money from production more than friendship, not the way Mbulai took it. To the employer the one who is the best friend is the one who will make him rich. This extract has been used to show that those people who think that they are friends with their employee at the expense of other people to the extent that they do not expect even to have to go to interviews for certain jobs should be careful about their friendship in that money today is the thing in life. This extract says that relationships now are based on money, that is: no money, no friends.

Embarrassment has caused Mbulali to act with anger starting at Viljoen's office, to his house, back to Gabangobulembu the witchdoctor, up until to the extent of killing Thamsanqa. He does all this after asking one important question out of all the others that he had asked:

***Umbulali** : Benisasixhamlelani xa kanti besenimazi
umntu eniza kumqesha?*

(Act 2, Scene 1, p.6)

Mbulali : Why did you waste our time if you
already knew whom to employ?

This question is one of the important questions to be asked in a society without jobs. It carries in it the fact that in order for those who are not working to get jobs, some other people should be frustrated at their work place, or should die. This contributes to hastened deaths, and killings of some people by other people. This was common around the 1980s and the 1990s, as this is also quoted in **Inzonzobila** (1994) where Dlangisa wants to kill Mpahla, but this is not going to be discussed as it is also affected by humiliation and competition of some sort.

The text **Umdlanga** (1976) proves itself to be a play of corrective censure where embarrassment resulting from being humiliated is corrected. The custom of circumcision has been used here to show that people should change during the transition time in politics and should all join hands together in their attempts to free themselves from slavery and from humiliation. What matters the most in this is goal-directed behaviour of this humiliated character, which is one that all people should follow. This is the message of the politicians to people that they should not hold grudges against people who humiliated other people, whether it was Blacks to Blacks, or it was a White man to blacks. This is how Langa puts it.

***Langa:** Kaloku izitya azibuyiswa ubuqaba ngoku,
uzibuyisele ebusweni bomninizo, koko ubiza
nokuba
ngumntwana uthi makase kowabo, angalibali
ukubulela.*

(Act 6, Scene 1, p. 57)

Langa: *Ungababulala bonke abantu beli lizwe ukuba
akuzeki kade umsindo okanye akuthobeli.*
(Act 6, Scene 1, p.55)

Langa: *Andiwuyekanga koko thina singenela kwelinye
kwenye indawo.*
(Act 6, Scene 1, p. 55)

Langa: You don't send back the dishes in an illiterate way,
instead you make them go back for him or her
to face
them through a child and tell the child not to
forget
to pass on your thanks.

Langa: You can end up killing everybody if you do not take
time before losing your temper.

Langa: I have not stopped, it is only that we go
to another place.

All the above quotations are appealing to the people that lot of damage has been caused already, and no one can actually correct it, except to forget the past. This is the politicians' message to people that, people should bury the past so that there can be peace among them. Mtuze ends using the character Nzame as the master of ceremonies, being a changed person who asks forgiveness saying the following in order to support the fact that people should forgive other people and focus on the future:

USotheko: *Zininzi iintsuku zemfazwe, kodwa lunye usuku
loxolo.*
(Act 6, Scene 3, p.66)

Master of ceremonies : there are many days of
war,
but only one day of peace.

Though Langa was treated as a child in his world, being humiliated in the face of the community violence, he learnt to have peace with himself and with all the people. This play ends with peace making because those who humiliated Langa publicly ended up asking for forgiveness. Even Cikizwa,

who was Langa's loved one, goes to Langa to apologise for all that she had done. Around the end of the 1980s, political life was as it is in this play, it has been recorded carefully here. No wonder at the beginning of the early the 1990s some people started to return from exile and started to be released from jail, it was because of the fact that people achieved what they had been protesting against, with the element of unity in it.

The above discussions discussing different types of humiliations, together with others of the same type found in other plays that are not quoted here show the type of influence white supremacy had on people. Even Blacks were practising the same humiliation towards other Blacks that they were protesting about receiving from the Whites. The above discussions show that whoever was practising this bad habit would be protested against by the writers.

4.3.3.6. EXPLOITATION OF CHEAP LABOUR

Watts (1989:50) as well as Fassenfast (1998:6) describe imperialism as the exploitation of cheap labour: that is the use of power, the taking of raw materials, and early markets, the uprooting by foreign armies, of alien ways of experiencing exploitation and class struggle. Watt says that they are all grounded in the capital's political economy. He says, "Blacks have been working as slaves during the apartheid time, as it is said that South African economy depended on Black labour, and with seventy percent of land reserved for White minority which forms twelve percent of the population and the rest belonging to the remaining eighty eight percent (88%)" (Walter, 1973:15). Examples of exploitation of cheap labour to be mentioned here are those of domestic worker, of the factory people, of the business people, and that of young children.

4.3.3.7. EXPLOITATION OF DOMESTIC WORKERS

In **Amathunzi obomi** (1957) there is exploitation of cheap labour through the character MaDlomo.

UMaDlomo: *Ngxaki, mntwan'am, imeko yekhaya iya iba*
mbi
kakhulu. Siswele impahla, siswele nokutya.
Ngoku
siza kuswela nendawo yokuhlala, ndisemva
ngerente.

*Sesiphumile isisongelo sokuba siza
kukhutshwa
kule ndlu ukuba ayiphelalanga le mali
ukuphela
kwenyanga. Ndiwazamile onke amacebo.
(Act1, Scene 2, p. 6)*

MaDlomo: Ngxaki, my child, the condition of our home is becoming worse. We run short of clothes and food. Now we are going to lose even the living place, I am behind with the rent. The final notice has been issued which says that we will be taken out of this house if this amount is not paid in full at the end of this month. I have tried all plans.

The above extract shows the social conditions in which Blacks found themselves under the apartheid government. MaDlomo is shown earning so little money that she could not make a living out of it, not buying even food. The threatening letter about being behind with rent has already been sent out, so they are just waiting helplessly to be driven away from their shelter so that someone else who can pay the rent for the house will be taken into it. This means that the Nationalist Government built houses to generate money, the very little money paid to domestic workers is taken back where it came from, from the poor to the rich. This extract reveals that there is nothing like ubuntu in the world of capitalism because all that matters is money. The money people get as wages from different works is not enough for the basic things of life, and also for the rent. This state of poverty is the worst condition of life ever found among Blacks, a situation whereby one is found to be without a home or shelter. This condition of exploitation of Black domestic workers is something that is unbearable.

4.3.3.8. SEXUALLY ABUSED MAIDS

Women had no choices as they found themselves in problem, especially single mothers. In the following extract Dumanto in **UConga noMbabushe (1995)** around the 1990 comments about wives who end up selling their bodies for sex in order to get food:

Dumanto: *Eneneni ke leyo yenye yeendlela
awamtshutshisa
ngazo uSoha kuba wayencuma nalo mfazi
esaphila
uSoha.*

(Act 1, Scene 1,p.1-2)

Dumanto: It is true that this is one of the ways in which
he
persecuted Soha because he was in love with
this
woman even during the time Soha was still
alive.

This extract proves that it did not have to be the cheap exploitation of labour alone that was exercised by the ruling class, they also used the maids' energy in all spheres, by doing their household work, and by abusing them sexually. Mbokazi (1994) in **Genda (2002:47)** comments that like gender, sexuality is political. She says that gender is organised into systems of power which reward and encourage some individuals, and activities, while punishing and suppressing others. Blacks' slavery that grew to the extent of not even owning a family. This is torture, and no worse can be found. What is worse is that the husband of this woman goes to work under this evil boss, who makes it a point that he drains all of his energy in such so that he does not have time and energy to make his wife happy. It is even worse for the maiden slave who after being a victim of sexual abuse from her boss will also be condemned by the people of her society, and also by the husband's family. This proves the extent to which oppression grew into a merciless thing, what mattered was the fact that the doer should enjoy himself or herself to the fullest. This abuse of domestic workers has been copied today by some black men and they end up seeing women as mere tools for sexual abuse. They make them feel as prisoners as is shown in the following examples:

Feziwe: *Ubusuku bumnyama umkhuhlane ukhulile*

Lonke usapho lwakwaKhomazi luxwileke iingqondo
Ndada ndalitalwa nam, mna mbanjwa wabo
(Ahambe ngokukhawuleza).

(Act 3, Scene 1, p.32)

UFeziwe: The night is dark the patient's illness has got serious
All the Khomazi family's minds are confused
To an extent that they have forgotten even me, I, their
prisoner (*She leaves quickly*).

This leaves these ladies living miserable lives. This is revealed in the conversation between Feziwe and Nomathamo.

UFeziwe: (Esidaleni) *Ndim lo, Noma. Kuyo yonke*
imihla
yokuphila kwam andizange ndazi ukuba ubom
buyakwazi ukuba nje ukuba krakra.
Khangela
leli
iingalo zam. Jonga izandla zam, zinamaxolo
litye. Uyazibona zona iinyawo.

(Act 2, Scene 6,

p.30)

Feziwe: (*After a while*) It's me, Noma. In all the days
of my
life I never knew that life could be as bitter as
this.
Look at my arms. Look at my hands, they
have
scales from this stone. Do you see even my
feet?

In most Xhosa drama texts there are women who are treated in this fashion as if they are people who can have no choices in life, but to be painfully persecuted for the rest of their lives for no reason. These

many examples are used to show that this ill treatment does not take place only towards domestic workers, it also happens to educated women.

The abuse of women does not seem to have come to an end even during the 1990s. In **Inzonzobila** (1994) MamNtakenda says:

MamNtakwenda: *Ulibele ukuba yayingaloo*
manqina akho la
ayedavuzwa kwesi sisu, ingalo
manqindi akho
awayexhimfiza esi sisu, izezo
mpama zakho
ezaziqwaba esi sisu, naloo
minwe yakho
eyayiphikica esi sisu?
Uyazikhumbula
izinyeliso zakho?

(Act 1, Scene 4, p.17)

MamNtakwenda: You have forgotten that it was your
feet that
were trampling on this stomach, it
was your
fists that were beating this stomach,
it was
your hands that were clapping this
stomach,
and your fingers that were touching
with
hatred this stomach? Do you
remember
your blasphemy?

4.3.3.9 EXPLOITATION OR ABUSE OF CHILDREN

After listening to their mother listing all her financial problems she faced alone as a single parent, Ngxaki is found saying:

Ngxak: *Mandiphume esikolweni, mama, ndifune umsebenzi,
ndincedise.*

MaDlomo: *Hayi, Ngxaki, akukho nto ingako ekufuneka
uyenzile
wena ngaphandle kokuhlala phaya
ekuhlanganeni
kwezitrato uthi xa ubona amapolisa uthi
'kubomvu'
'kumnyama'
uze uthi xa ubona umntu wecawa uthi
ube ngathi uzikhwazela nje wena.*

Act 1, Scene 2, p.7

Ngxaki: Let me quit school, mother, and go to look for work,
and help.

MaDlomo: No, Ngxaki, there is nothing too much that
you
should do except to stay at the junction of the
streets
and when you see policemen you shout and
say 'it
is red', and then say when you see a church
person,
'it is black', and make as if you are playing.

This statement is trying to reveal that because of financial problems in the homes of black children, and because of the economic demands, most black children are sent through circumstances into the streets, so as to earn living there. They become victims of all kinds of weather conditions. They end up robbing people so that they can eat, or else they start eating from the dust bins in towns. This extract shows that in most, if not at all, cases the parents' contribution to this painful habit cannot be ignored. This is written so that parents can take note of this habit as it is common among black people. This will lead to

Blacks being a laughing stock in other nations. After being exposed to these places where there are no parents, no food and no love, they grow up into very ill, powerless citizens, who are drunkards as some of the people would ask them for their labour in exchange of liquor.

This is what happens to Ngxaki too. It is shown in the following extract:

UMaDlomo: *Kwiidayisi. Uqale nini ukudlala ukroqokroqo,*
Ngxaki?
UNgxaki: *Ngoku ndihlala phaya esitratweni ndigada amapolisa. Amakhwenkwe eedayisi ahlala apho nawo.*
(Act 1, Scene 4, P.21-22)

MaDlomo: In dices. When did you start playing dice,Ngxaki?

Ngxaki: During the time I was in the street watching the police.
Boys who play dice also stay there.

The damage caused by circumstances under the apartheid government is irreversible. Children are vulnerable to anything harmful nearby and need to be protected by their parents in all spheres. The author shows that this abuse leads to the death in children. The character Jobe in **UNgodongwana** (1961) agrees with statement as follows:

UJobe: *(Uthetha yedwa) UNodunge uthetha ngokuzila.*
Le nto indingene engqondweni nasegazini, yada yaya kuthi zinze emongweni wethambo. Ndim kanye obulele abantwana bam, umbilini wam? Ndim kanye kanye? Bendinokuthini xa befuna ubomi bam, ndibazele kanti baza kundijikela? Kanene inyoka izala enye inyoka? O Nkosi, Mdali weento zonke, ndiyazohlwaya ngesenzo esi. Ndixolele, ndoxolele. Mh-mh-! (Uyalila)
(Act 2, Scene 4, p.18)

Jobe: (*Speaking alone*) Nodunge speaks about fasting. This thing has entered into the brain and in the blood, until it settled into the marrow of the bone. It is I who have killed my children, my own inner parts? Is it me really really? What could I do when they wanted my life, I gave birth to them, but they will turn against me? Does the snake give birth to another snake? O Lord, The Creator of everything, I repent of this deed. Forgive me, forgive me. Mh- mh-! (He cries

This extract shows that now it is the black parents who have copied this habit of treating their children badly and this leads to the death of children. This has become as part of their lives, meaning that it seems very difficult to rid them of it. It also shows that even if children can be naughty the fault still rests with the parents. They are the ones who should show love and protect their children from infancy, no matter what the circumstances are.

4.3.3.10. PEOPLE WORKING IN FACTORIES

In **Ndilubone ngamehlo** (1995) Sandi says:

Sandi: *Kodwa eyona nto ndiyincomayo, mna kukungabi
nakhalabha kukaFidyoli ngokubona ukuba
unokuqeshwa
umntu omnyama kwisikhundla ebesinomlungu.*
(Act 1, Scene 2, p.3)

Sandi: But what *I complement* (not sure what word you want)is the fact that Viljoen sees nothing funny in seeing that a black person can be employed in a post that was occupied by a White man.

Around the 1990s was the time during which democracy was about to start as prisoners were released from prisons, and those in exile came back. This resulted in some people emigrating from this country so that posts that were occupied by Whites were left empty, and were bound to be filled by Blacks. It is the same Blacks who were seen as being unfit to fill those posts. It is worse with this kind of a job where one would just count the number of tins produced per day. In a way this extract is revealing that whilst black people were assigned to work work hard for the little money they would earn, the one doing soft work would get a fat wage.

4.3.3.11. EXPLOITATION OF THE EDUCATED

Money earned is said not to be enough and this affects both the educated and the uneducated people. In the examples to follow the discussions show that the money people earn is not enough. In **Umdlanga** (1976) Langa says:

Langa: *Kaloku bendibanjwe ziincwadi kakhulu. Kaloku ndisafifithekisa ekhaya mama. Akukho kuyeka kuba ixesha esikulo lifuna imfundo.*
(Act 4, Scene 4, p.39)

Langa: I was studying hard. It is because I am studying through correspondence mother. There is no time to stop because education is in demand today.

In this extract we learn that the less educated people think that it is the educated person who gets lots of money so that Langa's mother sees no point for him not to go home regularly. Langa, by the look of things, stopped going to school while he still wanted to go to school, hence he studies while he is

working. This is a full proof that he thinks that if he could become a professional person his money would be enough. The phrase that says that 'time demands education' means that there is no place for an uneducated person now, at least people should be able to read and write. This thirst for education has led the democratic government to have no other option, but to seek ways of bringing what is known as a living wage to the people, seeing that most people are more educated than before, and also after discovering that people have been exploited for almost half a century without any pause from oppression.

4.3.3.12. WHAT HAPPENS AMONG THE BUSINESS PEOPLE

people decide to join the world of business, simply because of unemployment and exploitation at work. Even this world has its own problems too; firstly that of obtaining licences first which would again be given by the same exploiters, who in return would ask for sales tax. There is also competition that ends up with other people being killed, to follow the theory of the survival of the fittest. This survival of the fittest is found in **Inzonzobila** (1994), and it reads as follows:

Dlangisa: *Ngubani lo unesibindi esingaka sokuphupha
ngoshishino engadibenanga nezikhwakhwa
zale
Nyanga? Le mirhangqolo ingooZinzo
izenz'abantu
kweli Kapa, hi! Bangokhelana loo mililwana
yabo,
ndiyazi ukuba basezimveku ezikhasela nje
eziko.*

(Act 1, Scene 4 p, 14 –

15)

Dlangisa: Who is so bold to dream of becoming a
business
man without connecting with the big brains of
Cape
Town? These poor Zinzo make as if they are
the

helping
know
fire

people in this Cape Town, hi! They can be
each other in building their fires together, I
that they are still infants crawling towards the
place.

The competition over scarce resources is what makes the nations scared for their lives. The nation that even used to share food has now developed into a nation of capitalists who want to keep the wealth of this country for themselves. Even when someone wants to join in the world of business, one must join it through the capitalists. A person must obtain a licence for any business started. This is a kind of competition that is not pure, and is not genuine because one must pay a certain amount of a joining fee. This part of this quotation is telling the reader the extent to which people have developed, into self-centred people with their own laws. This is the same in the unregistered businesses, people wanting to sell anything should join the unregistered business people. In **Inzonzobila** (1994) too Zinzo thought he was doing something good by following the right procedures towards owning a business licence, he was provoking those rich people who worked illegally in that all his things would be sold during the daylight, whilst theirs could only be sold at night. This brings suspicions about what they could be selling then, and that people will leave them and support Zinzo during the day as the night has grown to be dangerous. This means that he would take some of the money that was going to come to them during day- time, and in a legal fashion. This type of life where the African youth go by night is the one that has corrupted youngsters into using drugs, and into enjoying in portraying the whole night and sleeping during the day. It is the one that is taking youth out of schools now.

Exploitation and class struggle are grounded in the capital's political economy, in its objectives and requirements. Feeling and perceptions of oppression, by contrast, represent a cultural or psychological reaction to the capital's destruction of the established institutional life. There was a change from protest to consciousness. During this time people saw themselves as people belonging to the black nation, not as slaves any more (Watts, 1989:2,29). This was the start of nationalistic ideology again after so many years of its loss.

4.4. NATIONALIST IDEOLOGY

Nationalism was primarily concerned with political and cultural liberation. Cashmore et al (1994:80,224-225) say that as an ideology nationalism contains three main ideas,

(a) it argues that an identified population should be able to formulate institutions and laws with which to determine its own future, (b) maintains that each such population has a unique set of characteristics, which identify it as a 'nation', and (c) it claims that the world is divided naturally into a number of such distinct 'nations'. Nationalism and racism are ideologies that assert that the world's population is naturally divided into distinct groups although the nature of the group and foundation for supposed natural division differ.

When discussing nationalism, the study refers to the criticism of the colonial culture whereby African writers portray the tradition of black difference. Emphasis is on the growth of cultural and moral values, and on the fact that for the nation to be a nation, it should be able to formulate its laws, and to maintain a unique set of characteristics which identify it as a nation. It is at the heart of this study too to show that through the evolution of a sense of national identity, nationalistic ideology has turned itself to goals of material well-being, to social equity, and to national integration. Again this study mentions people, who according to Root (1992:4) have undergone a change in everything they said, did, or thought, and they call this a "programmed society". This involves a shift in social composition. Whenever the amaXhosa speak about nationalism, the Nationalist government through the apartheid system¹ can never be omitted.

Nationalism has turned its attention to goals of cultural and moral values, participatory involvement by all elements of the society, and the evolution of a sense of national identity within the framework of viable, representative, and integrative political structures. Its emphasis on equity, cultural identity, and national integration provides a useful link for the analysis of the ethnic factor in development. Watts (1989:50) puts this as follows: "There came a time for action, from consciousness to participation. This was the time for the black consciousness movement."

4.4.1. BLACK CONSCIOUSNESS MOVEMENT

There was a time for change from protest to consciousness. Around the 1970s, the time for Black Consciousness Movement, was meant to serve a three-fold purpose: (a) it worked to destroy the negative self-definitions imposed by White minority, (b) fostered national unity within the black masses, and (c) sought to establish traditional African cultural values which had been deliberately perverted by the nationalist government in order to divide the tribes and divert them. There was also a

change in ideology in that there were new ways of perceiving social reality. This movement started by criticising movements and laws of the colonial culture.

4.4.2.. CRITICISM OF THE COLONIAL CULTURE

This criticism will be revealed by looking at what the African writers have to say with regard to the tradition of the black difference as compared to colonial Christianity. This will be done taking into consideration what Gates has said that blacks' nationalism should be carefully dramatized for their texts to be published, Gates (1986) in (**Periodicals**,1999:12).

4.4.2.1. CRITICISM OF CHRISTIANITY

Most colonial criticism is found around their Christianity as it came to destroy blacks' traditions. This starts as follows:

UMaDlomo: *Hayi, Tolo, makungadlalwa ngeento
zecawa
apha endlwin'am.*

Enye [indoda]: *Siyeke wethu sonwabe. Nawe akusenguye
umntu wecawa. Akakho onjengawe.
Mhla
kwagqobhoka mna owam umfazi
akasokuze
asile anxilise abantu.
[UMaDlomo ubonakala edanile]
(Act 1, Scene 4, p.23)*

MaDlomo: No, Tolo, do not play with church
things here
in my house.

Another [man]: Leave us alone to enjoy ourselves. You are
one
are also not a church person. There is no
like you. The day I become converted my

wife will not make African beer to make
people drunk.

[MaDlomo seems disappointed]

MaDlomo knows that it is against God's will to eat or drink unclean foods. This is found in first Corinthians chapter 6, verse 20 of King James' Version, where the readers are told that they must praise the Lord with their bodies, and with their souls, and these are God's properties. Disappointment in MaDlomo tells that she knows this verse, but circumstances that are beyond her control have put her in such a situation so as to deny God. Both bad situations of poverty and Christianity came with civilization, and both have changed MaDlomo into an unhappy person. There is no hope for coming out of her misery, instead things become worse. Not only her life has been put into this situation, but also that of her children is in danger. All have to live with anxiety because each and every day they have to think about what they are going to eat. It is this kind of life, life of anxiety that cause people to do wrong things, such as messing with their lives and health.

In **Amaza** (1974) this criticism goes as follows:

Sixhaxha: *Izifundiswa azikwazi kunyamezela, zigqiba
amatyholo zakuva ingqele.*

Khulile: *Ndandisithi isimilo salo mntwana siguqukile*

Zola: *Usiphoxile ngokwenene, ndandisithi icawe
imhlambile. Wathi akubekwa izandla, ndathi
kugqityiwe.*

Act 4, Scene 1, p.60

Sixhaxha: Educated ladies cannot endure, they *go to all
trees*
when they feel the cold.

Khulile: I was saying that this child's conduct had changed.

Zola: She has really disappointed us, I was saying
that the
ordained I
church has censed her. When she was
said it was completed.

This extract shows that people did not approve of both the church and the school for changing women's behaviour. Young ladies who used to be their parents' and the nation's pride were changed. We now get educated women who jump from one man to another whenever problems are encountered in love relationships. This means that after seeing young ladies attending churches, men started to have hopes of getting pure women, but people are surprised at the church that has failed to restore the young girls' dignity, instead it has corrupted them more, as they go around looking for men. Again, from what these people say it can be deduced that the appearance of church goes sometimes does not tally with their deeds, and this is a warning to other people that they should stop judging people by their appearance, but should start judging them by what they do.

People hate this new behaviour of young girls so that they even swear at them. Here is Mpurhu swearing at them to show that what young girls do is disgusting:

Mpurhu: *Uyawutsala umsondo kwilindle Uphume*
ngathi
 ucocekile, Nomntu ke uyamkhupha
ekungcoleni
 Akhangeleke emsulwa.
 (Act 4, Scene 1, p.60)

Mpurhu: You are pulling a thread out of a waste
product and
 it comes out looking as if it is clean, Even a
person
 you can take out of evil and they seem
innocent.

Mpurhu compares a man coming out of evil ways with a dirty thread to emphasize the fact that the church can never change someone's evil behaviour. He does not point out the fact that one changes when one starts to know who God is and what He expects of His people. In a way this is trying to say that this religion was not brought in a correct way to people, that is why it fails people.

This attitude of hatred of people who use Christianity in a wrong way stretches up until around the 1990s. People expected more from Christianity.

Zinzo: *Ugeziswa yile nto yobu bugosa obukutsho wagoso
nalapha
esimeni sokungahloneli namadoda eminye imizi xa
esenza
izigqibo zawo ngemizi yawo.*

[Emphasis mine]

(Act 2, Scene 4, p. 36)

Zinzo: This stewardship that has made you crooked even in
your
conduct has made you silly for not respecting other
men
of other families when they make their decisions for
their
families.

People ended up blaming those in leadership in their churches because men would formulate laws to be obeyed in their houses, but the Christian religion would destroy all their laws. This is what made men to be furious because they saw the church removing men's value in the eyes of their families, and they are protesting against this. The emphasis in the extract above reinforces the fact that men are the ones who should be giving laws in their homes as heads of the families. The author as a man wants to restore men's dignity around this issue as they have been degraded by civilization. They have been trying to restore it in the past, but all in vain, hence this swearing now.

4.4.2.2. CRITICISM OF EDUCATION

Education is also one of the things that are to blame for changing the behaviour of people. The character Mpurhu criticises it directly as follows:

Mpurhu: *Nina zifundiswa nithelwa amanzi
engqondweni
zizikolo. Iselwa elithelwa amanzi yonke
imihla,
Ligqibela ngokuzala oonjubalala.*

(Act 4, Scene 1, p.62)

Mpurhu: In you educated people, water is poured into your brains by schools. A calabash in which water is poured everyday, becomes full with tadpoles.

Mpurhu here means that the educated people's minds have been weakened by education. He refers to people who throw away their heritage as weak people, in other words, they are mad according to his culture. This is corrected in a conversation between Sabatha and Vuyisile as follows:

Sabatha: *Le ntlalo nizidla ngayo, niyiboleke kuthi apha!*

Vuyisile: *Xela into ibe nye esiyiboleke kuni.*

Qebeyi: *Thina sithi ngamaphotho, Nina nithi ngamaflerho.*

Thina sithi sisacholo, Nina nithi yibhengile

Sixhaxha: *Nina nithi ngunondrokwe, Thina sithi ngunomtidili.*

Sabatha: *Iintombi zethu ziqaba imbola ubuso bonke, Ezenu*

ziqaba umlomo, izidlele namashiyi. Into endinyumbazayo mna yile yokuthi izinto

ezikhoyo

ngokwesiXhosa Nithi azikho, zithi zakubakho kwezinye iintlanga, Nani nithi zikho.

(Act 4, Scene 1,

p.65)

Sabatha: You have borrowed this kind of living from us!

Vuyisile: Just tell one thing that we have borrowed from you.

Qebeyi: We say it is 'amaphotho', You say it is plaited hair
We say it is 'sisacholo', You say it is a bingle.

Sixhaxha: You say it is the under dress, We are saying 'ngunomtidili'

Sabatha: Our girls smear the whole face with clay, Yours smear the mouth, cheeks and the eyebrows. What amuses me in you is that when things that are present according to isiXhosa, You say they are not there, When they are also present in other races, You also say they are there.

This conversation reveals that there is nothing new in what is called modernisation, especially when it comes to clothes. They are doing the same things, the only thing that is there is that clothes are modified now and again, with the same aim as before, to protect and beautify the body. What is noticeable is that most common things among races continue to survive because Europeans manage to protect their heritages among amaXhosa. The author is surmising people to take notice of this. This is his attempt to encourage people to start keeping and protecting their heritage too.

4.4.3. FORMATION OF NATION'S LAWS

People decided to formulate laws so that they could maintain a unique set of characteristics which identify them as a 'nation'. They formulated these laws in order to be proud of their nation as a nation in an attempt to destroy the negative self-definition of the past. Those laws ranged from emphasizing the value of manhood, disputes created between Fingos and amaXhosa, to the growth of cultural and moral values, and many other laws that are discussed below:

4.4.3.1. THE LAW ABOUT MANHOOD

A Xhosa man used to be distinguished from other people by his dignity. This is portrayed in **UNgodongwana** (1961) as follows:

UCowan: *Igazi lakho lisuke lanzima ngokungathi lelasebukhosini.*
(Act 3, Scene 1, p.19)

Cowan: Your blood is so dignified as if you come from a royal house.

This serves as proof that even people from other nations agree that one of the characteristics of amaXhosa man is his dignity, as Cowan is a white man. The author has decided to record this for men to carry it through from one generation to the next.

In **Umdlanga** (1976) there is the following quotation:

Mpinda: *Inye kuphela impazamo eye yanyebelezela yangena
ezingqondweni zabantu, le yokucinga ukuba
ubudoda kukwaluka nje kuphela. Unotshe!
Ukwaluka akudali budoda yaye kulilize ukuba
akuphumelelanga ekuveliseni ubuntu obutsha
kulowo
walukileyo.*

Mpinda further goes on to say:

Mpinda: *Le nto singayifanisa nokuphehlelelwa ecaweni.
Kufuneka bungcwatywe ubuntu obudala
kuvele
obutsha kungenjalo alusizi nto uphehlelelo.
Ukuzeyisa sisitshaba sobudoda, kulandele
ubulali,
unonophelo, ukunyameka nenkathalo.
(Act 6, Scene 3, P.62-63)*

Mpinda: The only thing that has stealingly entered into
the
minds of people, the fact that people think to
be a
man is to be circumcised only. Never! To be
circumcised does not mould manhood, and it
is in
vain if it has failed to produce a new person to
the
one who has been circumcised.

Mpinda goes on to say:

Mpinda: This thing can be compared with baptism in
the

church. It is necessary to bury the old person
and
a new person emerges, or else baptism brings
nothing. To have self-control is a manhood's
crown,
then follows humility, dedication, patience,
and
caring.

In comparing circumcision with baptism the author is saying that in the same way in which baptismal changes people, so does the tradition of circumcision². He points out that a new man with the characteristics of being humble, patient, caring, and dedicated are produced out of a person who has been ignorant. All these properties are also expected out of a baptised person. The only difference is that in the Xhosa nation only a man has to undergo this process because he is expected to teach all the necessary aspects of his nation to his family. The author has emphasized the fact that there is no sign that denotes a man, but one of the things that denotes a man is to respect his customs and to value his traditions, This comparison reveals that civilization with its baptism has brought nothing new to the nation, but only to change and destroy its customs. It has brought equality of men and women. From natural and the Biblical laws, a woman is created as being inferior to man, and should be subordinate to him therefore. Even if people cannot change the forces of change, but they can still teach young men to behave like black men with all dignity expected of them.

4.4.3.2 LAWS AROUND DISPUTES BETWEEN AMAMFENGU AND AMAXHOSA

Quarrels between these two groups of people started a long time ago, as Khulile puts it:

***Khulile:** Kucacile ukuba asizanga kuxoxa apha, size
kuvumbulula amabibi asixabanisa kudala.
(Act 4, Scene 1, p.60)*

Khulile: It is clear that we have not come to discuss here, we
have come to waken up all the dirty linen that
used
to make us fight from long ago.

It is after many quarrels that men had to formulate laws to stop their fights. This quotation reveals that there used to be fights between amaXhosa and amaMfengu. This extract is said by an elderly man, from his, 'Khulile'. Mention of this name is deliberately done to remind the reader that they should listen to what elderly men have to say, as shown by the text: Mqhayi's **Ityala lamawele**³ (1981). He starts by saying:

Khulile: *Masizilibale izinto ezidlulileyo zokuthelekiswa ngenxa yobuntwana engqondweni.*

(Act 2, Scene 4, p. 33)

Khulile: Let us forget the past things of being made to quarrel because of childhood in the mind.

The above extract shows that these groups of people were that same nation without quarrels before the arrival of modernity. They were made to fight each other in an attempt to divide the unity among people. The character Gobinamba reveals this unity more clearly when he says:

Gobinamba: *AmaXhosa namaMfengu ayazalana. Anjengomkhuluwa nomninawa. Asisizwe esinye, Okhelana imililo, Aphana izithebe, Athetha ulwimi olunye, Kufanelekile ukuba akhe isizwe esinye.*

(Act 2, Scene 4, p.33)

Gobinamba: AmaXhosa and Fingos are related. They are like a brothers. They are the same nation, they build, the same fire, they give each other mats, they speak the same language, it is necessary for them to build the same nation.

The author says this after noticing that there were still people who were determined to create divisions among people. This has been a concern of many authors that people should stop creating divisions. Here is another example of the same sort:

UDambile: *Abakhanyiselweyo kufuneka bakhanyiselane bodwa.*

Bambela: *Usibonda uyala: Uthi singumzi omnye. In
uNcumisa*

(Act 1, Scene 1, p. 3)

Dambile: The enlightened should give only light to each other .

Bambela : The headman disagrees: he says that e are one family.

4.4.3.3 GROWTH OF CULTURAL AND MORAL VALUES

4.4.3.3.1. MORALS SURROUNDING AFRICAN GIRLS

African girls are not left behind in the formulated laws. Crothes (1999:87) quotes Hoppers (2000) saying that renaissance requires that African women should explore and re-interpret the way in which they see themselves, taking into account their Africaness. In **UFeziwe okanye inkohlakalo** (982) there is the following extract:

UFeziwe: *Njengentombi yomXhosa ezidlayo andinakho
ukulikhwebisa isoka. P.4*

(Act 1, Scene 1, p.4)

Feziwe: As a proud African girl, I cannot invite a bachelor.

Feziwe is shown here claiming her nationality with confidence. This is a sign that shows that the black consciousness movement succeeded in ploughing a sense of national identity back into the minds of people. In the past girls were taught to take good care of themselves as they were referred to as 'flowers' of the nation. This means that African beauty depends on girls as it was women who used to look after the growing young girls to carry through good morals and values of the nation.

Haralambos (1980:5-6) says that there is a difference between a value and a norm*. This teaching is also seen in the relationship between Namhla and MaDlamini, but is not what is expected.

MaDlamini: *Tyhini bafazi bomsimbithi! Kanti Namhla
uyasela?*

Namhla: *Nasecubeni ndiyafika.*

MaDlamini: *Kanene utywala nibuthwalise indwe kuba
nisithi bugxotha iintlupheko.*

(Act 3, Scene 3, p. 53)

MaDlamina: Exclaims! Namhla do you drink?

Namhla: I do get into tobacco too.

MaDlamini: I know that you ?*crown liqour* because you say it drives worries away.

The above extract shows that there has been a communication break-down between Namhla and MaDlamini in such a way that MaDlamini could not find out earlier that Namhla drinks hard stuff. Since Namhla is portrayed as being educated, it is education and Christianity again that are to blame. She left her home for a while to study, then when she came back she was no longer behaving like an African girl. This is shown by the fact that she is no longer ashamed of what she is doing. She has been indoctrinated with new civilization teachings from women other than her mother. Her conscience to be the nation's girl has gone.

4.4.3.3.2. YOUNG MEN AND FORMULATED LAWS

It was also the teaching of the nation to young men to go and search for work so that they could come back with money for their fathers. This money was to be kept for their lobola. If a man came back without money then he would be labelled as a man without family teachings. They were taught that they were their parents' properties together with their money. In **Inene nasi isibhozo** (1922) Themba is conscience stricken and utters the following:

UThemba: *Azi kubawo ndakuthini na? Iphi ke ngoku imali?*

(Act 1, Scene 2, p.11)

Themba: What will I say to father? Then where is the money?

With teachings of this kind, parents were so sure that their children could not be cheated by the beauties of civilization, as adults, they would choose what was right for them. After being exposed to urban life where there are no parents, where the young men and young girls were on their own with all the western influences, Themba comes back bankrupt. Though he has not done as expected, his conscience is still within him, but he could not resist temptations to which he was exposed. This extract shows the power with which civilization came, that it was forcing young people do things against their parents and nation's will. This change managed to produce citizens who do not have peace within them. Westernization produced an unhappy society in the end.

4.4.3.3.3. MORALS CONCERNING THE WAY IN WHICH A CHILD SHOULD SPEAK TO AN ADULT

Very early in the century children knew what they should say or do towards their elders. Vuma's conscience is as follows after his bad behaviour towards an elderly person:

Vuma: *Isazela siyandixelela ukuba ndenze into engekho
sikweni ukufuna ukubetha umzali wam.*

(Act 1, Scene 2, p. 10)

Vuma: My conscience is telling me that I have done something wrong by wanting to beat my parent.

Though Vuma was taught to respect elderly people, he nearly beat MaDlamimi. This shows that respect that playwrights are trying to restore can be traced back as far as the 1920s, the time during which it started to be destroyed. Writers are trying hard to restore this as it is one of the oldest laws, even as far back as the Law of Moses.

Things started to change for the worse around the 1950s with regards to the way in which children speak to their parents, though it was a thing people were not used to. In **Amathunzi obomi** (1957) MaDlomo is surprised on hearing how Ngxaki swore at older people.

UMaDlomo: *Bekuphi kanye ukuze athuke abantu. nje, Ngxaki,*

ungabokuthi komnye uyaaxoka. Ubokuthi uyaphosisa.

UNgxaki: *Umama kaMpayipheli wasipha isikali.*

(Act 1, Scene 4, p.21)

MaDlomo: Where was it that he swore at people? And
Ngxaki,
in future do not say to the other he is a liar. In
future
tell him that he is not telling the truth.

Ngxaki: Mpayipheli's mother gave us a measured liquor in
a tin.

Though MaDlomo is surprised at Ngxaki's bad behaviour, she does not give up teaching him what is right. This is a kind of motivation for people that they should be patient when they guide their children for the benefit of their nation. The play does not reveal how MaDlomo reacted when she heard what Mpayipheli's mother has done, but instead she insists teaching her son to respect old people, and not to swear. Surely her heart by that time was pained for her children were exposed to bad manners and led into delinquency by circumstances of poverty. The message to people is that, though children are as corrupt as they are because of civilization, with parents' patience in bending them to do what is right, they can be prevented from destroying themselves. Parents should perform their duty during the time when children are under age and under their control. It is hoped that when they grow old they will leave the right ways only for a while, and will return to them again.

Morals started to decline around the 1970s, and the portrayal of the character Namhla reveals this extreme situation. The manner in which she speaks to elderly people was unaccepted, as a result, MaDlamini had to hit her in order recall her to her senses.

Namhla: *Yiyo le nto thina mantombozana sigila imikhuba.*

MaDlamini: *He Namla, ucinga ukuba uthetha nabani?*

Namhla: *Nomfazi nje welali.*

MaDlamini: *Uthi akuphambananga?*

Namhla: *Makube lufuzo.*

MaDlamini: (Emqhwaba, emtsala ngeenwele)

Gqwirhakazindini! Ucinga ukuba uthetha nabani?

Namhla: *Igqwirha lizalwa ligqwirha.*

(Emphasis mine)

(Act 3, Scene 2, p.53)

Namhla: That is why we girls do wrong things.
MaDlamini: Hey Namhla, who do you think you are talking to?
Namhla: With a local woman.
MaDlamini: Are you not mad?
Namhla: It should be taking after you.
MaDlamini: (Hitting her, pulling her hair) You wizard!
Who do you think you are talking to?
Namhla: A wizard is of a wizard born.

Before hitting her MaDlamini had to ask her repeatedly if she knew who she was talking to. This repetition is a sign showing that any change of this law is unacceptable and is questioned in African culture. It shows that though civilization has come to change people there are natural African laws that must remain as they were in the past. It is this author's opinion that children need to be forced with this one no matter what changes are there in the world, hence he has dramatised this action. Beyond this extract we also get the message that parents too should guard against the way of talking to children especially when that child you are talking to is not your own child. This act of Namhla is showing that children need to be listened to when they make decisions about themselves. This is a change that should be accepted whilst parents are busy restoring their respect from their children.

Though civilization and Christianity have been criticized above, those who stand for them select out of them only what is correct from Western teachings. The Bible is quoted by the character Lizo to emphasize this:

Lizo: *Ningaboyiki abo babulala umzimba, kodwa bengenakho ukuwubulala umphefumlo. Yoyikani ke kanye lowo unakho ukutshabalalisa umphefumlo kwanomzimba esihogweni somlilo.*

(Act 2, Scene 4, p.32)

Lizo: Do not be afraid of those who kill the body, but who cannot destroy soul. Be scared of the one who can destroy soul and body in a hell of fire.

The above extract indicates that now that people know God, they should start obeying Him more than obeying the killers of the physical body. By listening to God, and teaching their children what God wants, all that people need in their nation can be restored.

4.4.4. BACK TO AFRICAN ROOTS

4.4.4.1. AROUND THE BURIAL PRACTICES

Most people prefer to bury their people in one place, even if they had left to live in the urban areas. They only live there in order to be closer to the working places, but their roots and their relatives are in the rural areas. **Inzonzobila** (1994) says the following around this issue:

Mjongeni: *Uthe umkhuluwa wakhe [Kamfundisi] masingazikhathazi ngaye uza kuya kumbeka ecaleni kwabazali bakhe.*

Zinzo: *Umcimbi wamaNantsi ke mna ngokokwam ubudenge ugqitywa ngamaNantsi lawo.*

Andazi

gunya, phofu ngokwasenkonzweni

nakundityebisela

ukuba likho elibophelela amaNantsi lawo.

(Act 2, Scene 4, p.35)

Mjongeni: His elder brother [*of the pastor*] has said that we must not worry about him, he will bury him next to his parents.

Zinzo: A certain clans' issue should be discussed by that

Clan. I know no authority from the church that says so,
if there is any you can tell me.

Mpahla says it direct:

Mpahla: *Xa kunje kufanelekile ukuba sikhumbuzane
ngeenkaba zethu, asizalelwanga apha
kanjalo.*

(Act 2, Scene 4, p.36)

Mpahla: When things are like this, it is necessary that
we
remind each other about our navels, and we
are not
born here.

The author is glad that the Bible is neutral as to where the dead should be buried, hence he emphasizes the fact that it is proper for those who pass away in their working places to be buried at their original homes. Deconstructing this statement it can be said that the Xhosa nation has respect for the dead so that they are treated as people even after death. To reinforce this statement there is a saying that says that they are given their last respect when they are being buried. The above extract has been recorded for generations to come to carry this through, and it is hoped that this suggestion will be accepted as it does not offend the Bible teachings.

4.4.4.2. TO BE PROUD OF ISIXHOSA

People are also told to be proud of their language. This is portrayed as follows:

UPozina: *IsiXhosa asitolikwa Mnumzana Maqhwa,
unento
Yokubuza?*

(Act 3, Scene 1, p.47)

Pozina: Xhosa cannot be interpreted Mr Maqhwa, do you
have anything to ask?

This is saying to the readers that all that should have been said to them has been said, all that people need to do is to act according to these laws.

4.4.4.3. MEETING LAWS

There are two things cited around conducting meetings in **Umdlanga** (1976). The first one goes as follows:

Langa: *Manenekazi nani manene...*

Nzame: *Manene nani manenekazi.*

(Act 5, Scene 1, p.42)

Langa: Ladies and gentlemen ...

Nzame: Gentlemen and ladies.

The character Nzame protests against the fact that people have changed even the unimportant matters of the African nation in their attempts to portray themselves as sophisticated people. Nzame says that there is no harm in addressing Africans in an African way, not in the Western way, doing so will be a gesture of showing respect to African culture, and give value to African heritage. Langa represents an educated person, and is corrected by Nzame

The second one goes as follows:

Langa: *Ndicinga ukuba eyona ndlela ifanelekileyo*

entlanganisweni kukubizana ngeefani.

Nzame: *Yinto yakudala leyo. Ngaphaya koko ningabizana*

ngeefani xa ningaqhelananga.

(Act 5, Scene 1, p.43)

Langa: I think that the proper way in a meeting is to address each other by surnames.

Nzame: That is the thing of the old times. Moreover you can address each other if you are strangers to each other.

The use of “Mr, Mrs, or Miss” is not quoted direct in the above extract, but is imbedded in the word ‘surname’. What this extract teaches is that people have changed and use surnames when calling other people. They have changed totally from the African way of calling people. The African way is that of calling people by their nicknames or clan names. This was a sign of respect or recognition of each other. The Daily Dispatch of Tuesday the 24th of September (1991) explains this protest as follows: “To highlight black grievances, they ranged from pass laws, educational differences, liquor laws, etc.”. It says that people wanted to be treated as people, they fought for social equity.

All that has been discussed above is a kind of revolution. In modern drama revolution is given in the form of factual information spoken in a dry tone as in the above extracts. Sometimes it is given by a commentator reading from a document, in the same manner (Esslin, 1981: 21).

4.5. REVOLUTIONARY IDEOLOGY

Revolution is the project of socialism (Fasenfest,1998:13). People saw that things should be changed, and be done according to ways approved by black societies. They formed a movement known as the Black Consciousness Movement in order to improve basic living conditions of people. This movement aimed at politicizing people through community action. One among many of its tasks was to establish traditional African cultural values in a way that seemed to say that people should go back to their roots.

The Black Consciousness Movement appeared around the 1970s. It started after Blacks finished asserting themselves as a black nation. There came a shift from identity to consciousness. People started to correct the mistaken ways of other people’s conduct. They encourage amaXhosa to go back to humanity, that is, into ubuntu that had got lost by the time they were portrayed negatively during the apartheid time, when they were treated as no people. Glaser (1999 :107) touches this when he quotes Brantlinger (1986) in ‘Victorians and Africans’ that, “Victorian writers portrayed Africans in negative terms that tended to associate them and their continent with sickness and darkness”. Attacks of this nature included enforcement of the plan of nationalistic government with its Bantu education and poverty, arrests of people even if they were just suspects, all that contributed into changing people to be without ubuntu. People saw their opportunity to reclaim indigenous practices through this movement. Among the things to be corrected by this movement were: to account for everything people do in an attempt to undo corruption, the names given to children, the impact of Bantu education with regards to people produced by it, the ways of speaking with people, and the new ways of perceiving reality.

4.5.1. THE IMPACT OF BANTU EDUCATION

The impact of Bantu Education is discussed looking at people found involved in both the Royal Reader's period and the Bantu Education period. Teachers produced by the Royal Readers' period are portrayed as follows:

MaDlomo: *Ukuba kungenzeka into ngebhaqo uboze uye
kubiza utitshala wakho akuncedise asebenze
ngale mali, athi ukuba ayanelanga asebenze
ngeyakhe umxelele ukuba ndiya kumbuyisela,
kuba ndinayo imali, umbonise incwadi le,
Uyeva,
sana?*

(Act 1, Scene 6. p.36)

MaDlomo: If it can happen by mistake you should go
and call your teacher to help you and work
with this money, if it is not enough he should
use his own money. Tell him that I will refund it,
because I have got money, also show him this bank
book, Do you hear, child?

This extract shows a situation where the teachers were the trusted members of the community. Parents trusted them with their children up to an extent of family financial matters because most parents were not educated. Those teachers were not just teachers at schools, they were active members who were helping their communities in matters other than those of the school. Indirectly we are told that people relied on them for all educational and guidance matters regarding their children. The introduction of the Bantu Education Act produced people who were totally different from the one portrayed above. Their role changed from building communities into destroying them. This destruction is portrayed clearly in **Ndiyekeni** (1975) in the form of corruption.

4.5.2. CORRUPTION

4.5.2.1. CORRUPTION AT SCHOOLS

Corruption is presented as follows:

Loni: *Yes Duka, we must have a counter for this. This is the end of the road.*

Ndila: *What is the charge preferred against me?*

Loni: *Drunkenness during school hours alternatively, corruption of school children. Second charge, Insurbordinate and inefficiency.*

Loni: Yes Duka, we have to take full account of your behaviour.

It is stop as from today.

Ndila: What is the charge against me?

Loni: Drunkenness during school hours, alternatively, you make school children to be corrupt. Second charge, insurbordination and inefficiency.

Some of today's teachers are exposed in the extract above. These are the kinds of teachers produced by Bantu Education. This was the situation at schools before the Black Consciousness Movement because after this movement people were aware of what was expected from them or else they would have to account for everything they have done.

Deconstructing this statement it may be saying, 'This is the end of the road [for this bad behaviour of a teacher who does not act like a leader but like [a destroyer of the nation]]. The author is telling the readers that the nation needs people who will just put an end to the behaviour of leaders who, instead of building are destroying. It is worse when this destruction is done to young and growing children. This means that there is no future for generations to come. The nation sits with a problem where most children are expected to be drug abusers because of the exposure to corruption at an early age.

The character Ntaba presents this danger as follows:

Ntaba: *Ninga ningasindisa umphefumlo omnye
oselukiyakiyeka,
kufe amawaka? Nithi masibukele ukudodiswa
kwabantwana
lihlabane umhlaba? Ndiyayibuka indoda enamandla*

*emsebenzini wayo njengekhwezi lomso, itshabhe kum
yakungakwazi ukuzoyisa ebomini apha,*

(Act 1, Scene 4,

p.12)

Ntaba: Do you wish to rescue one soul that has been corrupted
already, for thousands to die? Do you say that we
should see
children being destroyed in daylight? I admire an
energetic
man in his work like the rising sun, I dislike a man who
cannot control himself in this life,

This corruption does not only affect a few children, but thousands of them. He imagines a nation with a big bunch of corrupted leaders, hence this corruption starts with the phrase that says that it is the end of the road to this kind of behaviour.

Whilst there are people who want this behaviour to come to an end , other people support corruption. This means that corrupt leaders come out of corrupt communities. Here is an example of a support to corruption:

Madala: *Akusekho mntwana ufundiswa tywala kule mihla*

*koko bazifundela kula maxethuka, befundiswa
zezase misingizaneni iititshala. Le ngxaki*

ayisayi

kuze iphele ngaphandle kokuba sibe nazo

zonke

iindidi zezikolo kwiindawo esihlala kuzo,

bayeke

abantwana bethu ukushiya amakhaya

bebancinci,

babuye besiphathele umbayiyana

wembabazana.

(Act 1, Scene 4?, p.11)

Madala: There is no longer a child who is taught about liquor
these days but they get used to dangerous
ways,
being taught by teachers out there. This
problem
will never stop, not unless we can have all
kinds of
schools where we are, so that our children can
stop
leaving homes at an early age, and come back
bringing all funny things.

Out of what Madala is saying we can deduce that he is blaming the fact that children have to leave their homes in order to get educated. When they come back they are like Ndila. He highlights the fact that black people are not catered for in the national government as there are few schools for their children. He is protesting trying to tell people that apartheid is still alive, not unless it is removed, black children will continue being as they are as they are young and vulnerable when they leave their homes for schools.

Ndila: Awu! Wenzani na chief? Kutheni lento ngathi akuyondoda.

(Act 1, Scene 2, p.5-6)

Ndila: Au! What are you doing chief? Why are you acting as
if you
are not a man?

Ndila uses the most common way of accusing men for not being men when other people want them to do as they please. He wants him to accept him as he is in order to be a man to him. This accusation has been used in this extract to tell all who want to correct this corruption not to be stopped by these sayings from doing what is right.

Ntaba above, mentioned all the dangers in which the nation finds itself through many questions. These are the questions asked by furious citizens whom he represents. They condemn corruption of their children at schools. This corruption is extended through bribery.

4.5.2.2. BRIBERY

This is portrayed as follows:

After Ndila has been found guilty of all the charges put against him, Madala advocates for him as follows:

Madala: *Siza kudiliza udonga lwale, sishiye olwayiphi?*
UmntakaNdila ezalwa ekhay'apha nje
uchukelwa
ngokuba kutheni? Nithi makaye phi, asebenze
phi?
Andithi igeza libotshwa kowalo?
(Act 1, Scene 4, p.10)

Madala: Shall we destroy the wall of this, which one must we
leave? Ndila's child is born and bred in this
home,
what has he done for him to be chased?
Where do
they say he must go, and where must he
work? Is it
not so that a lunatic is looked after at his
home?

Madala has been used by the author to show that to fight corruption is a difficult thing in the nation because other people like himself benefit out of it. Greed closes their eyes, and they support them fully. The same people who take leadership positions in the nation turn to be the ones who corrupt the nation. They represent people who are as corrupt as well because most people keep quiet while other people do wrong things.

4.5.2.2.1. BRIBERY BETWEEN MADALA AND NDILA

Madala: *Utsho usithini ke mfo wam? Andithi ungumXhosa?*
Ngoko ke uyazi ukuba isithabathaba
yinkuthazo
kwaXhosa.

ama
Ndila: *Sendiyilungiselele loo nto (Watsho emnika
R25.00)*

Madala: Kuya kufuneka ungathi uthi nyi kunoku.

Ndila: *Ndihambe kangakanani Tshangisa?*

Madala: *Unani na mfondini? Ikhulu liyintoni
kunokulahlekelwa ngamawaka oya
kuwamkela
ubomi bakho x'usindile?*

(Act 1, Scene 3, p.8)

Madala: What do you say my son? Aren't you a Xhosa man?
Then you know that payment is a motivator in
the
Xhosa nation.

Ndila: I have already prepared for that (He then gave
him
R25.00)

Madala: It will be needed that you pay more

Ndila: How much must I give Tshangisa?

Madala: What is wrong with you my son? What about
hundred instead of losing thousands that you
will
earn for the rest of your life when you are
saved?

Bribery has gone too far among people so that those bribed have fixed prices for different kinds of bribery. It has become one of the dirty businesses in the nation, and people call it as an act of their nation as it is known by all men. The big question is, must this bribery too characterise the Blacks' nation. The author has used this extract to provoke those who hate bribery, and the patriots to stand up for their nation. This is blasphemy for the whole nation. There are even laws formulated by corrupt people in their support for this bad behaviour. Madala goes further to formulate one as follows:

Madala: *Asizi koyiswa nto. Ukunyamezelana nokuthantamisa*

ziziqalo zokululeka.

(Act 1, Scene 4, p.11)

Madala: We are not going to be defeated by anything.
supporting each other and coaching each other
are the starting points of punishing.

These people seem to be determined to support this corruption as long as they get paid from it. They come with strategies of prolonging it further, with their corrupt laws. Whilst people are patient with them, thousands of children are affected. All in all, the author is saying that whilst those people corrupted by apartheid are in the process of being trained to be responsible people, lots of children who suffer will end up being corrupt also. Since this corruption involves money in a community with many people who do not have jobs, it will take time to fight it all out.

4.5.2.3. CORRUPTION IN GIRLS

Girls too are used to corruption in search for money. They end taking up being prostitutes. Ndila reveals the following around this issue when he speaks with Funeka:

Ndila: Look, Funie girl, *umdlalo uwuqhelile sondeza uMawonga,*
izabatha zaziwa nguwe.

(Act 2, Scene 2, p.17)

Ndila: Look, Funie girl, you are used to this act pull
Mawonga
closer, you are the one who knows the traps.

The act referred to in the above extract is suggested to be the one of attracting men for purposes of prostitution.

Later on, Funeka is seen in this process

Funeka: [Ethekeweni] Look Wonga boy, *yiba yindoda ...*

(Act 2, Scene 4, p.20)

Funeka: [At the party] Look Wonga boy, be a man ...

In this statement Mawonga who is not used to party life, and to prostitution too is taught how he must act. He is told to be a man, in other words, he must gear himself for a man's job. Later on we find him acting according to Funeka's expectations. Mawonga says to Zanele:

Mawonga: [KuZanele] (*Amsondeze*) Give me your soul baby.
(Act 2, Scene 4, p.12)

Mawonga: [*To Zanele*] (*Pulling her closer*) Give me your soul
Baby.

After this party Mawonga acts as expected, giving out his money to Zanele in exchange of love he gets from her. Conversation between him and Zanele goes as follows:

Zanele: *O! Ngendikwenzela ubona nje, siyawa asinaswekile
apha. Inyanga xa ithambekile ngolu hlobo
sima
kakubi.*

Mawonga: *Ina sweetie, thuma umntwana* (Atsho emnika
imali).
(Act 3, Scene 2, p.24)

Zanele: O! I should make it you see, as usual
we have no sugar here. It is toward the end of the
month.

Mawonga: Here sweetie, send a child (He then gave her
money).

The reason why the author has written this can be that he wants this act to come to an end, just like all other types of corruption associated with money. These money diggers, as well as bribery cause people to lose work at the end. Most families are also destroyed through divorces, or become widows.

4.5.2.4. CORRUPTION AND THE SENIOR POSTS

There is also corruption around senior posts at work. What is worse is that, even those who find corruption wrong, change to be corrupt when it comes to senior positions. A senior position with the element of money behind it blinds them for standing firm for what is right. They enter in the risk of bribery:

Maziko: *Kuyo yonke ke le nto unga akundilibali ukuba
indawo le ndiyincwase mpela, ndaye*

ndizimisele.

Madala: *Xa kunjalo ke mfo wam yazi ukuba amatwina
ayahlutshezwa ukuze abambe.*

(Act 3, Scene 4, p.29)

Maziko: In all this I so wish that you will not forget me
in that I am longing for this position, and I am
determined to get it.

Madala: If it is like that you must know that the hunting
dogs are given meat.

Madala is the chairman of the governing body, and is the member of the community who should be interested in the correctional programs of his place, but this extract reveals that corruption starts at the local level. Maziko's and Madala's relationship is only for discussing corruption instead of discussing things for building their nation. This too should come to an end. Men must act like men.

4.5.2.5. CORRUPTION IN THE COURTS OF LAW

In **Amathunzi obomi** (1957) there is corruption in the courts of law. This is shown through the policemen who raided people selling liquor without having licences for doing so.

IPolisa: *Yintoni le ikweli gogogo, mfazi?*

UMaDlomo: *Ngamarhewu nkosi.*

IPolisa: *Akukho mdoko unje. Zisa ikomityi sive.*

*Hayi asimarhewu la. Khawuve nawe,
sajini. Yiza nenyekomityi uSajini asele.*

USajini: *Andikaqondi: Makhe ndiphinde (Uyakha
kwakhona). Ingathi ngumqombothi lo.*

IPolisa: *Makhe ndiphinde nam ndiqonde. Ayinamandla
kakhulu le nto.*

IPolisa: *Masithathe intwana ngebhotile* (Bagalela ebhotileni).

(Act 1, Scene 6, p.40-41)

Policeman: What is in this thin, woman?

MaDlomo: It is *amarhewu* lord.

Policeman: There is no *amarhewu* like this. Bring a cup for tasting it. No this is not *amarhewu*. Taste too, Surgeon. Come with another cup

for

Surgeon to drink.

Sajini: I do not understand yet: Let me taste again. (*He takes*

again). This is like African beer.

Policeman: Let us take a sample in a bottle (*They pour it into a bottle*).

People who have come to arrest MaDlomo for selling African beer, drink it first before arresting her for it. They also agree that it is not a strong stuff. They drink cups of it. They even take a sample of it in a bottle. Corruption in policemen here is that they can be drunk at work as there can be many houses selling African beer, where they will be tasting for several times before agreeing that it is African beer. They are the ones therefore to be arrested, but they arrest her. It is worse because they will drink and drive, but the law cannot see that they are breaking the law.

Around the 1990s corruption especially in the department of education is shown to have survived through many years, even the Black Consciousness Movement. In **Inzonzobila** (1994) it is as follows:

Speedo: [KuPozina] *Ndinala mawaka mahlanu ntanga*

aziswe ngumdasholwana wehodi

elindiphosele

ubupasilana lagqotsa. Ndiwathunywe ukuba

ndikunike (Utsho emnika

ngokumbalela).Ubomi

bam iyaqingqitha iminyaka busezandleni

zakho.

Ikwasesezolo kodwa namhla akuzi kuvula

mazibuko entsangu.

(Act 2, Scene 3, p.31)

Speedo: [*To Pozina*] I have this five thousand rand that has been brought by a funny *hodi* Who has just passed this parcel and ran away. I have been asked to give it to you. (he said so giving him whilst counting it.) Years are passing by with my life in your hands. It is like yesterday but today you are not going to open dagga junctions.

4.5.2.6. CORRUPTION AT HOMES

In homes most quarrels are over money.

Mawonga: *Sapha nokuba yiranti enye.*
Thandiwe: *Uthi mandiyithathe phi?*
Mawonga: *Yek'uchuku man, give me that rand.*
 (Ayinikwe aphume ngoko).
 (Act 5, Scene 1, p.39)

Mawonga: Give even if it is one rand.
Thandiwe: Where do you think I should get it?
Mawonga: Stop being touchy man, give me that rand.
 (*He gets it and goes out immediately*).

Mawonga who used to be a teacher is also out of work because of corruption. It is the wife who has income in the house. Instead of appreciating what the wife is doing for him, he demands even the little money earned by her for his drinks. He is addicted now to drinking. There is no more love at home but but burdens that need money. Even if men are not working, they should be doing some alternatives in their yards, such as making vegetable and flowers. Mawonga has been portrayed as being an extreme example so that readers can see why there are few marriages today. People no longer want to support those who do not want to do anything, both men and women.

In the modern world the degree to which corruption permeates the bureaucratic structure is particularly important in determining, in practice, the success or failure of the strategies of socio-economic transformation (Graaft et al, 1996:284).

4.5.3. REVOLUTION AGAINST PEOPLE'S NAMES

Langa in **Umdlanga** (1976) doesn't want to mention his friends' names to his father, but through insisting he mentions them.

Fikele: *Uyayiva loo mpendulo? Uyithembile? Yayinguye nabanye ababini bezinye iindawo! Molo "fish", uphume nin'enkonxeni?*

Langa: *NguNtaba noRobert.*

Fikele: *NguRhobhane waphi lowo?*

(Act 1, Scene 2, p.2)

Fikele: Do you hear that answer? Do you trust it? It was himself and the other two of other places! Hello "fish", when did you come out of the tin?

Langa: It is Ntaba and Robert

Fikele: Rhobhane from where?

To show that Fikele doesn't approve of the English name, 'Robert', he cannot even pronounce it. He misinterprets it as, 'Rhobhane', meaning, the one who robs other people. This misinterpretation may suggest that people were being robbed of their original names into accepting slave names. This would make it easy for the bosses to call them. Fikele is protesting against this name because the amaXhosa had their own way of naming children. They would be named according to the prevailing situations or according to events during which those children were born, or according to parents' wishes for their children. Some would even name their children in a way that point to primitive or fundamental things about them. An example of a name like this is 'LangalaseAfrika', which is shortened as 'Langa'. The following extract reveals that Langa is an educated person:

USotheko: *Sivuyisana naye simthulela umnqwazi ngokuziphumelela emajukujukwini izifundo zakhe eziphambili ekukho phakathi kwazo uLawulo lwabaNtsundu.*

(Act 6, Scene 2,

p.55)

Sotheko: We congratulate him for passing his courses
in which there is human law with distinction.

Again Nobantu comments when she hears his name as follows:

Nobantu: *Kanti limnandi. Linika ithemba
lokukhanyiselwa
kweAfrika.*

(Act 6, Scene 2,

p.55)

Nobantu: It sounds nice. It gives hope of bringing light
to Africa.

There has really been a relationship between the name give to LangalaseAfrika by his parents, and the subjects he has followed in his studies. The hidden part of this naming is that when people give names to children, they should give names carrying the parents' aims, and should guide them towards following good examples of their names.

4.5.4. REVOLUTION AGAINST WAYS OF SPEAKING WITH PEOPLE

In **Umdlanga** (1976) Nomthunzi addresses Fikele as TakaLanga and tells him to speak softly with people. She says:

Nomthunzi: *Khon'ungatshongo, TakaLanga, kodwa
khawuzame
nje ukuthamba kancinci xa uthetha nabo.
Ungayithetha yonke into ofuna ukuyithetha
kubo
ngezwi eliphantsi elikhumbuleka ngaphezu
kweendudumo ezigqekreza zidlule. Ke wena
usuka*

uthethe ngalaa ndlela wawunika imiyalelo

ngayo

emfazweni kanti akukho mfazweni apha ...

(Act 1, Scene 3, p.7)

Nomthunzi: It is so TakaLanga, but try to be soft when speaking to them. You can say all what you want to communicate to them with a soft voice that is easy to remember more than thunderstorms that are passing. You just speak in the same manner in which you used to give instructions at war but there is no war here ...

The character Nomthunzi is correcting a mistake copied from bassskap-slavery relationship where the subordinate should always feel inferior in front of the superior. This was copied by most fathers in their houses especially when exercising their authority toward families. Nomthunzi says that there is no need to speak in such a manner because children need not be afraid of their fathers. To be afraid is one thing, and to respect is another thing, so these two things should not be mistaken with each other. There should be a good relationship built in a conducive atmosphere between fathers and their children. Maybe the author hopes that children may please parents if they are shown love by them.

This same comment in **Ndiyekeni** (1975) is found.

Ndila: Ukuqeshwa yeny'into bawo, ukhonya okwebhulu efameni yalo.

(Act 1, Scene 2, p.7)

Ndila: To be employed in one thing father, he bellows like a Boer in his farm.

This extract comments against this habit of speaking in a bullying fashion with the subordinates especially in the Blacks' institutions where the leaders are also black. These leaders are asked therefore

to speak in an acceptable manner with other people. There is no adult to be treated as a child, so they should learn to respect and to see value in other people.

This tendency is found even around the 1990s. In **Inzonzobila** (1994) it goes as follows:

Zinzo: *He Dlangisa! Kudala ndikumamele umana ukundikrwela,*

ufuna ntoni kum? Ulithumelo? Wandithi nca ngokwekhwekhwe lukaNtshweza? Yihla bo, ndikuve ngaphezulu, kungenjalo ndakukuvuthulula ngoku,

kwaye uyandazi...Mandikuphe le nto ke: njengokuba la mawonga akukhuphe intesha okwemeyile equnjelweyo, ndiya kuwacudisa ngomqoqwa wam.

(Act 2, Scene 4, p.35 – 36)

Zinzo: Dlangisa! It has been a long time I have been listening to you scratching me repeatedly, what do you want from me? Are you sent? You adhere to me like the rash of Ntshweza? Step down, moreover I must feel that, otherwise I will throw you away now, and you know me... Let me give you this thing: as these higher posts have made your tummy bulge like a mare with a bulging stomach, I will squeeze it with my stick.

This extract shows that the habit of authoritarianism towards other adults has gone too far to the extent that those treated like children are ready to fight in an attempt to restore their dignity back as people. All people need to be treated with dignity, whether they are children, adults, or slaves of other people. This is the message to authoritarians to follow the example of democracy.

4.5.5. NEW WAYS OF PERCEIVING REALITY

After all the ideologies portrayed above people came up with new ways of perceiving reality. This is done to witness that cultures do change their ways of doing things to suit the times. These new ways are formulated so that people can be mobilized, and see things in the same way. These are well formulated around manhood, and traditions, and around education. The examples used are those found in **Umdlanga** (1976).

4.5.5.1. AROUND MANHOOD

Mpinda says:

Mpinda: *Unotshe! Ukwaluka akudali budoda yaye
kulilize ukuba akuphumelelanga ekuveliseni
ubuntu obutsha kulowo walukileyo.*

(Act 6, Scene 3, p.64)

Mpinda: Never! Circumcision does not mould
manhood
and it is in vain if it has not succeeded in
revealing
new personality in the circumcised one.

The character Mpinda emphasizes the fact that when one is said to be a man, one must differ totally in behaviour from that of boys. This suggests that one must be made a man when one shows signs of manhood, that is, when he is dignified and is responsible in his nation. This may be said especially these days as it is very young boys, some at the ages of fifteen, who claim to be men, and yet fail to act like men as they are still young.

Another thing he disapproves of is the fact that when the new man comes out of his 'ibhuma', people start instructing him as to what manhood is. He puts this as follows:

Mpinda: *Mhla yaluka ziya kugilana izithethi, zitsho*

ubudoda obu
kugongqoke inkaba, ziyibonisa ukuba
buyini na. Bekuya kuba njani ukuba besiqala
isencinane ukuyinqwanqwada siyibeke
kumendo
osinga ebudodeni endaweni yokuyiyeka
ityhamze
iminyaka engamashumi amabini anesihlanu
size
sifune ukuyiqubula ngobuciko ngeeyure
ezimbini...Ladliwa yinja yinyama yini na
iqhayiya
lethu ebesakuyalana ngalo sithi: Wugobe
uselula
umthi wakho? (Act 6, Scene 3, p.65)

Mpinda: The day he is circumcised speakers will
collide, and
speak until their navels are withdrawn,
showing him
what manhood is. How would it be if they
could
start when he is still a young boy to train him
towards the road to manhood instead of
leaving him
for twenty five years in his folly and then they
speak
well for two hours... was it eaten by a dog, is
it
meat, our pride which we used to say: bend
the tree
whilst it is still young?

Mpinda in this extract is addressing a crowd of people who have gathered together to get information. As an elderly man he can see where things have started to go wrong. People have stopped bending their children with the proper training at an early age. They also realise this failure, hence they train young

new men for two hours after the circumcision period. He asks from people, not forcing them, but in a persuasive manner how would it be if they started at childhood to mould a boy towards manhood. He knows that it is difficult to turn someone from his habits.

He ends his speech on manhood by touching another aspect that is a problem as follows:

Mpinda: *Elokugqiba, kukho ukungaphakelani ngezimvo*
phakathi kweqela lasebhumeni
nelasesibhedlela.
Mna andiboni gxeke kuzo zombini ezi ndlela,
ukuba zalekelwa kukubela kobuntu obutsha, eyona
njongo ncakasana yolwaluko.

(Act 6, Scene 3, p.65-66)

Mpinda: Lastly, there are differences between the group of 'ibhuma' and that of the hospital. I see no problem in both ways, only if they are followed by revelation of new personality, the main aim of circumcision.

The above fact is repeated for people to understand well what manhood is. This has been necessary among people as some of them went to exile before being circumcised, then some came back being men. It is the political conditions in South Africa that have caused them not to follow their tradition in a normal way. Since they went away for their nation to survive, their way of manhood should be accepted

4.5.5.2. AROUND TRADITIONS

Mpinda goes on to say:

Mpinda: *Andingcali ndingenguye nomgwebi wamasiko*

*kuma enkundleni mhla kwafa
ooMpinda nooFikele.*

(Act 6, Scene 3,

p.65)

Mpinda: Secondly, we must forget people,
about the years of manhood, and give to
young men to take part in dealing with
the nation's issues while we are still
alive and able to advise them, and not
to say they will take over the day
Mpinda and Fikele die.

With the Xhosa nation, there is an old custom whereby it should be the old man who stands and speaks in the nation's gatherings. With politics this custom is outdated, therefore the author is saying that since we are living in a political world this custom can be changed. It should be the young people who should be given platforms to practice to speak in gatherings. They should be given enough time to be seen and trusted by people. This platform then should be given to any young man who is capable of standing on regardless of his manhood years. To round up his speech he ends up saying:

Mpinda: *Kufunek'amadod'okumel'inyaniso,
Kufunek'amadod'okumel'I-Afrika.*

(Act 6, Scene 3, p.67)

Mpinda: Men to stand for truth are needed
Men to stand for Africa are needed.

At the end, it is suggested that real men today are those who can stand truthfully for Africa. All this speech has been said so as to guide people not to confuse political activities with their traditions. It is the young men who know politics, as they are the ones who are educated. Traditions and politics therefore should not necessarily go along the same lines as most people think that they should.

4.5.5.4. A NEW WAY OF PERCEIVING EDUCATION

Another way of perceiving reality is around education. It is revealed as follows:

USotheko: *Eyona njongo iphambili yemfundo
asikokunika okanye ukungxala
ngolwazi nje kuphela ingekuko
nokuhlakaniphisa, koko kukwakha
isimo nobume bobuntu obububo, kukuvelisa
umntu oya kulawulwa yingqiqo eyiyo
noxunele ekuphakanyisweni komgangatho
woluntu. umntu onguye kufuneka aphelele.
Yiyo le nto imfundo ijoliswe
ekufezekisweni kobume bomntu. Imxhobisa
ngamava asisiseko kuyo yonke imingxilo
yobomi.*

(Act 5, Scene 4, p.51-52)

Sotheko: The main aim of education is not to only to feed one with knowledge, and also is not to make one clever, it is to build a real human personality, to produce a person who will be governed by proper reasoning and the one who is determined in uplifting human standards. A real person should be in totality. That is why education is aimed at making human personality perfect. It arms a person with the basic experiences for all spheres of life.

This speech acts as a guide to change people from the corrupted minds caused by Bantu Education into people who should work towards uplifting their nation. The knowledge gained should be utilized in such a way that the nation gains from it. He mentions that education arms a person for all spheres of life, hence the educated people should also uplift their people. This means that their knowledge should release people from all kinds of oppressions, should work towards making peaceful citizens who have peace with themselves and with everybody else.

4.5.5.5. AMENDMENTS TO DRUNKENNESS

The author of **Ndiyekeni** (1975) does not leave the problem of drunkenness behind. He comments on it as follows:

URay: [KuLoni] *Akutshiwo ukuba sukutya ukutya
okuthandayo kodwa funda ukuzilinda
nokuzilinganisela.*

(Act 4, Scene 1,

p.32)

Ray: [To Loni] *It is not said that you should not eat the
food that you like but learn to wait and exercise
temperance.*

In the past people used to take African beer as food, not as something to be used to get drunk, hence Ray talks about eating food when he euphemises drinking of liquor. This language is used deliberately to reinforce what he is saying that when people drink, they should learn not to overdrink, they should do as they do with food. This statement may be saying that there is no harm if people eat good food first and drink hard stuffs thereafter. For the love of the nation, people are guided even through drinking liquor. This is one of problem areas of the nation. People are asked to guide themselves against being too drunk, as this destroys them, and also the whole nation (Act 1, Scene 6, pp.40-41).

4.5.6. CONCLUSION

This chapter has used the three kinds of ideologies to portray that cultures do develop and change with the changing time. The chapter has traced and compared protest ideology, nationalistic ideology, and the revolutionistic ideology in the Xhosa plays. It has showed the following:

It has showed that ideology rests on a logical mistake. Mistakes identified by some of the Xhosa plays are: lost identity, declining moral values, corruption in the church, at school, in the working place and at home, and the apartheid system. Playwrights as members of the communities identify mistakes, they announce the mistakes and suggest ways of solving them through the written plays.

This chapter also shows that ideology involves goal – directed behaviours. The ideologies in the texts have proved to the reader that they can bind communities together. One of the examples of this kind is found in **Umdlanga** (1976) where every member of the community of this play, even Fikele, the most stubborn member agrees that the circumcision tradition could be altered. It could be altered so that it becomes in line with the prevailing social conditions of each time. For example, there are no “*amabhuma*”, the houses for “*abakhwetha*” in big locations, then plank houses are bought or made, and

these are not always burnt down at the end of this school. Ideology serves as a basis for action towards improving welfare of the collective people.

The chapter has also portrayed that ideologies change with the changing times. There is the notion of development as ideologies change with times. There is also the notion that development should continue. Fasenfest (1998:40) supports this notion when he says that there are two ends of continuum, the concept of traditionality, and that of modernity. This chapter too has touched on traditionality, and also on modernity.

Lastly, some of the developments are as a result of the changes in ideologies. Today people see developments in science, in technology, in inventions, in laws and in religions, to mention just a few.

ENDNOTE

Footnote 1:

Apartheid is the system used in South Africa to segregate Whites from non-white. It means apartheid or the total separation in all spheres of life, private or public, Watts (1989:3). It involves the belief in White racial purity, and baasskap, and Dutch African (Afrikaans), word meaning White supremacy (Cashmore et al 1994:27). It was accompanied by the enforcement of the plan of the Nationalist Government. It had to do all this to ensure that all their cultural heritage were perfectly preserved and restored, without being affected by mixing with other races, and so ensured pure continuity of them. Its effects were felt just a decade after the implementation of apartheid. In the discussions to follow under the Nationalistic ideology we will be talking about people who were affected by all the influences of apartheid, and also affected by civilization, in such a way that they underwent a change in everything they were saying, or doing, or thinking. In actual fact we had what Rook et al (1992:14) termed as a 'programmed society.

The social movements around the 1950s aimed at dragging out of the subconscious mind all shadows that have darkened people's lives, the system of obliteration (of close up and do away with) of identity. Some of these shadows have been already dealt with in this study, like those being treated as a child in an adult world, and that of humiliation. This Nationalistic ideology will be discussed looking at the question of identity, and at the criticism of the Colonial culture. This criticism will be made possible by looking at what the African playwrights have to say with regards to the 'tradition of black difference'

(Gates 1986:12). *That is what have they got to say around African nationalism in the texts, taking into consideration what Gates has said, that it is carefully dramatised so that the texts could be published.*

Footnote no.2

Mtuze in Umdlanga dwells on manhood as follows:

Mpinda : Ukwaleka umsundulo ndingathi asikuko nokuba buxatyisiwe ubusoda apha kwaXhosa. Kuthi akufikelela kwelo nqanaba unyana kaNantsi ubone kwasekubetheni konyawo lwakhe phantsi ukuba kuhamba indoda, ewuvula nje umlomo, uve ukuba kuthetha indoda. Ayifakwa luphawu lubonakalayo indoda koko ibonwa ngesimo sayo esiqaqambileyo ukuba ikolo didi lokulwelwa komzi kaNtu ngokumela okona kuhle esizweni, ngokuhlonitshwa kwesithethe nokuxatyiswa kwesiko. Loo nto ithethe ukuba ubudoda kwaXhosa ibisakuba kukuvela kobuntu obutsha. (p63-64).

Mpinda : To add to that I can say it is not that manhood is respected in the Xhosa nation. When a son of man comes to this level you can detect from his foot-steps down that it is a man who is walking, as he opens his mouth, you can hear that a man speaks. There is no visible sign attached to him, but he is identified by his excellent conduct that he is the type to fight for Africans by supporting all good things of the nation, by respecting its customs and honour his traditions. This means that manhood in the Xhosa nation used to be a sign of the revelation of a new man.

Footnote no.3

Khulile was the wise man who in the novel Ityala Lamawele solved the most difficult quarrel between twins each of whom claimed to be the elder.

Foot note *

There is a difference between a value and a norm. A value is a belief that is sometimes good and desirable. It defines what is important, worthwhile, and worth striving for. It has often been suggested that an individual achievement and materialism are regarded as major values. Norms are on the other hand enforced by the positive and negative sanctions, rewards, and punishments. Norms define appropriate and acceptable behaviour in specific situations (Haralambos, 1980:5 – 6).

CHAPTER 5

TEXTUAL EVOLUTION

5.1. INTRODUCTION

Textual revolution is the gradual development of the dramatic text carrying all that makes it 'dramatic' throughout time. Under the sub-section 1.8 the 'significance of the study it has been stated that what has drawn attention to the writing of this study are the changing creativity and criticisms of the plays once read and analysed before. Kuper *et al* (1996:826) say about the re-reading of plays that the classic works are frequently revisited, re-read, and re-interpreted in the light of changing experiences, interests and priorities. This has compelled new playwrights to adopt flexible ways of writing (Watson, 1988:98). He goes on to say that artists are pushed daily to create their own operating rules which they will use in the writing of texts. There is an evident sign of change with regards to writing where an author is associated during an entire season with a theatre. Some of the authors promoting dramatic writing are also actors and producers of their own, or other texts. In other words, they probably join together reading in the daily process of theatrical work. Nelson too shows that there is a change in the plays of the past compared to the contemporary ones. Plays of the first period show an easy-going, untroubled outlook in the face of discrepancy between appearance and reality (Nelson, 1971:8). Also Goetz *et al* (1986:884) say that there is an analysis of the way in which literature, especially poetry was able to alter critically or 'make strange' common language.

While changes from decade to decade are real, certain important patterns recur. These are realism, social comedy, post world war, the new voices and forms. Realism and social comedies seem to continue from the past whilst new creativity is introduced in the plays. In this way we find continuities as well as discontinuities (Kennedy 1991:955). These continuities and discontinuities are the aesthetic principles, that is, the expectations concerning kinds and ordering of dramatic information and lead to preferences regarding dramatic structure. Schleifer *et al* (1982 @:12) refer to the literary convention and stylistic stances adopted by writers as aesthetic ideology. When touching on the aesthetic principles Elam (1980:61) says that it is the expectations concerning kinds and ordering of dramatic information. It is the preferences regarding dramatic structure and necessity in the dramatic world.

Written texts are subject to criticism, but primary criticism of African arts must come from Africans using African critical standards. It is the role of the African critic to interpret and criticise African arts for African readers. To do this we must use the rules common to both critic and to African culture. Different cultures have different attitudes and conceptions towards criticism of their works of art. What is beautiful in one culture may not be necessarily be beautiful to another culture. Aesthetics are culturally dependent, hence the critical standards must be derived from culture (Sane,1967:1). This implies that for African literature and other creative texts to be valid they must be within the context of African culture.

When one reads the texts on one hand one brings into play our knowledge of the generic, structural, stylistic, and other rules: for example, the dramatic codes relating to drama and its composition. On the other hand we cannot leave the whole framework of more general cultural, ideological, ethical, and epistemological principles which apply in our reading and interpretation activities. Formation and understanding of a message is made possible by the code. By the code this study refers to the collection of rules known both to the transmitter and destination which assigns a certain content (meaning) to a certain signal. Sign-system codes at work in a society, cultural messages, and the texts produced are the objects of semiotics. Semiotics are concerned with the signification and communication, that is, the means of creativity whereby meanings are both generated and exchanged (Elam, 1980:52,56).

5.2. LITERARY CONVENTIONS

The methods of literary conventions convey information are for this study divided into two. They are those around dramatic construction, and those around aesthetic stylistic instances. They are all grouped into cultural codes. Both the dramatic and the theatrical subcodes are founded on cultural codes. In this chapter some of the rules under the cultural codes are discussed. They are as follows: the textual structure, the linguistic, the systematic, the generic intertextuality, the epistematic, the behavioural ethical, formal presentational, aesthetic, logical, ideological, psychological, and historical subcodes. The historical, ideological, and the psychological subcodes have been dealt with already in the previous chapters though they are not stated as such. In this chapter all the other subcodes will be fused under the aesthetical subcode as it deals with the aesthetic principles. These are the expectations concerning kinds and ordering of dramatic information, and the preferences regarding the dramatic structure (Schleifer et al,1982(b):12). These subcodes are in turn grouped as (i) the epistemic subcode under which logic, the textual structural, and the behavioural ethics will be found, (ii)the systematic, (iii) the linguistic, and (iv) the generic intertextuality subcodes will be discussed. As cultures continue, so do

the cultural codes. The reason for fusing these subcodes is that they seem to share the same rules, or their rules are interwoven.

5.2.1. EPISTEMIC SUBCODE

This deals with the dramatic frame, that is, the construction of the possible worlds of drama. The word 'frame' alone means to form, to put together, to enclose in a frame or border, or the act of constructing (Schwartz et al, 1989:562).

5.2.1.1. DRAMATIC CONSTRUCTION

Under the heading of dramatic construction the study deals with the kinds of ordering of dramatic information. Dramatic information is scattered, and needs the reader or the spectator to build up the broken pieces, hence Wells (1979:12) likens it to building a house using different building materials. A dramatic work is constructed into a total structure. Esslin (1981:53) says that the total structure of the dramatic work depends on a delicate balance of a multitude of elements all of which must contribute to the total pattern and all of which are wholly interdependent. Elam (1980:60) calls this a textual structure that he describes as the recognition of the text as a semantically and syntactically coherent structure. Elam's textual structure corresponds to Esslin's total structure in such a way that it can be written as one thing, 'the total textual structure'. Looking at the dramatic construction as the total textual structure then it can accommodate everything having to do with the structure of the dramatic text. It can range from dates, playwright's name, title, central character, other characters, acts, scenes, major and minor dramatic events, themes, the play's tone, language, central theme, symbols, images, dramatic time, conflict, action, setting, statements, poetry, music, and more of the other dramatic techniques that help in the building up of this kind of text. Vale (1982:89) summarises this list and says that dramatic construction covers (a) from idea to final form, (b) how to choose story material, (c) understandability, probability, and identification, and (d) the story content.

5.2.1.1.1. THE DRAMATIC FRAME

By the text's external structure we mean the dramatic structure at a glance. This is what can be found in any literary genre, not necessarily belonging to dramatic works only.

5.2.1.1.1.1. INTRODUCTION/ SUMMARY

Some dramatic texts give a brief summary of what they are about as follows:

In **Inene nasi isibhozo** (1922) this summary is called ‘*amabal’engwe*’. It summarises the whole play, and takes about one and a half pages. Besides this summary the author ends this summary by mentioning all the important events in their chronological order.

In the text **Umdlanga** (1976) this introduction takes about eighteen lines, and is in the form of a letter addressed to Africans, and its writer introduces himself as the server of the house of uNtu. What is to be found inside this text in the introduction page is in one of the sentences of this letter as follow:

“Zijikile izinto, bantwana benkos’entle. Amaxesha ngamanye, unokuba uyangqina noNgxabane apho akhona”.

“Things have changed, children of the handsome lord.
Times have changed, and Ngxabane should be
witnessing this wherever he is”.

There is also what has been termed the ‘Introduction’ in **UDike noCikizwa** (1970) in three paragraphs made up of thirteen lines. The last paragraph is shorter and summarises the whole play as follows:

“Ngokutyeshela umcamango wokuba inkqubo yezinto imelwe kukutshintsha kunye nokuhamba kwamaxesha, akuncedi nto kuba ngumntu owuhleliyo umhlaba, amaxesha wona ayadlula”.

“By rejecting the idea that progress of things should change as times change will not help because it is the person who is the citizen of the earth, times come and pass”.

Also in **Buzani kubawo** (1958) the introduction is addressed in the same way as that of **Umdlanga** (1976), with the author’s name and his place of abode given. It summarizes as follows:

“Ngale ncwadi ndizama ukubonakalisa umahluko wezimvo kubantu abadala nesizukulwana esitsha ngale nto ilisiko. Isiko eli liyabola lingasebenzi ngamanye

amaxesha, Uthi ke wena wakuvumbulula uhlakaze into ebolileyo kungalungi, izinto zonakale. Unakho na ukutya ukutya kubolile? Akungefi na?"

“With this book I am trying to show the difference between old people’s views and the views of the new generation about what tradition is. Tradition gets rotten and stops to work sometimes, then when you awaken it you scatter what is rotten, and things will not be right, things go wrong. Can you eat rotten food? Will you not die?”

In **Itsili** (1987) it is again called the introduction but it introduces the kinds of one-act plays and lectures around the one-act and many-act plays.

Three texts, **Amathunzi obomi** (1957), **Amaza** 1974), and **Inzonzobila** (1994) are without introduction of any kind. As seen from above **Itsili** (1987), and **Buzani kubawo** (1958) the introduction does not refer to what is to be found in the texts. This means that authors of dramatic texts changed gradually from spoonfeeding the reader with what is to be found in their texts into letting them find it by themselves.

5.2.1.1.1.2. TITLES, AUTHORS, DATES AND PLACES OF PUBLICATION

The titles, authors, and the places of publication are written in the same fashion with regards to their location in the texts. This has been observed looking at the eight dramatic texts as samples stretching over the years. These texts are: **Inene nasi isibhozo** (1922), **Amathunzi obomi** (1957), **UDike noCikizwa** (1970), **Buzani kubawo** (1958), **Amaza** (1974), **Umdlanga** (1976), **Itsili** (1987), and **Inzonzobila** (1994). The only difference found is that **Umdlanga** (1976) and **Amathunzi obomi** (1957) as titles are written in small letters, and the rest in capital letters. This does not harm the construction of the text. With the years of publications some use the term ‘copyright, others the first edition or publishing’ for first years of play’ publication. The word, ‘Impressions’ are used when the book is published more than once, and this is the same for all texts. This is what gives the problem when comparing the first texts’ structures with those of the contemporary texts. These impressions prove that the structures of the texts at a glance have been improved, but the content is still the same.

5.2.1.1.1.3. THEMES AND TITLES

In the past it has been shown above that people were guided with regards to book analysis. With the contemporary plays there is not just one theme, but lots of themes under one title. Examples are as follows:

In **Amathunzi obomi** (1957) they are: sheeben life exposes children to delinquency, exploitation of cheap labour, corruption in different communal sectors, and the effects of apartheid on people. In **Amaza** (1974) the conflict is between educationists and traditionalists as the major theme, with minor themes contributing towards it that are as follows: education changed African values with regards to behaviour and the values, parents choosing marriage partners for their children is outdated. In **Inzonzobila** (1994) they are as follows: the major theme reads: deep secrets carried into marriages cause problems in marriages, other minor themes are: corruption in the field of law, Christians undermine values of non-Christians, struggle for wealth, to mention just a few.

As seen with the themes of the three texts, not all themes are written, and some other people may see them in other ways, hence in all those list they end with 'etc,' to reinforce this. It is not like with the other five texts where readers were given everything before hand. Even their titles make the reader guess what is likely to happen inside the text without even reading it.

To have as many themes as possible under one title is the characteristic of contemporary drama, that is why it is not easy for the author to mention their themes any more. They allow for critics and analysts to undo their works from all angles so as to bring out of them what even the authors were not aware of. This enables the author to be proud of their works in the end, especially when the reader finds more to say of their works. The titles are all that should attract the reader. Looking at the titles: **Itsili** (1987), **Amathunzi obomi** (1957), **Amaza** (1974), and **Inzonzobila** (1994), one can detect danger and no one can risk going into them, but cannot guess even in one sentence from or to which direction this danger will come. The word 'itsili' is associated with bees' wax in a hole, one can imagine the pain of going there. Both **Amaza** (1974) and **Inzonzobila** (1994) are associated with deep waters, '*Inzonzobila*' being the still, deep, and dark waters, and immediately it brings fear, and *Amaza* are the sea waves that come and go. Noone wants to risk being taken by big waves as they can carry one to the depth of the sea where one may find no way of coming out. All this is done in an attempt to show the difference between the dramatic plays of the past and the temporary plays. The latter needs the reader to have an imagination first so as to be able to follow their themes.

5.2.1.1.1.4. ACKNOWLEDGEMENT

Four of these texts show this but the other four do not show it, especially the latest ones. We do not get it in **Inene nasi isibhozo** (1922), in **Buzani kubawo** (1958), in **uDike noCikizwa** (1970), and in **Amaza** (1974), and these are more of the old past except for **Amaza** (1974), whose author could have copied from those three written before him.

5.2.1.2. DRAMATIC LOGIC

This is divided into three parts, (a) the construction of the dramatic world, (b) the dramatic action plus time, and (c) the actants, the dramatis personae and the dramatic model. Since the logical subcode's rules are the same as dramatic logic we will find here the conventions regarding causation.

5.2.1.2.1. THE CONSTRUCTION OF THE DRAMATIC WORLD

The notion of dramatic 'possible world' arises on the following ground: (1) the ability of the spectator to read the performance consistently in terms of an alternate context (often incompletely and unevenly specified) on the basis of conventional clues. (2) The necessary projection by the spectator of possible future developments in action, his inferring of probable causes and effects, his filling of gaps in information. This means that the spectator is called upon to create his own worlds in the course of the representation which may or may not correspond to the course of the events revealed. Loosely defined, the "possible worlds" of drama are 'ways things could have been' (Elam, 1980:60,101). Possible worlds are realized only when our actual world changes so as to become them. They are revealed through the personae, actions, and statements. The only exceptions to this are the dream world, hallucinogenic (other world 'trips'), and psychotic experiences, which allow the individual's context to be alienated and an alternative state of affairs to be perceived as more immediate real.

The behavioural ethical subcode will be treated simultaneously as the possible worlds of drama as it deals with the ethical constraints on the judgement of the character, expectations regarding 'hero' and 'villain' on the reading of the play's standpoint.

5.2.1.2.2. ACTUALISATION OF DRAMATIC WORLD

The dramatic worlds are hypothetical ("as if") construct (Elam, 1980:60). This is the "as it would be if" construct and is found in the Xhosa drama texts.

In **Buzani kubawo** (1958) there is the dramatical world in the conversation between Gugulethu and the Judge.

UGugulethu: *Nditheth' ukuthi okokoko ubawo
wathi wandinyanzela ngentombi
kaMcothama, andizange ndibufake.
Zisihla nje izigigaba andisaseli.*

IJaji: *Ziphi izigigaba?*

UGugulethu: *Ukutshatiswa kwam ndingathandi,
ukufa kwentanga yam uMzamo,
ukufa komfazi wam ngenxa kabawo,
kude kuze kuba sekufeni kukaThobeka
nentsapho yakhe.*

(Act 6, scene 5,

p.98)

Gugulethu: I mean eversince father forced me about Mcothama's daughter, I never drank it. During the happening of the events I no longer drink.

Judge: Which events?

Gugulethu: Being made to marry against my will, the death of my friend Mzamo, death of my wife because of my father, up until Thobeka and her family' death.

This can be deconstructed as follows:

Gugulethu: If my father did not force me to marry Thobeka, Thobeka would still have her life, and I would be hapilly married to Nomampondomise, and drinking with my friend Mzamo.

In other words the playwright says that Zwi lakhe forced Gugulethu to look after Nomampondomise as his wife even if he did not want her. Zwi lakhe was acting according to his people's custom. According

to amaXhosa of the past, marriage was not from love of the marrying couples, but from the agreement of their parents. Thobeka too makes no resistance to this act of being forced to be Gugulethu's wife. This suggests that girls of the past were indoctrinated to listen to elders in such a terrible way, so as not even to see when they were abused.

In **Iincwadi ezaye zibhaliwe** (1980) Nontsha asks the following question:

*UNontsha: Wayezigcineleni ubhuti ezi leta xa
kanti akazange azisebenzise?*

(Act 4, Scene 7, p.

64)

Nontsha: Why did big brother keep these letters
if he did not use them?

This question could be changed into a statement that says that if big brother did not keep these letters you would be happily married to Dolly now. You would not be as terrible as you are now, and Dolly would not be in hospital by now. This suggests that the author may be saying that some of the information of the past need not be passed on to young generations because, instead of making them happy it makes them miserable.

Jimmy also in **Isikhwakhwa noBessie** (1987) could be saying that if he too had changed from his bad ways, he would by then be living like Siphso Dledleza. He would be free from the police raids for arrests. This shows that as a human being he regrets being the person he is now, having no place, no wife, and no children of his own. This is found in a soliloquy as follows:

*UJimmy: USyphor wazince da ngokukhetha
ukuphambuka kule ndlela sasiyihamba kunye.
Ngoku uzonwabele uyaphangela, unendlu.
Mhlawumbi nam ngendasinda kwela tyala
lokubulala okanye ubuncinane ngendasinda
entanjeni. Kodwa ngokuzama ukuliphepha*

ndasuka

ndazenzela elinye ngokubulala uDlathula.

Kambe

nalapho, njengesikhwakhwa, uphopho yena,

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

(Act 4, Scene 3, p.10)

Jimmy: Syphor helped himself by deciding to leave
this road on which we were travelling
together.
Now he is enjoying himself, is working, and
has his
own house. Maybe I would have been rescued
from
that killing crime or at least I would have been
free
from the rope. But in trying to avoid it I made
another one by killing Dlathula. Even then, as
the big
brain, the perfect one, I have succeeded. It is
those
boys who came with this suspicion, and they
have
come with bad luck that has taken me out of
the
warmest caves.

Though Jimmy is shown to be someone else now, his heart does not grow out of greed. On one hand he wished that he had left his bad ways, but on the other hand, when he thinks about their luxuries, he regrets that he can no longer follow them. This leads to the fact that he would live his life as a modernised Ntuthumbo. This is reinforced by the statement that reads:

UBuyile: *Ungalibali ukuba eRhawutini kwaziwa ukuba*
uJimmy Gum watshiswa nemoto yakhe.

(Act 4, Scene 8, p.108)

Buyile: Do not forget that in Johannesburg people
know that Jimmy Gum was burnt together
with his
car.

This means that no one would suspect him there especially now that Ntuthumbo was killed too. If anyone could doubt him as Ntuthumbo Dlathula, that person would go missing from his own people for ever.

5.2.1.2.3. DRAMATIC ACTION AND TIME

From the information derived from the plot, the reader is able to abstract the actual temporal ordering of events, including those merely reported, and so mentally constructs the chronological time. The period of time is irrespective of the order in which events are shown or reported.

5.2.1.2.3.1. DRAMATIC ACTION

With the ordering of events showing action Vale (1982: 100,123) says that readers must have previous information of what people want to do in order to understand what they are doing. He goes on to say that action by itself does not exist. Somebody must act. Readers must be acquainted with a human being in order to understand action. A human being comes to life only through action, hence we get the actant, and persona in texts. Elam (1980:117) says that the action takes place in a perpetual present time.

5.2.1.2.3.1.1. DRAMATIC ACTION SHOWING ETHNICITY

Action chosen in the texts is the one found in the extracts showing ethnicity in the texts. This is the term used to encapsulate the various types of responses of different groups. It is based on the commonness of subjective apprehensions whether about origins, interests or future (Cashmore et al, 1994:105). This pattern has been chosen so that extracts showing the same emotionality of parents to their children can be compared together. Here are some examples that show one of the amaXhosa norms:

UMasukude: *Yini ukuzal' umntwana omnye,*

*kanti naloo mntwana ndimzeleyo
uza kuba sisidenge esinje? Vuma,
ndimamele ndingunyoko.*

(Act 1, Scene 1,

p.6)

Masukude: Why have I given birth to one child,
and that one child I have given
birth to will be an idiot like this?
Vuma, listen to me I am your mother.

It is one of the amaXhosa norms for a child to listen to the parents even if they have grown up. The fact that Vuma seems to be reluctant to do what his mother is asking him to do is that he has not been given enough facts around his mother's and MaDlamini's fight. Without facts as he is, he is expected to be as emotional as his mother. This suggests that parents of the past took all the effort to think for themselves and for their children, and this in turn would force their children to obey them as they were just treated as operational machines.

Again around the 1980s this parents' expectation continued. The example of this in the action between Kwedinana and Nomathamo as follows:

UKwedinana: *Hi, Nomathamo, kwenzekeni emlanjeni?*

UNomathamo: *Nini tata?*

UKwedinana: *(Emtsibela ngemvubu) Tyhini
ndahlangana nawe uqavile,
undiphendula ngombuzo?*

UNomathamo: *(Esithela ngonina) Owu, yini tata
ndenzi?*

UNowikithi: *(Emtyalela phaya) Suka kum, uqale*

nini

*ukwazi ukuba ndingunyoko? Andithi uva
uFeziwe kunam?*

(Act 2, Scene 2,

p.21)

Kwedinana: Hi, Nomathamo, what happened at

the river?

Nomathamo: When father?

Kwedinana: (*Jumping on her with the whip*)
Ay, meeting you so wild, you are
answering
me with a question?

Nomathamo: (*Taking cover behind her mother*) Ou,
please father what have I done?

Nowikithi: (*Pushing her away*) Go away from me, when
did you start knowing that I am your mother? Is
it not that you listen to Feziwe rather than to me?

Here Kwedinana does not only speak badly to Nomathamo, he also beats her. He is forcing her to listen to him.

Even in one of the latest drama texts this norm of directing children into listening to the parent has survived in the following extract:

Dlangisa: *Uyihlo yindoda yamadoda kweli Kapa.
Yanyanzeleka ukuba inkwilize;
Ndinguyihlo ndikuzele.*

Bhongo: *Uthini? (Exhuma esima ngenyawo)*

Bhongo: *Ndikholelwe mna kuloo mampunge omntu
ozibona ukundizala ndakuba yindada?*

There after Dlangisa says:

Dlangisa: *Nesizalo sam lutshaba lwam?*
(Act 3, Scene 3, p.53)

Dlangisa: Your father is the man of man in this Cape Town.
He was forced to swim ... I am your father I
produced you.

Bhongo: What do you say (*He jumps and stands up*)

Bhongo: Must I believe that nonsense of a person who
sees himself as my parent when I am a man.?

In isiXhosa the phrase that says, "...is the man of men" means that he is a famous person.

Thereafter Dlangisa goes on to say:

Dlangisa: Even my offspring is my enemy?

The same mistake is found in Dlangisa again. He does not give Bhongo enough background information about how he became his father, and why he was unable to look after him. All that he comes with is the street language 'ndinkwilize', meaning 'to swim lower like 'inkwili', a small black swimming insect.

All the parents in the above extracts expect their children to obey all that they tell them to do. Bhongo does not accept Dlangisa as his father. Dlangisa then accuses him of being his enemy. Masukude in the text **Inene nasi isibhozo** (1922) also accuses Vuma for being a fool when he takes time to do what she asked him to do. All of them are forcing their children in one way or another to obey what they are saying.

5.2.1.2.3.1.2. ORDERING OF EVENTS

There is what is known as fabula, that is, the dramatic chain of events and actions that constitute the global structure of a drama. In the title **Inene nasi isibhozo** (1922) the author has done this for the reader. He lists all the dramatic events of this text in their chronological order as follows: Themba comes back from Cape Town, the decision of the family men, being afraid of Mfolo's strictness, Noayini's advice, the doctor's report and Nosisa's cowardice, fruits of Masukude's massacre. These are given as headings of the major divisions of the play.

In the **Amathunzi obomi** (1957) the author has done this ordering of events under what he has called the 'the director/ the contents' as follows: *Intlalo kwaMaDlomo, Ukuqala ukusila, Uqeqesho, Umsinga-mpumelelo, Isikhundla samakhwenkwe, Ukubanjwa, Inguquko, Isivuno.*

Dlangisa: *Ewe, ndiyavuma Nomafa. Nawe uyazi ukuba kudala ndingxengeza kuwe. Iminyaka imashumi mabini ngalo ndicela uxolo. Ungathini ukuyenza lukhuni olu hlobo intliziyo yakho?*

(Act 1, Scene 4, p.17)

But Mamntakwenda reveals the length of time she has been with Zinzo as follows:

Mamntakwenda: *Kuyiminyaka emashumi mabini anesine. Kuyiminyaka esindasindeka kolo xinezelelo. Ndakumvula amehlo akayi kumphanyaka naphakade na?*

(Act 2, Scene 2, p.26)

Dlangisa: Don't you have pity on me my love?
The mistake which I did was the one of
stupidity and childhood.

He goes on to say:

Dlangisa: Yes, I agree Nomafa. You also know that it has ben a long time that I have been apologising to you. This is the twentieth year this year that I have been asking for your forgiveness. How can you make your heart so hard?

But Mamntakwenda reveals the length he has been with Zinzo as follows:

MamNtakwenda: This is the twenty fourth year. It has
been years that he has been feeling
this
pressure. If I can open his eyes will
he
not become blind for ever?

These extracts estimate that Bhongo's age should be around twenty three years. The reader is told that Mamntakwenda met with Zinzo for about the same years, and ever since then she cannot trust him to an extent of sharing her secrets with him. Again the reader is told about Dlangisa's character that he has been negotiating with Zinzo's wife for twenty years now, and for all these years he should have been calling Mamntakwenda his lover whereas he is married to Nomatshawe, and has been living with for all these years. Having been given this information of this lengthy period, and the ill treatment Dlangisa has been doing to Zinzo means that it has been as long as these years. In other words Dlangisa has been unhappy for these years, and his unhappiness has affected many lives too trying to make them as miserable as well.

5.2.1.2.3.2.1.2. SHORT CHRONOLOGICAL TIME

There are also events or actions that take place within a very short period of time. The examples of this sort go as follows:

UMasukude: *Sisimanga santoni na esi? (Uyayihlutha)*
Tyhini Bawo, uyigqibile! Ndingathini Nkosi
yam ukubulala umntwana wam? O! Yhini
Noayini, yityhefu obundinikela ntoni na le?
(Act 3 Scene 4,
p.60)

After this action we find Masukude wanting to kill herself, but unfortunately she kills Lolo. Her emotions and reactions after this second killing are shown as follows:

UMasukude : *O! Nkosi yam, Bawo wam, O!*

Ngcwele! Ndambulala ukumbulal'oku? Nkosi
 yam!
Bendingenwe yintoni? (Uguqa phezu
 kukaLolo
uyamwola) Mvuse, Nkosi, Bawo onenceba. O,
ndixolele Bawo, umvuse. (Uyalila) (Kuvakala
 ilizwi
elikhwazayo phandle) O! Lilizwi likaMfolo
elo. Azi
ndiza kuthi bekutheni na? Washiya wandenza
Noayini! (Uyasukuma). Bhetele ndimke
mandibaleke. (Uyaphuma)
 (Act 3, Scene 4, p.61)

Masukude: O! My Lord, my God, O! The Holy One!
 Have I killed him really? My Lord! What has
 entered in me? (She kneels over Lolo and
 embraces him) Wake him up, Lord,
 God who has mercy. O, forgive me Lord,
 wake him up. (She cries) (There is a loud
 voice heard from outside) O! That is Mfolo's
 voice. What will I say has happened? Noayini
 you put me in this mess! (She moves) It is
 better that I leave – I must run. (She goes out).

Starting with the action of killing her own son, she does not accept it up to an extent of even attempting to kill herself. There are several reasons given that lead to her wanting to kill herself.

They go as follows:

UMasukude: *Akuyiboni into endiyiyo? Akunguye*
na umkhuseli wam?

She also comments as follows:

UMasukude: *Yini ukuzal'umntwana omnye, ...*
(Act 1, Scene 1, p.6)

The following is also found:

UMasukude: *O! Umntwanam! Elona bhongo lam!*
Umthunzi wam! Umonwabisi wam! Oyena
mkhusele nendoda yam! Ndiyintoni xa
efile uVuma?
(Act 3, Scene 4,
p.60)

Masukude: Can't you see what I am? Aren't you my
protector?

She also comments as follows:

Masukude: Why did I give birth to one child only, ...

We also hear the following:

Masukude: O! My child! My real pride! My
shade! My comforter and my
husband! What am I when he is dead.

Because of the above reasons she wants to die too. When she killed Themba she did not cry, but now it is her own child, she feels the deepest pain of a parent crying for her child. The speed of her actions above show how fast bad events now take place among people. People who do them don't even think or have reasons for doing them. People's emotions have turned to be uncontrollable, they just do things as they want. They only feel the pain when bad things happen to them. That playwright has dramatised this accident in this short time so that it can strike as quick as lightning in their minds. He has also made it a point that what he portrayed would stay longer in the minds of all who have met it.

Examples shown above are not the only ones. Their types continue in most dramatic works that end up in tragic situations, especially the characters who have been doing all evil things to other people. It continues in **UFeziwe okanye inkohlakalo** (1982) in act 5, scene 4, p. 80) when Nowikithi\ who caused the many deaths just like, Masukude in *Mntingane* (1922:60), she runs until she falls and dies. It is the same with Dlangisa in **Inzozobila** (in act3, scene 3, p.52). Dlangisa says that he wants to leave his own home and country, and go to America together with Mamntakwenda and Bhongo, some of the people he loves.

5.2.1.3. THE SUSPENSE AND INTEREST TECHNIQUES

The creation of interest and suspense underlies all dramatic construction (Esslin,1981:43)

The author creates suspense, or dramatic irony to raise his or her readers interested when he or she lets the readers to know something the characters do not know. Suspense may lie in a question, like, what is going to happen next, or one knows what is going to happen, but how is it going to happen? Or how is one going to react to it, or what is it that I see hapenning? These questions are what compel some people to rush to write the television films. Wells (1979:45,54) also says that drama's energy charge is suspense. One major suspense element is not enough to hold an audience's attention throughout the course of a complete play. An element of suspense is needed in each scene or action. There should be a multitude of elements of interest and suspense interacting in far more complex patterns. He goes on to say that the awakening and holding of audience's attention through expectation, interest and suspense is, the most primitive or mundane aspect of dramatic structure. The more complex and subtle problems of form rest on this basis (Esslin, 1981:46-50).

Different authors use different suspense techniques to keep their audience's attention alive. The following are examples of suspense:

Wells (1979:79) says that the opening scene of a story can open with suspense, it may be fear or pity. In **Inene nasi isibhozo** (1922) the poem that opens the play is the one that makes the reader ask many questions as to who are these two stubborn people? Over what are they being stubborn? And who is going to be defeated? The author ends with the following lines in the introduction:

Mandiyeke nizibonele;

Niziqondele nizigwebele

Let me leave you to see for yourselves

To understand and to judge for yourselves

These three verbs in the above extract are meant to instruct the readers to read for themselves. They are already made to be interested to read. In act one, scene one, there is the phrase ‘*ukufika kukaThemba*’ as the subtitle of this scene. The reader asks many questions as to who is this Themba who is so important. Here is part of information about Themba:

MaDlamin: *Gqwirhakazindini elingenanceba
ngumntwana ongenanina.*
(Act
1, Scene 1, p.2)

MaDlamini: You wizard who has no mercy on a
child who has no mother.

What follows immediately is the information the reader expects.

UMasukude: *Kodwa, inene nasi isibhozo! Uya kuzeka
loo Themba wabo mna ndifile.*
(Act 2, Scene 3, p.32)

Masukude: But, really I swear! Their Themba will get
married when I am dead.

This comment carries the reader through knowing what actually happened to Themba. Then the reader knows now who is this Themba. Again the mention of death gives a clue that show that Masukude is prepared for anything instead of letting Themba have a wife, she is prepared even to die. This is a sign of her hatred for him so that the reader can think that for Masukude it is easier to kill Themba than to kill herself.

In the play, **UNomabhongo okanye inzondo nempindezelo** (1983) the first scene opens with the character Nomabhongo full of wrath in her poem. Her poem is enough to send the reader into reading this text. The term, “revenge” is the important device used as a vehicle for suspense in the play. In these two texts, in **Inene nasi isibhozo** (1922), and in **UNomabhongo okanye inzondo nempindezelo** (1983) suspense technique comes in a linear way, that is, what is going to cause what. This is in the

form of cause and effect. This suspense technique has been a process followed from the very early writings.

5.2.1.3.1. SITES OF INTEREST

There are also sites of interest in the texts as well. One of these sites is found when Masukude comments as follows:

UMasukude: *Tyhini Bawo, uyigqibile! Ndingathini Nkosi
yam ukubulala umntwana wam? O! Noayini,
yityhefu obundinikela ntoni le?*
(Act 3, scene 4,
p.60)

Masukude: Au Father, he has finished it! How
my Lord can I kill my child?
Noayini, why did you give me this poison?

Masukude kills one after another.

UMasukude: *O! Nkosi yam, Bawo wam; O! ngcwele!
Ndambulala ukumbulal'oku? Nkosi yam!
Bendingenwe yintoni? (Uguqa phezu
kukaLolo uyamwola) Mvuse, Nkosi, Bawo
onenceba. O ndixolele Bawo, umvuse.
(Uyalila).*
(Act 3, Scene 4,
p.61)

Masukude: O! My Lord, my Father; O! Holy Holy! Have
I
really killed him? My Lord! What had
entered into me? (*She kneels over Lolo and
embraces him*). Wake him, Lord, Father who
havemercy. O, Forgive me Father, and wake
him
up. (*She cries*).

In the above quotations there are the conventional devices of a soliloquy, a dramatic monologue in which we seem to overhear the character's inmost thoughts uttered aloud. They are ways of making what the playwright would like the reader to know clear.

The suspense techniques of **Amaza** (1974) and **Inzonzobila** (1994) are far more complicated patterns of love affairs among the characters. Even the titles of the plays are derived from dangerous waters, "Amaza", meaning, "water waves", and *Inzonzobila* is a "very deep and dark well". Here is the pattern of these complicated love affairs:

In **Amaza** (1974) it is said that Namhla was in love with Duma, that is, Sidima's twin brother.

Qebeyi: *Kanti [uNamhla] wende ebekhe wathiwa jize
ngenkwenkwe?*

Khulile: *Ewe, kodwa akazange alunge loo mntwana.*

Qebeyi: *Yayingubani uyise?*

Khulile: *Yayingu Duma*

(Act 4, Scene 1, p.60)

Qebeyi: Has [Namhla] got married after giving birth to
a boy?

Khulile: Yes, but that child was still- born.

Qebeyi: Who was the father?

Khulile: It was Duma

The interest of the reader is heightened when we are told that Namhla knew that Sidima and Duma were twin brothers.

Nodabephi: *UNamhla lo wayenento yokwenza noDuma.*

She goes on to say:

Nodabephi: *Uzithethelela ngelithi amawele ngumntu omnye.*

(Act 2, Scene 5, p. 37)

Nodabephi: This Namhla was in love with Duma.

She goes on to say:

Nodabephi: She convinces herself by saying
Twins are one person.

In the play the reader gets the information that Namhla is in love with Lizo, and is married to Sidima. The reader is also told that Zodwa, who is Lizo's wife is also in love with Duma. Also Zodwa who is Lizo's wife is in love with Duma to such an extent that Duma and Lizo have fought over her.

Nodabephi: *Kulwa uDuma noLizo ngoZodwa.*
(Act 2, Scene 5, p.37)

Nodabephi: Duma and Lizo are fighting over Zodwa.

Lizo, the husband to Zodwa knows about Zodwa and Sidima's affair.

Lizo: *[KuZodwa] Uxelile nguSidima ehleli uqwele
ngokuthwala isiqinisekiso emqolo! Uza kuma
phambi kwamaQwathi kungekudala! Akulibali
ndikhamisile!*

(Act 2, Scene 2, p.23)

Lizo: *[To Zodwa]* Xelile looks exactly like Sidima,
this
is reinforced by carrying his 'certificate' on
his back!
Within no time you are going to stand before
the
amaQwathi clan! You do not forget that I am
a fool.

The word 'certificate' in the above extract may suggest that Xelile has the mark on his back that resembles that of Sidima. This mark reinforces that Xelile is Sidima's child.

Lastly Lizo, a husband to Zodwa is reported by Nodabephi saying about Namhla:

Nodabephi: *Uthi [uLizo] xa esele, umfazi wamacirha nguZodwa,
Inkosazana yamaQwathi nguNamhla.*
(Act 2, Scene 5, p. 37)

Nodabephi: He [Lizo] says when he is drunk that the *amaQwathi* clan's wife is Zodwa, The queen of the *amaQwathi* clan is Namhla.

This statement shows clearly that Namhla and Lizo are not hiding adultery they are both engaged in. Their love forces them to tell people about their love. May be this is done as an attempt to show parents that they should not have chosen life partners for them.

Namhla: *Angambatsha onke amaCirha,
Angaxweba onke amaBhele,
Zingathokombisa zonke iinkonde,
Ingaqumba iminyanya itsale iinyheke;
Andisokuze ndahlukane noLizo.*
(Act 3, Scene 3, p. 55)

Namhla: All the *amaCirha* clan can all fade,
All the *amaBhele* clan can be dull,
All old men can look down,
The ancestors can be cross and stretch their lower lips;
I will never leave Lizo.

All the mistaken directions of love can be drawn so as to summarise them as follows

How things should be:

Namhla was in love with Duma

She is married to Sidima (Duma's twin brother)

She should be married to Lizo

How things are:

Namhla loves Lizo

Lizo is married to Zodwa

Zodwa loves Sidima and was in love with Duma

Zodwa and Sidima have a child

(Act 3, Scene 3, p.52)

Zinzo: What kind of a person am I among people.

The only person who married Mamntakwenda honestly is Zinzo. Nothing is heard of him as having another love affair except for his marriage. He does not even understand why Dlangisa likes to scold or severely tease him. He is the one who discovers the reason for Dlangisa to treat him badly for all these years, and for Mantakwenda for shielding him hence he has uttered the following when he discovered about their relationship:

All these love complications in the above texts make the reader to want to read more, so as to see what is going to happen. Both playwrights have dealt with a topic of love and they know that people never get tired of it. Since all people engage themselves in kinds of love, surely the readers find it easy to associate themselves with the characters in these plays, hence they become motivated to read.

5.2.1.4. DISCOVERY AS A TECHNIQUE

Recognition or discovery is the revelation of some fact not known before, or some person's true identity. Dlangisa does not have another child except Bhongo, but his son does not know his real father. When Bhongo hears the news he becomes furious. Most people would do the same, so the characters act like normal people. Bhongo does not accept him as his father. This could have been made worse by Dlangisa's behaviour among people.

Bhongo: *Ngubani ke U Dlomo apha kuthi? NdinguQadi
mna nozwane, mus'ukundilahla.
X'ungandaziyo, yithi 'nja yakwaTsontso'.*

(Act 3, Scene 3, 53)

Bhongo: Who is Dlomo among us? I am of the *Qwathi*
clan even my toes, don't mislead me. If you
don't know me, call me 'the Tsontso's dog'.

This statement shows that even if Bhongo can be treated badly by the Tsontso family, he would prefer to be treated or called a dog than to be called after Dlangisa's name. Again this discovery, just like the suspense in which it is, carries its reversal. The fact that Dlangisa is not accepted as a father, gives him a blow as a result he too cannot keep quiet.

Dlangisa: (Selencwina) *Nesizalo sam lutshaba lwam?*
(Act 3, Scene 3, p.53)

Dlangisa: (*Growling*) Even my own child is my enemy?

Out of all the above complications, the reader is left feeling more interested. Now that Dlangisa is going to jail, what is going to happen between Mtetho and Nomatshawe as she confessed that she still loves Mtetho.

Nomatshawe: *Phofu intliziyo yam isangongoza yena.*
(Act 3, Scene 1, p.43)

Nomatshawe: Even my heart is 'still pumping him'.

This 'still pumping him' above may suggest that she loves him more than anyone else.

They have all the chance they need now. Another suspense that is unanswered is whether Zinzo will ever forgive MamNtakwenda, let alone Bhongo, how many questions will he ask of Mamntakwenda?

Suspense thrives on expectancy, anticipation, shock, and surprise (Wells, 1979:55-56). This means that what is dramatic is suspense, interest and expectations. He goes on to say that suspense is an old technique when he says that suspense technique is used constantly, and never grows old.

5.2.2. THE SYSTEMATIC SUBCODE

These are the conventions dealing with the interpretation of the general kinesic codes, the movement in terms of the characters, with the vestimentary codes, that is, costume interpretation in terms of status, character, etc., with musical codes which are the norms regulating the inference of dramatic information from the 'significant' music, with the architectural codes that represent the stage and the playhouse as sources of dramatic information, in other words with the various systems of signs available to performance or presentation, with the cosmetic codes which are the constraints on the

construction of dramatic scenes, and with the proxemic codes that deal with dramatic space and any other spatial arrangements (Elam, 1980:56-62). This study will not touch the proxemic codes, because in this chapter the interest is to show continuing dramatic techniques in the texts.

5.2.2.1. THE COSMETIC RULES

These are the constraints dealing with the construction of dramatic [acts] and scenes. Boulton (1960:76-79) divides these into those showing the French style, the English style, and the British style. The French practice says that an 'act' indicates a change of setting or a lapse of time. A new scene begins whenever a new person enters or leaves. In English practices either 'act' or 'scene' denotes one or both of these alterations. Then the introduction of curtains, that is, the lowering and the raising of the curtain is found. He goes on to say that in the British theatre an 'act' is normally one of the chief divisions of the play, the 'scene' a subdivision of an 'act'. Nowadays the 'exit lines' of actors and the 'curtain line' at the end of a scene are regarded as very important to the artistic structure of the play. This is comparatively recent development in the structure of plays.

In the first Xhosa dramatic texts the 'exit line', 'raising or lowering of a curtain' were absent. These techniques are not found in the texts, **Inene nasi isibhozo** (1922), in **UDike noCikizwa** (1970), and in **Buzani kubawo** (1958). At the end of the last scene in **Umdlanga** (1976) there is what is called '*IKHUSI*', meaning, 'hiding'. It develops a little further in **Amaza** (1974), it is written as, 'the curtain lowering' at the end of each scene. Then in the last scene there are both 'the curtain lowering, and the end', to denote also the end of a play. **Amathunzi obomi** (1957) is more of **Inzonzibila** (1994) except for the 'act' business that is absent as it is a one-act play. The plays are divided into scenes. At the end of each scene there is, 'the lowering of a curtain'. **Itsili** (1987) is a collection of five one-act plays. They are of the same fashion as **Inzonzobila** (1994), but have no 'acts', nor 'scenes'. Instead of 'scenes' there are the descriptions of what is happening, then the dialogue or action continues between the new actors, depending on what has been described as going to take place.

5.2.2.2. THE ARCHITECTURAL RULES

These are the stage elements in the texts. This element of plays acted on the stage is reinforced by the words like, '*ikhusi*', '*bayaphuma*', '*uwe umkhusane*', and *uvalwe umkhusane*, that is by, 'hiding', 'they are going out', 'the lowering or closing of the curtain' in **Inene nasi isibhozo** (1922), **Amaza** (1974), and **Inzonzobila** (1994). These phrases are found at the end of each scene, and they denote that another event or type of action is about to start. This is that kind of the French's 'act of' (Boulton, 1960:76). In **Umdlanga** (1976) there is the word '*IKHUSI*' when the play ends, and this kind of style is the British

one whereby, the 'act' is one of the chief divisions of the play, and the 'scene, a subdivision of an 'act'. To show that an 'act' is one of the chief divisions the plays **Umdlanga** and **Inene nasi isibhozo** (1922) have even underlined their 'acts', but all other divisions like 'scenes' are not underlined. Looking at the external textual structure of the dramatic texts there has not been too much of a change really from the years starting from the year 1900 to the year 2000.

This stage element in **Inene nasi isibhozo** (1922) is clearly marked especially in the opening of the first scene, it reads as, '*ukuvulwa kwesiganga*', 'the opening of the stage'. This brings the image of an arena, and this proves that playwrights took their writing of plays from the acting of plays in the streets, thereafter in the theatres. Most plays, whether seen in the theatre or in print employ some conventions, the usual devices and features of a literary work by which we can recognise its kind. These are the customary methods of presenting an action, usually the recognisable devices that an audience is willing to accept (Miller,2001:955).

5.2.2.3. STAGE DIRECTIONS

It is in this play again where there is the person who tells what is going to happen, and is called the 'explainer' at the beginning of the play. This 'explainer' is not the same as the narrator inside the play. There are both this 'explainer' and the narrator in some plays. This 'explainer' acts as the one found in acted plays that are to be watched on the stage. In all other seven texts there is no 'explainer'. The authors choose to write this in brackets, all over the play, even inbetween lines, in cursive writing, not necessarily at the beginning of the scene only. All texts show this cursive writing of information additional to the action of the texts, and this should be the style of the modern writings as all texts read are the impressions of the first editions.

5.2.3.4. THE GENERAL KINESTIC RULE

Here the characters moving around so as to reach their goals, and characters who change from one way of behaviour to another. This change in behaviour is made possible by the characters moving physically from one place to another. These moving characters set goals for themselves first, and then move (Vale, 1982:89).

5.2.3.4.1 MOVEMENT OF CHARACTERS FROM PLACE TO PLACE

Characters who have goals are found moving in the texts from place to place in pursuit of the fulfilment of their goals. In **UNgodongwana** (1961) it is the main character Ngodongwana who moves around.

He and his brother Tana have a goal, to kill their father who was a very old chief. Chief Jobe's sin is his old age, and the young blood want to take reins immediately. They make their first movement, they attend a marriage ceremony preparations called 'umdudo' near the UMfolozi River. here they meet the villains with whom they plot to kill their father. The villains should set their father's house on fire while he is asleep. It is Ngodongwana who comes with all these plans. After Tana is killed and Ngodongwana manages to escape when their plot is known. They are the ones now to be killed by the chief's councillors. Ngodongwana goes into refuge at chief Bhunge's house of the *amaHlubi* Tribe. Here he names himself as Dingiswayo. He stays here until he receives news that his parents and their councillor have passed away. He then goes home to the land of abaThethwa. When he comes back he plans to kill Mawewe who is a chief at his home as he says:

UNgodongwana: *UMawewe yena makafe, kungabuye*

kuthethwe ngaye kweli phakade.

Ewe,

Mbangambi, oku kwenzekileyo

kuyimfanelo. Ukuze uMawewe

abufumane ubukhosi kwaphalala

igazi

likaTana nelam. Xa ke bubuyayo

kumelwe

ukuba libuye liphalale kwakhona.

(Act 4, Scene 2, p.29)

Ngodongwana: Mawewe should die, he should never be mentioned in this world. Yes, Mbangambi, what has happened was necessary. For Mawewe to become chieftain Tana's and my blood had to split. When things change it is necessary that it should be spilt again.

The last two lines of this extract remind the readers of the song of those who were leaving to go to exile. It is the main line of this text and is a historical recording for the next generations to keep. It was said because oppression and its killings were persecuting the black people. It is written in a way so as

to show the creativity of people to pass the message to the people. Messages of the same type continued to take place and they survived censorship. Even Ngodongwana's movements are just like those who left, leaving their country bruised or missed by death while others were found and killed. It was hoped that when they come back from exile they would come with rifles and horses, or even faster vehicles so that they could protect themselves. Around the 1960s they could not come, but this main line of the text shows how imaginative the author was. This is also one of the ways of creativity found in the texts.

This extract is referring to political movements that resulted not in the movement of one person only now, but in the movement of many people from one place to another. This word 'amarhanuga', 'the immigrants' was specifically referring to some blacks who were moved from the urban areas to join those living in Ciskei and in Transkei. They were sent away from the urban areas in an attempt to decrease the number of blacks found in the urban areas after the Soweto uprising in the 1970s. These blacks were forced to go to the rural areas, then the playwright saw it good to record this again, in in such a fashion as if he was referring to Ngodongwana. Whilst other people were forced into exile, those left were forced to go back home in an attempt to control the numbers in the urban areas. All those who were moving had this hope:

*UNgodongwana: Imikhosi iza kuqeqeshwa ngokwemigaqo
yasemlungwini ukuze iloyise utshaba
oluhlaselayo.*

(Act 4, Scene 3, p.31)

Ngodongwana: Armies will be trained according to the
European rules so that they can
defeat the
attacking enemy.

This is the hope that helped to mobilize people.

In **Isikhwakhwa noBessie** (1987) Jimmy has a goal, that of living his life as Ntuthumbo. He says:

*UJimmy: Jimmy Boy! Ngoku ufile, kodwa uyaphila
kuba usisikhwakhwa. Uza kudla ubom
ngegama likaNtuthumbo Dlathula ngoku.*

(Act 1, Scene

1, p.3)

Jimmy: Jimmy Boy! Now you are dead, but you are still
alive because you are the big brain. You are
going to enjoy life using Ntuthumbo
Dlathula's
name now.

It is this goal that sets Jimmy moving from place to place. He left Johannesburg by car, and caught the train at Kroonstad. He goes to Peddie. All his movements after this one are narrated to the reader as follows:

(Kusuku lwesibini emva koku eNgqushwa emaZizini
kwaDlathula endlwini enkulu. Kungena uDamba
uyisemncinci kaNtuthumbo, uNomatile noJimmy.
Ngengomso emini efameni yakwaDlathula ekungeneni
kweNxuba elwandle, kusendlwini kwigumbi lokuhlala
kungene uJimmy, uDamba noSonto umfo oliliso apha efama
ngemini elandelayo emini enkulu kwenye yeegaraji
zaseMonti e-ofisini kaZolile umthengisi-moto kungene
uJimmy noZolile, umfama oselula).

(Act 1, Scene 1, p.3)

*(On the second day after this at Peddie at the maZizini Clan
in the Dlathula family in the big house. Damba, Ntuthumbo's
uncle, Nomatile, and Jimmy enter). (On the following day in
the farm of the Dlathula family where the Kei River enters
the sea, it is in the sitting room. Jimmy, Damba and Sonto, a
man who looks after the farm enter) on the following day at
midday in one of the garages of East London in Zolile
Lubala's office, the car dealer. Enter Jimmy and Zolile, a
young man).*

From here he moves to East London.

UJimmy: *Mandiphel'emehlweni. Kodwa
isikhwakhwa siza
kuyishiya
singqengqe*
*kukhasa, siza kuthubeleza apho siye
kufuphi nesitishi, singene kuloliwe
ngomhlana.*

(Act 4, Scene 2, p.74)

(Emonti ngengomso emini yakusasa eMdantsane endlwini
kaDledleza kwigumbi lokuhlala, kungene uJimmy).

(Act , Scene 8, p.101)

Jimmy: Let me vanish. But the big brain will
crawl, will
[the car]
train and lie
the
Mdantsane, in
Jimmy).
walk through under cover and leave it
near the station, we will enter in the
down on our backs. In East London on
following day in the morning at
Dledleza's sitting room, enters

From here he is arrested and taken back to Johannesburg.

What drives Jimmy in his movements is greed. It is because of this that he caused so many deaths especially in Johannesburg. He even killed Ntuthumbo Dlathula so that he could inherit his wealth and also his farm. The cruel Jimmy who was cruel in Johannesburg wanted to change when he saw how Siphso Dledleza was living, free from the police raids for the sins he had done. Unfortunately for him it was too late to change, he was used to the habit of enjoying life at the expense of other people's lives. This kind of robbery does not stop, it continues even around the 1990s, in **Kuza kwaziwana** (1992).

In **Kuza kwaziwana** (1992) it is Njana who has a goal is the only one whose name is exposed when they discuss about Ziniya. His goal is revealed through their discussions, when they are plotting to take him to the tribal courts as follows:

UNjana: *Iyileyo indoda ithenga ubuso, icinge ngesisu sayo.*
(Act 1, Scene 1,
p.2)

UZamxaka: *(Ebhevumla) Lo mfo wanikwa imbeko engamfanelanga. Le lali iyamphulaphula ekubeni elirhanuga. Xa kungoku le lali uyonakalise wagqiba.*
(Act 1, Scene 2,
p.5)

Njana: Each and every man wants to be liked, and
thinks
about his stomach.

Zamxaka: *(Very angry)* This man was given respect he
does
not deserve. This location listened to him after
being an immigrant. By now he has already
affected our location.

To show that it is Njana who has this goal, he says:

UNjana: *E-e! SukaXaba, leya yam 'inkosikazi ishwabula ide idinwe. Iyandazi ukuba andinqandwa xa sele ndizimisele ekwenzeni into.*
(Act 2, Scene 3,
p.24)

Njana: E-e! Xaba, my wife shouts until she becomes tired. She knows that I cannot be stopped when I am determined to do something.

What Njana says about himself is that he is determined when he is doing something. This determination is shown through his movement from place to place, trying to find means to drive Ziniya away from their location. He is from Johannesburg as he says:

UNjana: *Kakade bafondini eli rhanuga linguZiniya
langene njani kule lali yethu? Ukubuya kwam
eGoli wayesel'elapha.*

(Act 1, Scene 1,

p.1)

Njana: Tell me how did this immigrant Ziniya entered into our location. When I came back from Johannesburg he was here.

After this question Njana plans to drive Ziniya away, he launches a complaint against him. Njana's movements start at the tribal's court as the complainant and Ziniya, the accused. From there he goes to the witch doctor to find some herbs that will aid in their driving Ziniya away. Njana also goes to Zabasa where he hides Ziniya's child as an act of torturing him. From this terrible act he goes to jail where he is sentenced for life. He does not have a chance to repent of his bad ways up until his death. No sentence shows him regretting anything he had done.

5.2.3.4.2. THE CHARACTERS THAT TRANSFORM THEMSELVES

This is known as character change. Langs (1996: 21-22) says that this character change or self – discovery started when the theatre began. To today's audiences, an all good guy or good girl as a leading character is old – fashioned. This is termed 'character flatness'. Being old-fashioned doesn't mean that it does not recur through the years, it does. Characters who transform themselves change and suddenly speak as though they were different people. Sometimes they defy logic, cause and effect, and consistency (Kennedy, 1991:1201). This has been portrayed as follows in the texts:

In **Inene nasi isibhozo** (1922) Masukude says:

UMasukude: (Ubambelela emadolweni) *Tyhini!*
Tyhini! Bhuti, ezi nkomo ufuna ziphelele
kuThemba? (Efutha) Inene, nasi isibhozo!
Akunakuze kuzekelwe itshiph" elagqiba
ishumi leminyaka eKapa, ekh'uVuma
umntu obelima egcine ezi nkomo.
(Uyanqumama ngumsindo) *Kanti*
lo mntwana, uthi makabe sisicaka
sikaThemba, bhuti? Ngubani
yen'uThemba? Itshipha!
Int'engazang'ithumele mali! Inani
yon'isenti emdaka!

(Act 1, Scene 7, p.21)

Masukude: (*Lean with her arms on her knees*) Au!
Au! Big brother, you want these cows,
all below to be used in Themba? (*Very angry*)
Really, I swear! People will never get a wife for
Themba who spent the whole ten years in Cape
Town, while Vuma, the person who was ploughing
and looking after these cows was here. (*She pauses*
angrily) are you saying that this child should be
Themba's slave? Who is Themba? The one who
stayed himself in a city and never care to send money
home! He never sent even a brown sent?

The word '*itshipha*' above refers to someone who leaves his home to go and work in the mines in Johannesburg, or in the factories in Cape Town. He then neither sends money nor go home.

Masukude's anger makes her take an oath that Themba is not going to get married first. It is Vuma who should be married first, so that he can get cows for the lobola. Masukude who speaks so boldly is said to fear no one.

UMzizi: *UMasukude akoyiki mntu, ndiyamazi kudala*

*ndahlala naye. Engath'uthule nje ngoku
akathulanga ufukamile.*

(Act 2, Scene, 4,

p.37)

Mzizi: Masukude is fearing no one, I know her it has
been a long time that I stayed with her. She
can
seem quiet for now, but she is not, she is
brooding.

The author in the above two extracts portrays Masukude as a strong and powerful woman. When someone takes an oath that someone is not expected to change in the long run. But it is not like that with Masukude, when evil pressures hit on her, she changes. She cannot face the evil she has caused anymore.

Masukude who has taken an oath that she will do whatever she can to stop Themba from marrying before Vuma marries, and who is described by Mzizi as fearing no one, changes. She decides to run away from her wrong ways. This is found in the following extract:

UMasukude: *Azi ndiza kuthi bekutheni. Na? Washiya
wandenza Noayini! (Uyasukuma)
Bhetele ndimke-Mandibaleke
(Uyaphuma).*

(Act 3, Scene 4, p.61)

Masukude: What will I say has happened? You put me
in this mess Noayini! (*She moves*) It is
beter that I leave-I must run. (*She goes out*).

Later Mazwazwa says about her:

UMazwazwa: *Uphambene. Yizani madoda, angade
alahleke. UMfolo urhawulele kweliya*

*cala lingaphambili. Kufuneka ke thina
sijikele ngapha ezantsi kwegadi.*

(Act 3, Scene 4, p.63)

Mazwazwa: She is mad. Come men before she can get lost. Mfolo has gone to stop her on that other forward side. We should turn below the garden.

She has not just changed from her bad ways, but she became mad, and ran until she killed herself.

UMfolo: *Yizani madoda, nizokubona.*

UMazwazwa: *Kutheni? Umbonile?*

UMfolo: *Ewe, uzixhomile.*

UMsukeli IV: *Benditshilo ndathi uza kuzibulala.*

(Act 3, Scene 5, p. 65)

UMfolo: Come and see men.

Mazwazwa: What has happened? Have you seen her?

Mfolo: Yes, she has hanged herself.

Runner IV: I said that she is going to kill herself.

The same pattern of behaviour continues in most dramatic works, whereby the character who started as a hero ends up becoming a coward who ends up asking for forgiveness, especially from God for all the wrong deeds they committed, when he or she is made to face the evil they have done. This cause continues like this because the first people to bring education to the black nations were the missionaries. They were also the ones who would publish the books written. For the books to be the correct ones therefore, their evil characters were to end up praising God, showing that at the end He is The Redeemer. This has happened in **Buzani kubawo** (1958) when ZwiLakhe who could not listen to anyone before, sees that he is the cause of so many deaths.

UZwiLakhe: *Nasi ke nkosi isicelo sam. Ndiyacela ukuba
njengoko indim unobangela wako konke
oku makakhululwe lo mfana kuxhonywe
mna endaweni yakhe.*

(Act 6, Scene 6, p.103)

Zwilakhe: Here lord is my request. I ask as it is I who
have caused all this, that this man be set free,
and I be hanged in his place.

Zwilakhe also regrets what he has done as this led to her and the children being killed by Gugulethu, after the death of NomaMpondomise and Mzamo. But the courts punish the actual doer, not the one who causes him to do wrong. The sermon that is supposed to be made by Gugulethu, talking to God for his bad behaviour is also found.

UGugulethu: *Nina nonke enikhoyo apha yini na ukuba nithi
khunubembe? Ndiyanicela khululekani.
(Utsho encumile). Iintliziyo zenu
mazingabi semeveni. Zisuleni iinyembezi nina
bamehlo alilayo. Asixesha lanyembezi eli.
Lidlule ixesha leenyembezi. Olu luhlobo
olwasekwayo ukuba ndomka ngalo
emhlabeni. Kaloku qondani kukho ikomkhulu
lamakomkhulu, kwelo komkhulu kuhlel'
ingwangqaza uMakhanda- mathathu. Nguye
olawula zonke izinto zehlabathi.*

(Act 6, Scene 6, p.103)

Gugulethu: To all of you present here, why are
you so sad?
Please be free. (*He says so smilingly*).
Your
hearts should not be in thorns. Wipe
tears away
from your crying eyes. This is not the
time for
tears. The time for tears has passed. It
was

predicted that I will leave the earth
this way.
Understand that there is the royal
house of all the
royal houses, in that royal house stays
the
beautiful one God The Trinity. He is
the one
who overrules all things on earth.

In **Ndilubone ngamehlo** (1995) the same thing happened to the character of the 1980s, Mbulali, who kills Thamsanqa for the senior post he obtained when he too competed for it and lost. He was cross with Viljoen, with his wife and with Gabhangobulembu when his mind was full of evil for Thamsanqa. After killing Thamsanqa Mbulali goes to the priest.

Umfundisi: (Esasifumbathile isandla sikaMbulali ehle kuhle aguqe ngamadolo). *Bawo, nanku umntwana wakho, wonile. Amagqwetha asemhlabeni akamzuzelanga kuphumla. Ndimzisa kuwe ndimthwele ngenqwanqwa lomthandazo ukuba umamkele umxolele xa ethe weza kuwe ngentliziyo eyaphukileyo netyunkileyo. Amen.* (Aphakame aye kuhlala esitulweni sakhe). *Mzalwana wam goduka uthi ngqo egumbini lakho ubeke isicelo sakho kuThixo wakho.*

UMbulali: (Ephakama) *Mfundisi, ndiyabulela.*
(Act 5, Scene 8, p.49)

The Priest: (*Still holding Mbulali's hand, he goes slowly down and kneels*). Father, here is your child, he has sinned. Attorneys of the earth have

not created rest for him. I bring him to you through
prayer that you may accept and forgive him for he
has come to Thee with a humble and broken heart.

At first Mbulali cannot accept God, he does not let Him lead his ways up till he tries all people who can help him. His soul rests only when he accepts God. This is another preaching to those who do evil to turn away from their evil ways, and repent. It shows that God always accepts all the sinners.

This general kinesic code has been portrayed in this study as a change of characters' mood, from happiness to sadness because of hope they have for the green pastures they are striving for up to their downfalls, or deaths.

5.2.4..THE LINGUISTIC SUBCODE

Structuralism takes linguistics as a model and develops a structure in terms of which literary works can be interpreted (Lategan, 1992:190). The linguistic subcode refers to the interpretation of drama on the basis of constitutive rules, on pragmatic rules, that is, the conventions relating to the interpretation of interpersonal communication in the dramatic context. Elam (1980:137) says that the dramatic context has two components: a situation in which a given exchange takes place, and the context of utterance. This context of utterance can be represented as the speaker, the listener, time and location of utterance, and utterance itself. It also deals with the interpretation of drama on the basis of dramatic rhetorical and stylistic conventions (decorum and figurum modes. It also touches the paralinguistic constraints on character interpretation, on dialectical and ideolectical rules. This study focus only on the dramatic rhetorical and stylistic conventions, and the paralinguistic constraints on character interpretations. All the others aspects of the texts are not discussed as this study is not discussing whole texts, but just takes extracts here and there for a short reference. These two are chosen again because they are in line with the discussions of continuing dramatic techniques.

5.2.4.1. THE CHARACTER INTERPRETATION

Under the general kinestic code above the development of characters that transform themselves, and the movement of characters from place to place have been traced. With the characters moving from place to place, the dramatic texts'pattern of character development where the final revelation of the deepest motives of the protagonist is truth, is recognisable in the texts and has also been touched. Again, under the vestimentary code the interpretation of the characters' clothes has been dealt with. This study has covered what Scanlam (1937:197) says is the ability of characters to learn from each

other in order to change in reaction to claims made on them, which they resist first. What are left now about characters are as follows: the characters that introduce or explain themselves to the audience, and comments on other characters (Worth,1972:7). Actors' appearance or activities can be a sign. Meaning arises when a sign is interpreted (Fischer-Lichte, 1992:2). The continuance to be traced is through simplest form which relies fundamentally on its power to interest the audience in day-to-day process of ordinary life, 'authentically' presented on stage, the complexity of character or their reaction (Worth,1972:7). In other words, wanting enough complications to make its simplicity convincing, not so much as to take the interest away from its centre, but the social process itself. This style is found in **Inzonzobila** (1994). It is displayed under the heading 'the suspense and interest technique' above. (Fischer-Lichte, 1992:123) supports this kind of style when he says that authors use enough complications to make simplicity convincing in the texts. Miller (2001:) says that contemporary drama has often featured anti-heroes. Anti-hero, as defined by psychologist Anthony Quinton, lacks "character" that is, a person's conduct or "persistence and consistence in seeking to realise his long-term aims. Some characters tend to fall into a cowardly group, then, there are no heroes. When (Elam,1980:61) argues Antony Quinton's explanation by asking the following questions: "...is such fragility of character and loss of moral deficiency, agency, temporary or permanent, a sign of moral deficiency, something we can understand and excuse, perhaps, but never admire? Would the ability to withstand any tragedy whatsoever be a sign of greater goodness? All these questions suggest that there are different ways of looking at a hero.

"The character's youthful time is a kind of continuing presence too" (Fischer-Lichte,1992:32). Fischer-Lichte here is talking about the echoes that can be expressed as 'we used to' as if asking, where all the good times have gone, ranging against what times have done to them.

Under character interpretation the texts **Inene nasi isibhozo** (1922), **Umdlanga** (1976), and **Inzonzobila** (1994) are used below. They show the following continuing techniques: characters introducing themselves to other people and to the reader, characters commenting about each other. This study traces the characteristics of anti-hero in Xhosa texts. Also the extracts revealing past times of the characters are developed.

5.2.4.2. THE CHARACTERS INTRODUCING THEMSELVES

This kind of technique is found in the dramatic works of all times. Masukude tells the reader about herself as someone who fears nothing.

UNoayini: (Erhola iqhina) *Akunavalo kodwa ngoku?*

UMasukude: *Mfazi ndiqine ngaphezu kwelitye lenyengane.*

(Act 3, Scene 2, p.45)

Noayini: (*Taking out a knot*) Are you not scared now?

Masukude: Woman I am harder than a stone.

Masukude knows herself to be a strong woman who can stand a fight. This extract shows that she denies her qualities as a woman who is supposed to be soft, and vulnerable. She is a dangerous woman. Mazulu agrees that even men fear her, and Masukude could have noticed this weak point of people towards her. When she says to Noayini that she fears nothing, she know that her statement will ring as true to Noayini to such an extent that she ignores the risk she takes of being in trouble should it be found out that they killed Themba.

UMazulu: *Ndingathini ukungamoyiki esoyikwa
nangamadoda nje?*

(Act 1, Scene 1,

p.4)

Mazulu:How can I not be scared of her, even men are
afraid of her.

In **Umdlanga** (1976) Langa talks with Cikizwa after a long time of their separation as lovers.

Langa: *Ndandithanda inyaniso ngaphezu kwakho...*

(Act 6, Scene 1. p.56)

He goes on to say:

Langa: *Kude kuthiwe kubhetele kweqaba elingazi nto
ngokubhala kunesifundiswa esingazi nto ngezinto
emazixatyiswe ngumntu.*

Act 5, Scene 4,p.52

Langa: I loved truth more that you....

He goes on to say:

Langa: People say a person who knows nothing about writing is better off than the educated person who does not know what should be respected/honoured by a person.

Here Langa describes himself as someone who is prepared to suffer in life for truth to survive. According to this character truth surely is one of the things that should be respected by people.

This style is also found in **Inzonzobila** (1994).

Dlangisa: (Uyayifumana akhanyise) *Liqhayiya eli, ufuzile nkabi, ndithanda loo nto ke. Asilizwe lankenenkene eli, lelemenqemenqe.*
(Act 3, Scene 3,
p.50)

Dlangisa: (*He gets it and lights it*) This is pride, you take after me boy, I like that. This is not the world of cowards, it is the world of troubles.

Dlangisa is happy that Bhongo has allowed him to enter into a dark house, and recommends that he should keep this up. He even tells him that by doing that he takes after himself. Dlangisa is revealing himself in this way that he lives and gets his wealth through the dark ways.

5.2.4.3. THE CHARACTERS COMMENTING AROUND EACH OTHER

The reader may again find characters commenting about each other, sometimes gossiping about others. This technique has been helpful over the years of Xhosa dramatic works. It helps to give all the information about the character. It helps in that not everything should be dramatised in a dramatic

work, but only what is in line with the action line. Other additional information is added through comments like the following ones:

In **Inene nasi isibhozo** (1922) the conversation between Mazulu and Madlamini goes as follows:

UMazulu: (Ethethela phantsi) *Usivile lo mfazi.*
UMadlamini: *Uza kwenza ntoni khona ukuba usivile?*
UMazulu: *Enolwimi olude nje, uza kumxelela uMasukude?*
UMadlamini: *Uza kumxelela kakade. Angafa lowa ukuba
lingakhe litshone engaxabanisanga mntu.*
(Act 1, Scene 1, p.4)

Mazulu: (*Speaking softly*) This woman has heard us.
Madlamini: What will he do even if she heard us?
Mazulu: Having such a long tongue, is she going to tell Masukude?
Madlamini: That is true she is going to tell her. That one can die if it can be sunset without causing people to fight.

After a while

UMazulu: *Yho, nanko evela Bawo! Uphethe ntoni?*

UMazulu: Yho, there she comes Lord! What is she carrying?

Noayini is described by these two women as a troublesome woman, as one who likes people to be fighting all the time. No wonder Masukude chooses her for advice for killing Themba, she thinks that when Noayini brings all the information to her she loves her.

Whereas Fikele is portrayed as someone who wants Langa to be circumcised throughout this text **Umdlanga** 1976), he also agrees that Langa's behaviour is like that of a man.

Fikele: *Ngoko kwakungoko Rhadebe. Ngoyena
mntwana
ndiphuma naye lowa kulo lonke olu lwatsaka
lwabantwana waluzalayo. Lelona xhanti lalo*

*mzi. Inene ndiyambona yindoda, izinzile
ingqondo yakhe.*

(Act 1, Scene 1,

p.1)

Fikele: Then was then, Rhadebe. He is the child that I
most
choose out of this group of children you gave
birth
to. He is the best pillar of this house. Truly I
see that
he is a man, his mind is still.

It is that a black man engages himself in a conversation of this sort, since Fikele does, this shows that his parents have no doubts about him and his conduct. They trust him fully even with other people that he copes like a man among them. This may also refer to the fact that people living in the same place with Langa say good things about him to his parents.

In **Inzonzobila** (1994) Pozina says about Dlangisa to Zinzo:

Pozina: *Usindile ke kambe ngezikhazwana
ezingatshongo khona. Kuyo yonke
loo nto bhuti ndininto esisimanga, le
yokungakwazi ukumjonga, kusuke
kuthi nyaka kuphume*

Zinzo: *Unokufanela, sisilwanyana eso.*

(Act 1, Scene 1,

p.4)

Pozina: You have been saved from his unfruitful
complaints. In all that I have a funny thing,
that of not being able to look at him, hatred
rises, and comes out ...

Zinzo: You are justified, that is an animal.

These characters are saying that Dlangisa does not act like a person. All the things he does centre only on himself. He makes nothing for other people to benefit from his works.

Playwrights like to bring complications one after another so as to make simplicity convincing. This technique is traceable in most dramatic texts therefore as a continuing dramatic technique.

In **Inene nasi isibhozo** (1922) Masukude after killing Themba finds out that he has been taken to a doctor. After this information Masukude becomes scared of Lolo fearing that he will burry her while still alive. She asks for another plan from Noayini, on top of that one of killing Themba.

Noayini's second advice complicates things more.

UMasukude: *Yho! Nkosi yam! Bawo ongwele! Azi yinto
endiya kuyithini nabani na le, xa lo mfazi
endilahlile? O! Noayini, akusenacebo mpela*

na

mfazi?

UNoayini: *Masimfake eliya yeza besilifake kuThemba.*

(Act 3, Scene 3,

p.57)

Masukude: Yho! My Lord! Holy Father! With whom shall I talk this thing out, when this woman has deserted me? O! Noayini, is there no other advice woman?

Noayini: Let us insert in him the same medicine poured into Themba.

Noayini is suggesting killing one after another. Up to this point Masukude is not nervous because Themba is dead, as if she is used to killing people. She is complicating things so that she can be saved from Lolo's wrath.

In **Umdlanga** (176) Fikele is worried because Langa did not get circumcised the way most Xhosa men become circumcised. He himself could not witness this for his son so as to be able to tell people about it. His worry grows when he starts asking Langa many questions.

Fikele: *Yayinguwe nabani ukwenza kwenu le nto
[Oli lwaluko], Langa, mfana wam?*

Langa: *Yayindim nabanye ababini.*

Fikele: *Ngabaphi?*

Langa: *Ngabezinye iindawo, tata.*

Fikele: *Uyayiva loo mpendulo? Uyithembile?*

(Act 1, Scene 2, p.5)

Fikele: It was you and who else when you did this
[*This circumcision*], Langa, my son?

Langa: It was myself and two others.

Fikele: Where do they live?

Langa: They live in other places, father.

Fikele: Do you hear that answer? Do you trust it?

Fikele starts by asking Langa the above questions in a soft but determined voice. When he asks the second question, it is just one word, but pregnant with deep meaning. When Langa answers the second question, he finishes by mentioning ‘father’ at the end as a sign of respect to him. Langa should be sensing that things are getting serious between himself and his father. Fikele’s panic bursts out because he does not get any of the answers he expects to get when he is asking a man. This panic reinforces his doubt that Langa is not a man.

In **Inzonzobila** (1994) the reader has been exposed to the quarrel between Dlangisa and Zinzo from the beginning to the end of the play. Zinzo makes things worse by asking Mpahla to rent him the shop Mpahla is renting to Dlangisa.

Zinzo: [KuMpahla] *Ndiqeshisele laa venkile
yakho iqeshwe nguDlangisa yona
ikufutshane nasemzini wam. Yona loo
ndoda ayixakekanga kwaphela, kwaye
inazo neziza eziliqela kule lokishi
kwaneevenkile eziqeshisele abanye
abantu.*

(Act 1, Scene 3, p.13)

Zinzo: [To Mpahla] Rent me that shop

Dlangisa is renting to you because it is the one closer to my house. That man is not struggling at all, and he has many sites in this location, and shops that he is renting out to other people.

Zinzo does not know why Dlangisa ill-treats him, but the reader knows. The reader knows that this action will make every character know that Dlangisa is cruel. Zinzo is making tension worse between himself and Dlangisa. This technique of tension propels the reader to read further, it hooks them in all the dramatic works.

5.2.4.4. THE CHARACTERISTICS OF ANTI-HEROISM

Xhosa dramatic texts lack heroism, that consistence in seeking to realise long-term aims. Most characters fall into cowardlike groups, and this technique is continuing. They cannot take after Macbeth's and Ceasar's example. The reason may be that censorship that was mentioned above.

In **Inene nasi isibhozo** (1922) Masukude who compared her hard heart to a hard stone is seen now running away from the scene.

UMasukude: *Azi ndiza kuthi bekutheni na? Washiya wandenza Noayini! (Uyasukuma) Bhetele ndimke-mandibaleke. (Uyaphuma).*
(Act 3, Scene 4, p.61)

Masukude: I wonder what I will say has happened? Noayini you put me in this mess! (*She moves*) It is beter that I leave-I must run. (*She goes out*)

She even wants to die when Vuma is dead.

UMasukude: *Yhini! Noayini! Noayini! Ndingathin' ukubulala uVuma? Yini, Noayini! Noayini Ibiyityhefu yani kakade*

*le? O! Umntwanam! Oyena mkhuseli
nendoda yam! Ndiyintoni xa efile uVuma.
Ndiza kuzikhupha umphefumlo
lingekatshoni nje, ngeli zembe. (Uyangena
uLolo) Nceda ndiyeke ndizibulale.*

(Act 3, Scene 4, p.60)

Masukude: Why! Noayini! Noayini how can I kill Vuma?
Why, Noayini! Noayini, why did you give me
that
poison? O! My child! He is the my protector
and
my husband! What am I when Vuma is dead.
I am going to take my soul out with this axe before
sun sets. (*Lolo enters*) Please let me kill myself.

From this extract, it is clear that Masukude's strength has been Vuma all along. Without Vuma she sees herself as having no life. This strength which is Vuma has been portrayed in act one, scene one, page six, whereby Noayini asks Vuma to go and revenge her mother from those two women who have beaten her. This further suggests that Masukude leans on Vuma and Noayini for most actions. From the words she utters, '...what am I when Vuma has passed away' the reader may predict that she is going to stop her evil actions.

Around the 1980s there were no heroes what so ever in the Xhosa drama texts except for the political heroes who were praised by people for their different contributions. This is what is found in **Umdlanga**.(1976) Langa as a character does not have a goal of his own that he should pursue in such a way that he is involved in serious conflicts with certain people. Even when his opponents approach him, they are no match to him.

Phumi: *Sukusiqakathisa, xela into oyiyo. Yeka ukucikoza.*

(Emthi xhakamfu)

Langa: *Ndiyeke. (Emtyhiliza)*

Phumi: *Undityhilizela ntoni?*

Langa: *Undibambela ntoni? Phinda nje undibambe ukhangele
ukuba ndiya kukwenza ntoni na. Ndakukufundisa isiko,
uyandiva?*

(Act 4, Scene 2, p.33)

Phumi: Do not make us struggle, just tell what you are.

Stop saying all things. (*Holding him roughly*)

Langa: Leave me alone. (*Pushing him away*)

Phumi: Why are you pushing me away?

Langa: Why are you holding me. Hold me again you will

see what I will do to you. I will teach you a tradition,
do you hear?

This type of fight is a weak kind of a fight like that of the lower primary boys. People who mean to fight do not ask many questions, but just fight like Masukude and Madlamini in **Inene nasi isibhozo** (1922) (act one, scene one, page two). The playwright has used Phumi who is not the real opponent of Langa to fight with Langa. The real opponent is Nzame. He is using Phumi to fight Langa for him in the following extract.

Nzame: *Masingene emcimbini, mfan'omdala. Unaso
isibindi?*

Phumi: *Ndinesimnyama. Undazi nje?*

Nzame: *Uze ubaze iindlebe ndikutyele. Uhleli?*

Phumi: *Ndizindlebe ndonke.*

Nzame: *Sendiyibonile le nkwenkwe yaseGusheni ukuba
iyazikhola.*

(Act 2, Scene 1, p.12)

Nzame: Let us enter into business, old friend. Are you strong
enough?

Phumi: I can do anything. You know me?

Nzame: You must listen carefully. Are you listening?

Phumi: I am all ears.

Nzame: I have seen this boy from Gusheni that he is conceited.

The author shows that Phumi is bold, and is the street fighter especially when Phumi says that he is not a coward from the word 'ndinesimnyama' above. This strategy of Nzame using Phumi has been used in **Umdlanga** (1976) so that the reader is not so surprised when Phumi is not so determined in fighting Langa successfully. Both Nzame and Phumi are defeated by Langa at the end. Their so called heroism fails.

Mpinda calls Fikele and Langa heroes; he is praising them for their good works among people.

Mpinda: *Kuthi kwakuba nje kuthi mandithi*

amanya'amadoda, Fikele, ntang'am,

azel'amadoda. Inqabile into yokuba ingqanga

izale ingqanga kuba

(Act 6, Scene 3,

p.63)

Mpinda: When things are like this I feel like saying
that
other men, Fikele, my friend have produced
men. It is very rare that the hero gives birth to
hero too.

This extract then suggests that Langa is the hero because he overcomes both Phumi and Nzame. It also reveals that people should not listen to people who call themselves heroes. Hero's actions should speak for them.

Langa as the hero has taken after Fikele's political activities, hence Mpinda calls both of them heroes. Even the fact that Fikele and Mpinda were in the armies in the Sahara desert tells that they are both from exile, and represent amaXhosa's political heroes. This statement is found in (act 6, scene, 3, p.62).

In **Inzonzobila** (1994) the author uses another strategy, that of making Dlangisa the one who knows why he is fighting Zinzo, but on the other hand Zinzo does not know why there are these quarrels between them all the time. Conflict becomes heightened when the two opponents meet to fight. This lack of knowledge on the part of Zinzo results in a shock when he heard that Bhongo's father is Dlangisa. He became weak, knowing that Dlangisa would make him feel the pain of bringing up his child for him. Fortunately the text also ends in this high note, where the readers are left to imagine other things for themselves. This also continues in some dramatic texts, but in others all that happens thereafter is given as a summary at the end of other texts. There are few exceptional texts that have this kind of ending, for example, **Isikhwakhwa noBessie** (1987).

5.2.4.5. THE CHARACTERS'S YOUTH

This technique is used by some playwrights over different years. It helps to give more background to the character's behaviour and actions. The reader is given an opportunity to understand the characters more. In the texts in can be presented in different forms that can be summarised as trying to say, 'we used to' technique.

In **Inene nasi isibhozo** (1922) this technique is not so clearly stipulated. It is in the form 'okoko', meaning, 'eversince', and goes as follows:

UMasukude: *Ukususel'oko kwabhubh'uyihlo, lo mzi
waphelwa sisidima;...*
(Act 1, Scene 1, p.

6)

Masukude: Eversince your father passed away, this
family
has lost its dignity,...

Another example of this type is as follows:

UMfolo: *Okoko kwabhubha uNjinge, lo mzi waba
ngundaba-mlonyeni ...*
(Act 1, Scene 1,

p.7)

Mfolo: Eversince Njinge passed away, this family
has never stopped being mentioned all the
time.

This 'eversince' does not indicate exactly this time of youth, but just mentions how things used to be when Njinge was still alive, and still energetic. It is comparing his time and Masukude's time of managing their home. In other words it may be referring to all women that after they started to take over the reins at their homes things changed. It may be referring to modern times then.

In **Umdlanga** (1976) Mpinda says to Fikele:

Mpinda: *Ndibulela ubukho benu ingakumbi umhlobo wam omkhulu, uSajini Afrika, owayengumaqhuzu wethu kuloo ntlango yaseSahara ngexesha lemfazwe. Awu, guga sithebe kad'usaphulela. A-a, Njengejoni.*

(Act 6, Scene 3, p.62)

Mpinda: I thank your presence especially my big friend, Sergeant Afrika, who used to be our director in that Sahara dessert during the war time. Au, I think about those days of your youth. A-a Njengejoni.

Here the reader is told in a way that Fikele was an active man during his youth. He was engaged in fights for his nation. He even left for exile for his people to live. As said above, his activities were the political activities. That is why the whole play ends with lines that say:

Sotheko: *Kufunek'amadad'okumel'inyaniso, Kufunek'amadod'okumel'iAfrika.*

(Act 6, Scene 3, p.67)

Sotheko: Men for standing for truth are needed,
Men for standing for Africa are needed.

It is these lines and some other techniques of this sort that have lead to one of the interpretations of these heroes as being called the political heroes.

In **Inzonzobila** (1994) Dlangisa mentions their youth with Zinzo in the extract to follow.

Dlangisa: *Ndindodwa, ndithembe, andixabenanga nawe, ndingalwi noyihlo nto nje asiqondani ngezobutsha bethu.*

(Act 3, Scene 3, p. 50)

Dlangisa: I am alone, trust me, I am not fighting with you,
either with your father, it is because there is
misunderstanding around the issues of youth.

When this phrase, 'youthful issues' is raised, one of its connotations means the times of girl friends and boyfriends during the early ages. If Bhongo can be about twenty four years old now, as proved above, then this means that his parents are close to fifty years, and can no longer be referred to as youth. The irony here is that they never quarrelled over Mamntakwenda. It is such that Dlangisa is crying over spilt milk. He left Mamntakwenda to die carrying his child, but Zinzo picked her up for himself. He becomes jealous whenever he sees a beautiful lady, that is how he is.

The character's youth is a kind of continuing present. He says that the past can ring loudly like 'we used to' phrase carried in it as if asking where all the good times have gone, ranging from what time has done to people (Fischer-Lichte, 1992:32). Vale says the same thing when he says that the present does not present an actual stage of being, it is only the line where the future moves into the past.

5.3. DRAMATIC RHETORICAL AND STYLISTICS

In aesthetic texts there are rhetorical conventions regarding the formal presentation of drama (prologue, epilogue, aside, and other artificial forms). When these are traced in the texts they all follow the same pattern, no development and no change could be detected with them. Whilst these conventions remain pure, some are developing. In rhetorical development, some styles become updated, and replaced by new ones, some others are modified. Esslin (1981:56) says on this topic that the styles of dramatic writing have changed over centuries. On the other hand (Wells,1979:13) says that the techniques of today's modernists do not deviate from those of fifty years ago.

Some other dramatic rhetorical styles have already been touched on under the topic 'character interpretation, and the suspense and interest technique'. The narrative technique is another one that is the same whenever employed in the texts. In the temporary texts it have been modified, people are just given clues here and there that sometimes come as comments as the play moves forward. In this study this has been discussed under the heading 'characters commenting about each other'. These clues are given for the reader to close the information gaps that are left in the course of the action, in an attempt to make the reader a participatory reader. Under this subheading the following techniques are discussed: cruelty in the plays, poetic technique, possessive mothers, the historical time, the tension and relief pattern, and the pantomime technique.

UMadlamini: *UThemba wemkiswa yile nkohlakalo yakho.*
Uthi ungumntu na wena kakade?
(Act 1, Scene 1, p.2)

Madlamini: Themba was driven away by your cruelty. Do you think that you are a human being?

After his regret Themba is killed by Masukude so that Vuma can inherit all of her possessions, but to her surprise she kills Themba, Vuma and Lolo. No one of them gets anything that belonged to Njinge. She gives Themba poison that has been given to her by Noayini.

UNoayini: [KuMasukude] *Masimfake eliya yeza besilifake kuThemba.*
(Act 3, Scene 3, p.57)

Noayini: [To Masukude] Let us make him drink that medicine we gave to Themba.

Nowhere in the text do we find Themba showing any resistance to Masukude, or making her aware that he knows about her evil. Themba does not even asked about the number of cows left and some other related issues. Themba has been portrayed as harmless and helpless somebody.

This cruelty becomes worse with Thobeka in **Buzani kubawo** (1958) who is so passive. She stays in Zwilakhe's house but she knows that Gugulethu never married her. She stays there because her parents forced her.

UMadongwe: *Kanti uzihlupha nje ntombi yam, uyaya kwaZwilakhe. Kaloku khumbula le nto, uzelwe, uyalawulwa akuzilawuli. Musa ukufuna ukuziphatha uphethwe. Musa ukufuna ukuzenza abantwana beli xesha bafuna ukwenza intando yabo.*
(Act 3, Scene 3, p.50)

Madongwe: You are just worrying yourself for nothing,

Zwilakhe. my girl, you are going to the family of
under Remember this, you have been born, you are
not want our law, you do not look after yourself. Do
to do to rule yourself whilst you are being ruled. Do
not want to be like today's children who want
their own will.

Thobeka' parents denied her freedom of choice as a child. She should obey them even if the man she was getting married to did not want her.

Umfundisi: *Gugulethu uyayithabatha na le nkazana
ibe ngumfazi wakho otshatileyo...*

UGugulethu: *Andingetsho.*

(Act 4, Scene 1, p.63-64)

The Pastor: Gugulethu do you take this woman to be
your married wife...

Gugulethu: I cannot say so.

After this disgrace, Thobeka's parents force her to go to her husband's home even if she is crying. After having three children there Zwiakhe forced her again to go to Gugulethu so that he could look after her and the children. She is not Gugulethu's wife, and the children too are not his. She ends up being killed together with her children by Gugulethu. This terrible killing goes as follows in the court.

UGugulethu: *Ndeza nalo ke eli zembe ndafika umfazi
elele ekobentlombe ubuthongo...*

Gugulethu goes on:

UGugulethu: *Ndithe ukuba ndifike emfazini ndatsho
ndayahlula kubini intloko.*

UGugulethu: *Ukuphuma kunina ndingene kumntwana
wokuqala ndatsho kwakanye lwahlanza uselwa.*

*Ndangena kowesini yaba seso. Ndingene
kowsithathu ndathi manditsho kwacaca ukuba
ndimposile phofu sendimlimazile. Uvukile
wabaleka egqiba indlu. Ndithe ndakumbona emana
ukuntlaleka elongweni lendlu ndafikelwa lusizi
ndamtsibela ndambamba ndazama ukumbopha...,
ndamyeka ndaphinda ndathabatha izembe ndamgqibezela.*

(Act 6, Scene 5, p.100)

Gugulethu: I brought an axe and found the wife deeply asleep...

Gugulethu goes on.

Gugulethu: When I came to the wife I divided her head
into two.

Gugulethu: From the mother I entered to the first child,
I chopped her once and she died. I went to
the second one and the same happened. I
entered to the third one I injured her. She
woke up and ran all over the house. When I
saw her stumbling against the wall of the
house I felt pity for her. I jumped on her,
held her and tried to bind her...I released
her and took an axe and killed her.

Before all this happened to her the author shows her regretting the fact that she never persisted in saying no to her parents, and claims that she was obeying them (act 6, scene 3, p. 92). The environment under which she grew up confined her and kept her under its yoke until she died enduring hardship.

In **UFeziwe okanye inkohlakalo** (1982) Feziwe, just like Themba in **Inene nasi isibhozo** (1922), has no parents. Kwedinana, her uncle, wants to be wealthy through her mother's belongings including cows. He also wants additional cows by forcing Feziwe to get married to an old, ill man. It is a few days after her mother's funeral, but Kwedinana comes with people to take her away.

Ilizwi: *Linda apha emnyango Qwambe. Omnye*

*umfana makaye kulaa fesitile, omnye
ajikele kule nam. (Afike efestileni
ayibethe kube kanye afake isandla
avule). Phakathi Gqugququ. Kaloku
ifesitile zamagqobhoka
zikwayiminyango.(Angene uNgwenya
aye kuvula emnyango. Kungene
uKwezi, uKwedinana noPhuzi.*

Kwedinana: Onde ngoNomathamo afake imvubu).
Ekhaya! Ekhaya!
(Anganyamezeli uNomathamo abaleke

aphume).

Aguqukele kuFeziwe owayehleli ezole
ngendlela emangalisayo. **Feziwe.** (Cwaka)
Feziwe. (Cwaka) *Kuthi mandikugale*

ngokwam

*ngempama. (Amlingise. Ingaphephi
nokuphepha intombi yakwaDlomo)*

Kwezi: *Dlomo, uyasilibazisa mfondini kuhlwile.*

UKwedinana: *Hambani naye Qwambe.*

UKwezi: *Mbambeni bafana sihambe*

UFeziwe: (Eqonda ukuba amahlathi aphelile

aziyekele kwezo zigantsontso. Aququkele
kuyisemncinci).*Tat'omncinci inde indlela
oseza kuyihamba kodwa ekupheleni kwayo
inkohlakalo yakho iya kukunqumla umqala ufe
uligantuntu ...*

(Act ,Scene 4, p.23- 24)

Voice: Wait here at the door Qwambe. One young man
must go to that window, one must come with me
to this one. (*He arrives at the window, he breaks
it once, and opens it.*) Enter Gqugququ. You see
Christian's windows are also doors. (*Ngwenya enters
and goes to open the door. Enter Kwezi, Kwedinana,
and Phuzi.*)

Kwedinana: *(Goes straight to Nomathamo and beats her with a whip) Go home! Go home! (Nomathamo cannot endure it she runs out. He turns to Feziwe who is sitted quietly in a special way). Feziwe. (She keeps quiet) Feziwe. (She keeps quiet). I feel like starting to beat you myself. (He tries to beat her, but the kwaDlomo girl remains still).*

Khwezi: Dlomo, you are wasting our time it is late.

Kwedinana: Take her with you Qwambe.

Khwezi: You young men hold her and let us go.

Feziwe: *(Understanding that she cannot escape, she gives up into those strong men. She turns to her uncle).* Uncle you still have a long way to walk but in the end cruelty will cut your throat and you will die poor...

At least Feziwe tries to talk and to act but all in vain. Like any other girl she could not take a chance and struggle against those four men. Even the fact that Kwedinana says that he wishes to start beating her himself, shows clearly that where she is going she is going to be beaten if she does not obey the instructions. This was cruelty done to women some time ago. After staying for many years with this ill man Feziwe became free without having a baby. His illness killed him. When she came back she fell in love again with Thandile, her former boy friend. Kwedinana hired killers to kill Thandile, thereafter Feziwe became mentally ill, (act 5, scene 1, p.73). Kwedinana is killed by the killers because he failed to give them their wages (act 5, Scene 3, p. 76). One day Feziwe drank poison, Nomathamo too drank that poison, and both died.

UFuzile: *UFeziwe noNomathamo abasekho bobabini, bawokazi bazibulele ngetyhefu.*

(Act 5, Scene 6, p.

80)

Fuzile: Feziwe and Nomathamo have both passed

These three lines tell the reader that women are the ones who are to blame for disunity in the world. Among the Xhosa nation they have divided it into two groups, that of women who fight for equality, and that of traditionalists who want to keep things as they were in the past. The author in a poetic way is saying that all was good when women had no say in their societies. They were just instructed what to do. There is nothing wrong with this if they were treated with love, but the above examples show that they were treated like animals. Women were submissive and obeyed everything because if they could not do so they would be punished.

Another one goes as follows:

UThemba: (Uchophe phezu kwempahla yakhe)
Ndakha ndaty'intlaka yesi singa,
Ndabetha neentaka kwesi singa,
Ndahlatywa ngameva kwesi singa;
Kodwa ubuhlungu baloo meva
Abufiki kobamev'omhlaba.
(Act 1, Scene 2, p. 11)

Themba: (*Sitting on his clothes*).

I once ate gum of this thorn trees,
I once killed birds in, these thorn trees
I was once stabbed by thorns of thorn trees,
But the pain of those thorns
Cannot be compared to the earth's thorns.

Though this poem looks simple, in it Themba is telling the reader that he never had good life, starting from not knowing his mother, his father taking another woman who ill-treated him, up until his father's death which he was not informed of. It is telling the reader that Themba's life has been full of pains, and will die having pains, without getting any relief.

In **UDike noCikizwa** (1970) Nonjoli talks to Mjongwa, and asks him to take her as his wife instead of Cikizwa.

UNonjoli: *Xa umntu obhinqileyo enenyama negazi
nengqondo andazi ukuba kungasizathu sini
na ukuba angaqiqi athethe oko kunokuqiqwa
kuthethwe ngumntu oyindoda. Le meko imbi
kangananana yenze umonakalo omkhulu
ebomini boluntu ngeendlela ezininzi:
Ubomi obe bunokuthuthuzelwa ezintsizini
buzukile, Ubomi obe bunokongiwa
ebuthakathakeni butshabalele; Ubomi obe
bunokunqandwa elunxunguphalweni
buphalele, Ubomi obe bunokuphululwa
kumafuthe eentlungu bubhubhile Ewe,
ubomi obe bunokusindiswa ezingozini
benzakele!*

(Act 3, Scene 4, p. 38)

Nonjoli: When you are a woman having flesh, blood, and a
brain, I don't know any reason why she does not
make up her mind and say what can be thought by a
man. This condition is so bad and has caused too
much damage in the lives of the people in many
ways: Life that could have been comforted in
misery being dignified,
Life that could have been nursed in its weakness
being destructed,
Life that could have been stopped from misery
having fallen apart,
life that could have been brushed from the
influences of pain being dead,
Yes, life that could have been rescued from
dangers being harmed!

The above translation seems improper, the reason being that the speaker has used the strange language that is confusing even in isiXhosa. With all these lines Nonjoli wants Mjongwa to see that she loves him. She is trying to show him that the path Mjongwa is taking, that of fulfilling his parents' will to be married to Cikizwa is the dangerous one. She is using a poetic device of repeating the phrase, 'Life that

could have been ... from being... ‘ five times. She uses this technique so that Mjongwa can hear what she is saying as he has been portrayed as a stubborn man. He has also made it clear several times in the text that he never loved anyone, and will never love any body. The reader also is given a clue that Mjongwa’s life is going to be wasted, Nonjoli is trying to warn him. Poetic technique here is used because it is a trusted way of conveying the message using expressions that remain for a longer time in the ears of the listener.

In **UConga noMbambushe** (1995) the poem is in the same form as the whole play. It does not take the formal structure of the poem.

UWelile: *Lahamba iduna lakowethu. Lahamba
singaqondani singabonani. Lahamba
ndingagqibanga ukucinga nokucwangcisa.*

*Ewe lakuva ukuthetha kwam kodwa alakuvela
ntweni. Kaloku yinkulu kaSoha ayibuzwa
ayizoyikiseli...*

(Act 3, Scene 4, p. 26)

Welile: Gone is the man of my home. Gone without us
being in good terms or seeing each other. Gone when
I have not finished thinking and planning. Yes he
heard what I said but didn’t listen. It because he is
Soha’s first born he is not asked and is confident...

The words, ‘Gone, and yes’, and the verbs that follow after one another, ‘to think and to plan’, ‘not understanding, not seeing each other’ all are the poetic techniques. He has used them to show that so many people died during the political struggle without being on good terms with other people over the land issue. This type of a speech resembles the one at a funeral whereby the message is not be referring to the deceased family only, but to the whole nation as a means of uniting it.

In comparing the structures of the above poetic works found in dramatic texts they are of different styles. In **Inene nasi isibhozo** (1922) we find the narrator’s poem having the ordinary structure of a poem. Its message is meant to be like that of the poem, so that the reader can be interested to find more about its proper message, as it gives the whole message of this text in few lines. Coming to **UDike noCikizwa** (1970) Nonjoli who starts talking to Mjongwa is swept by love while she is talking. She

cannot help expressing herself in a poetic form so that her message to Mjonwa can be stronger. She does not want to lose him, so she tries all means of communication, that is she talks to him, at the same time sings a praise to him. In **UConga noMbambushe** (1995) the poetic form takes another shape. It takes the new shape of funeral poems that were common when the political heroes of the black nation were buried. All these new and old poetic forms are found in the texts, together with others having a mixture of languages in them.

5.3.3. THE THEME OF POSSESSIVE MOTHERS

This theme is also carried through all the ages. Some dramatic texts show this dramatic style.

In **Inene nasi isibhozo** (1922) Masukude loves Vuma dearly as he is her only child. She wants him to be the only child who inherits his father's possessions.

Akuqondi **UMasukude:** *Bethu! Lo mntwana unani na?*
le *ukuba lo yihlomncinci uhlalele yonke*
walo *mfuyo kayohlo? Kufuneka wena uzeke,*
ugcine lo mzi; nguwe wedwa umnini
mzi.
 (Act 1, Scene 5, p.12)

Masukude: People! What does this child have? Don't you understand that your uncle is after all your father's live stock? You must get a wife, and keep this family, it is you alone who is the owner of this family.

Masukude could have used the word, 'head' instead of 'owner', but since she is influencing Vuma, she wants him to think about his wealth first, that is about to be taken by the members of his extended family. She is also influencing him so that even when Themba comes back, he must be so used to being the owner of his home. Masukude is inconsiderate of other people, she is self centred.

This technique is also found around the 1980s in **UFeziwe okanye inkohlakalo** (1982) as follows:

UNowikithi: *Kuyonakala ke ulibele kukuthi, nxokotho,*

*usoyika enye indoda ngamalungelo omzi
wakho. Uyazi ukuba emini ndifike
uNomathamo elinganisa ilokhwe
nezihlangu aziphiwe ngulaa Dingiwe?*

UKwedinana: *Intoni! UNomathamo uphiwe ilokhwe
nguFeziwe? UFeziwe ufuna uNomathamo
anuke umzondo angafunwa ngamasoka
axelise yena?*

(Act 1 , Scene 3, p. 6)

Nowikithi: Things are getting damaged
meanwhile you are withdrawn, being
afraid of another man with the
privileges of your family. You know
that during the day I came and saw
Nomathamo fitting on the dress and
shoes she obtained from that old
unmarried girl?

Kwedinana: What! Nomathamo given a dress by
Feziwe? Does Feziwe want
Nomathamo to have a bad smell
and not to be wanted by bachelors
just like her?

Nowikithi is using the same strategy for drawing Kwedinana's attention to the wealth that they are using in the same way in which Masukude uses to attract Vuma's attention. Both women want these men to think carefully over the wealth which is not theirs.

In **UConga noMbambushe** (1995) Vete talks to himself, and tells how his mother has helped him get the title-deed.

UVete: *Undincedile umama ngokundibela esi
sitshixo.*

*Ndide ndalifumana ithuba lokungena apha.
Mandibone ukuba lo mfo uceba ucwangcisa
ntoni na. Mandibone itayitile kuqala....Uthi
ngubani ofuna icala okanye isiqwenga
selifa? Mandiyithathe le tayitile ndiyinike*

umama ayifihle.

(Act 2, Scene 5, p.28)

Vete: Mother has helped me by stealing this key for me.
At last I have found the chance to enter here. Let
me see what is this man thinking and planning.
Let me see me see the title deed first...What does
Does he think that I want a piece of heritage? Let
me take this title deed and give it to mother to
hide it.

In this extract, though we do not see the conversation between two people, Vete tells the reader what they usually talk about with his mother. They are talking about the fact that he should be the one to inherit his father's land. Again a mother is after her child's wealth to obtain wealth for him alone. All these three examples draw mothers as people who are possessive and jealous.

5.3.4. USE OF HISTORY WITHIN THE THEMES OF THE PLAYS

Sills says when he quotes Wolffin (1967) that to explain a style can mean nothing other than to place it in its general historical context and to verify that it speaks in harmony with the organs of its age (Sills,1968:358). This implies that changing times are reflected in dramatic works, being gauged by the changing styles.

The readers may learn a good deal about an author or the times in which he lived from many things. Boulton (1960:94) says that we can learn about his times from the way in which he treats his or her characters. (Watts, 1989:2) supports this when he divides writings showing different times. He viewed the 1950s as a golden age of literary renaissance during which people were celebrating shebeen culture. This is the style in **Amathunzi obomi** (1957).

URichard: Full bottle, Dlomo girl, good stuff.
UMaDlomo: (Ungenisa ngetreyi ibhotile neeglasi ezimbini

).

Nantso ke manene. Yiranti namashumi

amahlanu

eesenti leyo.

(Act 1, Scene 2,

p.9)

Richard: Full bottle, Dlomo girl, good stuff.
MaDlomo: (*She is bringing on a tray a bottle and two glasses*). Here it is gentlemen. It is one rand fifty cents that one.

Even the language and the dressing for the bottle are those of a shebeen house. The way she is serving these is the European way to show that this is a style of living among amaXhosa. The language changes in an attempt to imitate those who are using liquor that is in bottles, people copied all the shebeen habits. This is one of the effects of racial intergration.

The researcher has not read any Xhosa dramatic works that were produced in 1930s, and 1940. The reason may be that there were few plays written around these years. Watts (1989:2) says that these were the years during which the plan of the Nationalist Government that came to power just before was enforced, and this might have affected written literature. People could have been confused by the type of life to portray in the texts.

Watts (1989:2) sees the 1960s as the years of violent police reactions, the years of the state of emergency which was used to control and dominate the black races. This is well portrayed in *Itsili* as follows:

Xolani: *Akukho kumsizela ngandawo, tata. Uhlakaniphe ukufa uThole, akumazi. Uza kuthumela lo Bhewuzana athi yiChief yabo yakugqiba ukuba*
nguye.

MZima: *Uthi uya kube abuye na, Xolani?*

Xolani: *Khawulezisa, Nomzi, uyeza uBhewuzana. Enye neny e utata uya kuyilandelisa. (Baqokelela ngokungxama, begilana).*

Immediately after their departure:

Bhewuzana: *Uphi umolokazana wakho? (Utsho evula egqogqa kuyo yonke indlu nasemva komdiya.)*

MZima: *Waya emaXhoseni.*

(Act 1, Scene 1, p.16 – 17)

(Umsesane)

Xolani: There is no pity for him, father. You don't know

Thole, he is so clever. He is going to send
Bhewuzana whom he claims to be their Chief,
whereas it is he who is the surgeon. Let us run
and leave this place wife. Collect only things

that

you can see, and we go to catch 226 now in
Bellville.

Xolani: Do you think he will come back, Xolani?

Xolani: Be quick, Nomzi, Bhewuzana is coming. Father
will send others. (*They collect quickly, bumping
against each other*).

Immediately after their departure:

Bhewuzana: Where is your daughter in law? (*He says so
opening and checking in all the house even
behind the curtains*).

MZima: She went to the rural area.

The play **Itsili** (1987) was published in 1987, but Boulton (1960:94) talks about police violence of the 1960s. This implies that the state of emergency continued from the 1960s up around late in the 1980s. This history and its effects are well recorded in *Itsili*. It was not easy, as we see that Xolani does not have time to answer his father's question. Instead he is busy rushing at the same time helping Nomzi to move out quickly.

After the 1976 up to the 1980s people were using meetings, funerals, and any other kinds of gatherings to pass the message, and to share political information for mobilizing people to be united in politics.

This is also found in **Umdlanga** (1976). There are many instances of this technique being put to use here. One of them goes as follows:

Sotheko: *Inkokeli sisicaka sokunyathel'isizwe sayo,
Indoda yinzima yokunyameze'umvambo.
Kufunek'amadod'okumel'inyaniso,
Kufunek'amadod'okumel'iAfrika.*
(Act 6, Scene 3, p.67)

Sotheko: A leader is a slave for the nation to walk on,
A man is hardship for enduring body scars.
Men to stand for truth are needed,
Men to stand for Africa are needed.

People have gathered here to welcome a newly circumcised man from the bushes. What is so surprising in people's speeches is that nothing is said to this young man. All other messages go to people surrounding him, and are almost all political messages.

These three texts have been used as examples showing that history of different times is also recorded in dramatic texts. With them only the historical themes could be compared as changing with the times. Sills (1968:357) says that this approach to style as an expression of collective spirit can be traced back to romantic philosophy. In other periods there has been a wider variety of philosophies and attitudes to life, and there is a high degree of historical consciousness. In such periods a variety of possible styles and conventions of presentation coexist at the same time

5.3.5. MUSICAL SUBCODE

This deals with the norms regulating the inference of dramatic information from the 'significant' music. Songs can be found anywhere in the play, in the beginning, in the middle or at the end. Plays starting with a piece of music help give background to the plays (Worth,1972:23). Some of those that are found at the end of the play may give certain answers to some actions or to some social problems. Sometime there is a dialogue or monologue moving in a musical direction (Fischer-Lichte, 1992:116, 121). Playwrights can use technique from music hall and melodrama for handling daunting historical material. This may be in the form of mixing realistic elements, narration, and musical commentary. Both church and folk songs can be used. In a song there can be a sharp ironic note of the revolutionary song. The songs gather and

release the different feelings raised by action. There are songs in the Xhosa dramatic text, and it is a continuing technique.

In **Inene nasi isibhozo** (1922) the characters sing both church hymns or folk songs. They sing songs in preparation for the wedding of Themba and Vuyiswa at Cumngce. Their folk song goes as follows:

(Bacula uNomxhimfi)

Siphuma eKhimbali,

Siboleka imali

Eli Nyasa libhokile,

Lithi lona linguXhosa.

(Act 3, Scene 1, p.43)

(*They are singing the song Nomxhimfi*)

We come from Kimberly,

We are borrowing money

This Nyasa man refuses,

He says he is a Xhosa man.

This song shows how people were living around the 1920s. To make a living men should go to mines to work for their families. It is through mixing with other races that they learnt to live with debts. The songs could be saying that since everything including lobola had changed, all demanding money, then, they had also come with money that needed to be paid back. People composed songs that would show their prevailing situations.

In **Inene nasi isibhozo** (1922): (...*Bayacula iculo lomngcwabo*), meaning, (...*They are singing the funeral song*). This song has five stanzas each of which end up with the line, '*Mayenzek' intando yakho*', 'Let your will happen'. This is repeated to show that people took the death of other people as God's will. This implies that no person can stop death when it comes. This line then tells that people were at a stage of accepting deaths caused by other people among them as natural deaths caused by illnesses.

As times went by, those in the shebeens would adjust church hymn songs' tunes and insert their own words in them. This is found in **Amathunzi obomi**.(1957):

Enye: Khawusiphinde, Dlomo, sinxaniwe (Ihlabela ingoma).

[Uyicule ngolu hlobo]

[Iculwa ngolu hlobo]

Mfazi sihlangene

Nkosi sihlangene,

Phantsi kwebhekile,

Kuyo indlu yakho

Yiza nayo siqabule,

Yiza nawe sesingene,

Olu nxano lwethu.

Ebusweni bakho.

(Act 1, Scene 4, p.23)

Another: Bring it again, Dlomo, we are thirsty (*He is singing a song*).

[*He sings it like this*]

[*It should be sung like this*]

Woman we are here

Lord we are here

Under the drinking tin,

In your house,

Bring it so that we can quench,

Come among us we are already inside,

This thirst of ours.

In your presence.

This playing with hymn songs shows that out of all the attempts made by the missionaries to convert people from their original ways of living, some other people would go to churches for fun. To them it had no meaning that is why they were playing with church songs, associating church congregation with the group of people in a traditional ceremony. This association is still the continuation of what was discussed above, in **Amaza** (1974), and in **Umdlanga** (1976), whereby Qangule was comparing westernisation with what they had before it came, and Mtuze, comparing circumcision with baptismal. This carries the fact that there are people who are not prepared to throw away their customs for other people's customs. This song reveals that some customs and traditions survived the difficult situations of apartheid, and are still surviving. This song tells that they are surviving under new church names now, but the manner in which they are done is still carrying nationality in it.

In **Amaza** (1974) there is one at the end of the play:

Amagqobhoka: (Esondela ecula ingoma yeCawe.)

Khangelani nizibone

Izibele ezingaka,

Zityhiliwe nguMsindisi

Owafela thina Bantu.

(Act 5, Scene, 3, p.85)

Christians: *(Coming closer and singing a church hymn song).*
Look and see
How great is God's mercy,
It has been revealed by The Saviour
Who died for us people.

This church hymn is sung by these people in their praise to God for what He did for them to reveal all the truths concerning the hidden killers of people. No one could think that Lizo and Malimakhwe went to Johannesburg to kill Duma, who was thought to be Sidima by then. Lizo, Malimakhwe and Zodwa were also among those who were at the grave yard when all truths were revealed. This song again is sung to show the situation in which people were, of not being able to trace who killed their children. It is found in the following revelations:

MaDlamini: *Tyhini bafazi! Ufuna ntoni apha Namhla?*
Malimakhwe: *(Engenakuzibamba.) Ndingakufundisa
kabuhlungu mntwana wam uze ujike ube yile
nto!*
MaDlamini: *(Naye ethabathekile) Amandla am!*
Danile: *(Ekhwaza ecaphuka) Ndandiyithethile ke lento!
Umntu akuzanga kuphiswe ngaye!*
Malimakhwe: *Nenqentsu eli ngumntwana wam! Namhla!
Namhla! Ubekwa yintoni apha?*
Silumko: *Kanti Malimakhwe unomntana?*
Zazile: *(Eqaphela uZodwa) Tyhini! InguZodwa nje lo!
Zodwa! Kwenzeka ntoni apha ngoku?*
Zodwa: *Ndixolele tata, Oo Nkosi yam! Akwaba ebephila
umama.*

(Act 5, Scene 3, p.84)

MaDlamini: Au women! What do you want here Namhla?

Malimakhwe: (*Could not hold herself*) Can I send you painfully to school in turn you become this thing!

MaDlamini: (*Also touched*). My energy!

Danile: (*Aloud and angrily*) I did say this! It was never a good practice to give a person away.

Malimakhwe: Even the back of her head is that of my child! Namhla! Namhla! What has brought you here?

Silumko: All along you have a child?

Zazile: (*Noticing Zodwa*) Au! This is Zodwa! Zodwa! What is happening here now?

Zodwa: Forgive me father, Oo My Lord! I so wish that my mother was still alive.

Everybody seems to be surprised by something in the above extract. There are hidden truths concerning the deaths of people, in marriages people could not tell that they had children before they got married, hence the above hymn suits this situation in which people find themselves.

In **Ubuzani kubawo** (1958) there is one at the opening scene of this text.

UNozipho: (Evuma). Dili-I-ka Thando,
 Dilika Thando lwam,
 Dili-i-ka Thando lwam
 Dili-i-i-ka Thando lwam!
 (Act 1, Scene 1, p.1)

Nozipho: (*Singing*) Fall apart love,
 Fall apart my love,
 Fall apart my love
 Fall apart my love!

This song gives a clue to the reader as to what is going to take place within the play. Gugulethu fails to marry Nomampondomise whom he promised to marry because of the parents' decisions. Gugulethu thereafter decides never to get married again. The parents believe that the marriage of two partners should proceed if the parents of the two marrying partners agree for them to get married.

In other texts some ceremonies are undertaken without inviting people, for example, Langa's wedding and his circumcision were not announced even to his parents. In **Inzonzobila** (1994) also there are marriages, Dlangisa marrying Nomatshawe, and Zinzo marrying Mamntakwenda, all without ceremonies for these. One reason for this may be that some traditions and customs changed from what they used to be. Their long processes changed, and people took short cuts with them. Another reason may be the tension of action in the texts, in such a way that using songs could contradict the portrayed action structure.

5.3.6. VESTIMENTARY SUBCODES

These are the rules for interpreting characters' clothes. The clothes of characters tell the reader a lot about that character. This technique of describing the characters' dresses is shown as continuing in dramatic texts.

In **Amathunzi obomi** (1957) Themba reports to MaDlomo as follows:

UThemba: *Amanye amakhwenkwe ebemhleka
 namhlanje esikolweni esithi
 ngusikrotyana kuba ikrazukile ibhulukhwe
 kaNgxaki.*

(Act 1, Scene 1, p.2)

Themba: Other boys were laughing at him at school today
 saying that he is a little hole because Ngxaki's
 trousers are torn apart.

This statement proves beyond doubt that MaDlomo is a poor woman. She also teaches her boys to accept their condition of poverty, hence Ngxaki manages to leave home for school in torn clothes. This also suggests that she has thought of no plan that can take her out of poverty. She is new to that kind of life, that of being a widow who must see for herself as to what she is going to eat with her children. This statement again proves that MaDlomo and her husband are not educated, because if he was educated, he should have made some policies for his family that they may earn their living even after his death.

In **Amaza** (1974) Lizo's attire looks like that of Namhla. This is reported as follows:

(Simbona uNamhla enxibe izilekisi, umlomo uwuqabe bomvu
krwe,
uthwele iwigi, iinwele uziphhothile...)
(Act 1, Scene 1,
p.1)

(Kungena uLizo elibhinqa ngokwakhe. Unxibe isilekisi
esimnyama.
Uthwele ibharethi, umlomo uwuqabe bomvu krwe. Unxibe
itenesi,
amabele antshuntshu. Utshaya isigarethi. Ngesokunene ujolise
ivolovolo kubo.
(Act 2, Scene 3, p.26)

*(We see Namhla going up and down in anger in her private
room,
her lips smeared in bright red lipstick, she is wearing a wig, and
her hair is plaited).*

*(Lizo enters wearing clothes like those of a lady. He is wearing
a
black 'slacks'. He is wearing a bareth, and his lips have bright
red
lipstick on. He is wearing a tennis, and tits are pointed straight.
He
is smoking a cigarette. With his right hand he is pointing them
with
a revolver).*

There is no difference in man's and girl's attire as civilization goes deeper and deeper to its depths. This does not end in clothes only, it also shows that there is no division of gender with regard to clothes, works, behaviour, education, and habits.

In **Inzonzobila** (1994) Nomatshawe shows Dlangisa, her husband, the jacket she bought for herself for going to America.

Nomatshawe: *Yizise apha ndinibonise ubungcali bam
ekukhetheni le nto kuthiwa lilaphu
lasemlungwini. (Uyayinxiba ebabonisa).*

MamJwarha: *(Ebobotheke) Hay'umfaneleko!
Uyawabona la mabala-bala alenyezayo
asuke athi twatse nebala lakho Maam, wena
wakha wawubona umfanekiso wokudlala
kolwandle luqhayisela iinkwenkwezi
nenyanga. Ndithanda la magxa anezi ntloko
zenyoka engathi sisikhotsholo. Uggibile
ngoku ukuba liZubakazi likaMaster of Cape
Town, okhab'itakane liye kujuba elwandle.*

(Act 3, Scene 1, p.40)

Nomatshawe: Bring it here I'll show that I am an expert in choosing what is said to be the European clothes (*She wears it to show them*).

MamJwarha: (*Smiling*) How smart! Do you see these shiny colours, they suit your complexion perfectly Maam, if you have ever saw a picture of a sea showing off to the stars and the moon. I like these shoulders with the snake's heads like 'isikhotsholo' snake. You are completely lovely lady of the Master of Cape Town, who is capable of kicking a fowl and lands into the see.

The translation of isiXhosa above is again given in the way in which it is written in the last three lines in the English translation. It means that Nomatshawe's complexion is likened to that of a snake meaning that it is not her natural colour. She uses chemicals to make her skin to be light in complexion. This shows that she is not just beautiful, but is dangerous too. She is portrayed as someone who is proud and conceited. Dlangisa chose her over Nomafa because of her beauties, that is, she is a fashion lady. When she does what she used to do to attract Dlangisa with her beauties, this trick works her. This shows that as they get older Dlangisa regrets having married her, and is no longer misled by her make up tricks. He has turned now to look at what makes a real woman, and sees these qualities only in Mamntakwenda.

People's clothes tell us about how they behave in life, about their life style. Ngxaki has been shown as somebody who is not after girls, is old-fashioned, and listens to his parents. His ignorance may lead to him being advised by anyone, and he will take any advice. This means that he cannot think for himself. Namhla and Lizo are people who do not care for other people in that they are not prepared to please anyone else other themselves. They are modernized and educated. Their dressing too is described as being unacceptable in their nation, but they break their nation norms. They are expected therefore to break their customs and traditions. Nomatshawe acts like a madam who should not work, but should stay ready for going out with a man. This may suggest that this is the way in which she got married to Dlangisa, by displaying her beauty. She and the people close to her therefore are not expected to respect their nation's customs and traditions too. All this information together with some more not mentioned here, come from the way in which they dress.

5.3.7. GENERIC INTERTEXTUALITY

Elam (1980:59) says that these are expectations derived from experiences of other texts, in other words it is the influence of experience of other dramatic texts. Xhosa playwright used this style in their texts so as to enrich readers, and raise their interest while reading their texts. This subheading shows intertextuality in the texts: **The Wrath of the Ancestors** (1980) and **Amaza** (1974); and **Amaza** (1974) and **Inzonzobila** (1994); **Buzani kubawo** (1958) and **UDike noCikizwa** (1970); and **Umntu lilahl'elinithuthu** (1977) and **Nyana nak'unyoko** (1997).

The novel **Ingqumbo yeminyanya** (1980) is quoted in the play **Amaza** (1974) as follows:

Sidima: Ngusathana wantoni lo

Undifikela ndiseluhambeni?

Namhla: Ukufikele kakuhle ngorhatya

Sidima: Udenza uMthunzini?

(Act 2, Scene 1, p.18)

Sidima: What the hell is this

That takes place when I am about to leave?

Namhla: It happens at the right time, at sun set

Sidima: You say I look like Mthunzini?

This extract shows that Qangule recommends the reading of the book **Ingqumbo yeminyanya** by the readers. People who have read this book know that it revolves around conservation of the African

norms and customs. Perhaps the reason for mentioning it here is that he is going to touch on the things that are also touched on this novel: that Fingoes and amaXhosa are the same people, and that Blacks should honour their traditions. Another reason may be that Sidima is thought of by Namhla as a person whose works and routines could not be understood. The type of textuality used here is not the direct quotation of the portion that is needed of the other book. Namhla is made to compare Sidima and Mthunzini of **Ingqumbo yeminyanya** (1980) to show him that after he does something nobody will suspect him for that deed. He is like quiet water.

Buzani kubawo (1958) and **UDike noCikizwa** (1970):

UZwilakhe: (Ebhekisa kunyana) *Gugulethu mntanam phendula, musa ukundiphoxa. Qhuba Mfundisi.*

(Act 4, Scene 1 p. 63)

Zwilakhe: (*To the son*) Gugulethu my child answer, do not disappoint me. Proceed Pastor.

Usando: (Ebhekisa kuCikizwa) *Cikizwa mntwan'am ndinguyihlo, ndikuzele ndakukhulisa, ngoku ndilungiselela ikamva lakho.*

USando: (Ngomsindo) *Mfundisi! Tshatisa aba bantwana, mus'ukuphulaphula ukubhuda kwabo.*

(Act 6, Scene 2, p.72)

Sando: (*To Cikizwa*) *Cikizwa my child, I am your father, I produced and brought you up, now I am preparing for your future.*

Sando: (*In fury*) *Pastor! Marry these*

children, don't listen to their
nonsense.

Though these two statements in these texts do not seem to be taken from one another, or do not have the same pattern from word to word, they are the same statements. In both there are parents asking their children in a soft voice to accept what they have chosen for them, and there are also parents speaking strongly to the pastors to continue marrying them. This type of forced marriages continued up to the 1970s, when there are characters like Namhla in *Amaza* who rebel against this custom. They could do so successfully because education made them free from their parents' decisions. Since these two plays deal with the same issue, this type of intertextuality may not be an intentional one. It may be that both authors have witnessed these types of marriages in different places. It may be showing the reader that the manner in which this custom was conducted was the same among all the Xhosa speaking people.

Amaza (1974) and **Inzonzobila** (1994):

*Lizo: Umhlaba uzele zizigodi, sesizigquma ngenca
zingabonakali.*

(Act 1, Scene 1. p.2)

*Zinzo: Uyawubona na kodwa lo mhadi ubundombela
wona? Uyazibona na ezi zithungu zengca
obuzithutha uwugquma?*

(Act 3, Scene 3, p.52)

Lizo: The earth is full of pits, which we cover with the
grass to hide them.

Zinzo: Can you see this deep hole you have been
digging? Do you see these grass straws you
were fetching to hide it.

This intertextuality too, like that of **Buzani kubawo** (1958) and **uDike noCikizwa** (1970), may not be intentional. It could be a fashionable expression that was used at a certain time, by a certain group of people. The context in which it is used is not really the same. In *Amaza* Lizo may be referring to secrets that people have in such a way that the very person that you think does not have secrets, have them. This is a general comment that is not referring to anyone specifically. In **Inzonzobila** (1994), Zinzo is referring to Mamntakwenda, his wife, who keeps a secret from him for about twenty four

years ever since they met. Mamntakwenda did not tell Zinzo that the father of her child is Dlangisa who always swears at him every time they meet.

Umntu lilahl'elinothuthu (1977) and **Nyana, nank'unyoko** (1997)

Nomonde: *Owu! Umntu lilahle elinothuthu.*
(Act 1, Scene 2, p.6)

Nomonde: Ou! A person is a coal covered with ash.

Yoliswa has used the title of Malgasi's novel as it is, to show the reader that in most cases people are trapped in dangers because of the plots done by their friends, or their loved ones. This intertextuality implies that people should not trust their friends, even their loved ones in some cases, as they can be in danger by doing so. This is the direct or proper intertextuality, to quote one's words exactly. This is used for the reader to recall what happened in this novel, in preparation for what is going to happen in the action of this text.

Another direct quotation that writers find difficult to avoid is that of the Bible. This type is clearly shown in **Amaza** (1974).

UVathiswa: (Efunda) *UYuda wathi kuOnam, yiya kumfazi womkhuluwa wakho, umngene, umvelisele imbewu umkhuluwa wakho...*

She continued to read

UVathiswa: (Efunda) *Xa bathe bahlala ndawonye abantu bezalana, wafa omnye engenanyana, umfazi wofileyo makangendeli kwindoda yasemzini, yangaphandle....*

kuye

UVathiswa: (Eqhuba efunda) *Ozalana nendoda yakhe maze amngene, amzeke, abe ngumkakhe enze*

okuzalana nendoda yakhe...

UVathiswa: (Eqhuba efunda) *Wothi ke owamazibulo athe*

*wamzala, eme egameni lomfi lowo,
lingacinywa igama lakhe kwaSirayeli.*

(Act 4, Scene 2, p. 71-72)

Vathiswa: (*Reading*) Yuda said to Onam, go to the wife
of your
big brother, sleep with her, and produce seeds for
your big brother...

She continues to read.

Vathiswa: (*Reading*) When related people live together,
and one
of them dies without having a son the
woman of the dead should not be married
to a man of another family, or an outside
family...

Vathiswa: (*Continues to read*) The one related to her
husband
must approach her, take her to be his wife and
sleep with her to produce that which is related
to her
husband.

Vathiswa: (*Continuing reading*) The first born to be given birth
to, will stand in his father's name who is no
more, so that his name may not be forgotten
in the house of Siraelite.

The relationship between these intertextuality is lengthy. Its intention is to make it clear to the reader that this custom of taking a brother's wife after the brother has passed away is not a new thing. It was

allowed even in the Bible. In order to correct mistaken people a long explanation that convinces them is needed, especially when they have turned away from their mistaken ways. They should not be left asking, that is why there should be no stone left unturned.

5.4 SUMMARY

Under the sub-heading 'The Textual Evolution' the study has focused on three areas. These areas are the dramatic conventions, the dramatic construction and the interpretation of the play. Firstly, under the dramatic conventions the chapter has discussed what makes a play to be dramatic. The chapter has also looked at how the play is organised, that is, the dramatic construction. Lastly, the chapter has discussed the ways of getting to the meaning of the play: that is, the chapter has used some of the cultural codes taht are interpreted according to how amaXhosa interpret the text.

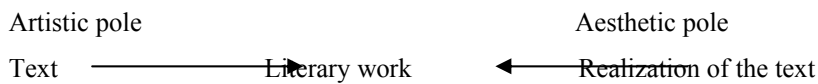
CHAPTER SIX

AESTHETIC IDEOLOGY

6.1 INTRODUCTION

The first section of this chapter deals with aesthetic art of the text, and is followed by the summary of the study. Aesthetic art is the feeling of pleasure from reading a text. Tompkins (1980:135) says that the conception of response and its connection to interpretation becomes useful in the effort to understand the mental handling of aesthetic experience. Robey (1982:127) quotes Ingarden passing beyond the conception of an objective invariable text to which all readers can refer, and that the reader posits that aesthetic art retains the notion of a 'skeleton' and the fixed structure in the text". He splits response of the reader or critic into 'reflective cognition of the aesthetic object' and 'pre-aesthetic cognition of the literary work'.

Verity (1954:50) says that the literary work has two poles, the artistic pole, and the aesthetic pole. The artistic pole is the text created by the author. The aesthetic pole is the realisation of the text accomplished by the reader. Verity says that the literary work is not the same thing as the text or realization of the text. A literary work is halfway between the text and realization of the text as in the following table:



A literary work must be conceived in such a way that it engages the reader's imagination in the task of working things out for themselves. This explanation implies that there is no realization of the text, and no pleasure felt if there is no imaginative activity on the side of the reader. In order for the reader to understand and interpret the text the reader must be active. The reader must fill in the information gaps while reading. Grabe (1986:19) quotes Gardener saying that it is important for the reader to fill in the information gaps. Sometimes a play is left unfinished for the reader to imagine the real end of the play. Goetz et al (1986:19) call this kind of active reading creative imagination.

Brookes (2001:72) Quotes Reason (1994) saying that if the reader is to construct an imaginary universe through reading the text, the text itself must be referential. In the course of reading a reader may also ask 'to what extent is the description of the universe accurate? When did the event take place? To what extent is the story distorted by various centres of consciousness and the vision of the play? It is from

these questions' point of view where reading has begun. Verity (1954:50) says that reading is only a pleasure when the reader is active and creative. Verity says that what is termed art is the feeling of pleasure.

Further imagination is derived from symbols and the figures of speech used in the text. This study touches only a few out of many types of text's aesthetics. This study compares creative imaginations, and the additional information in the texts through the authors' comments, the characters' comments, foreground and background to certain events or extracts, discovery, information in the form of poetry and the art of tone, and what may be seen as redundancy in the texts. The reason for this being that there are analysts who have treated what is aesthetic in some texts. One of the people who has explored the figures of speech is Matlakgole Kganyago (2000): in his masters thesis. He touches on metaphor and metonymy from page thirty six, ideophones from page seventy six, humour and irony from page seventy nine. Mkonto (1988) also in his masters' thesis dwells on satire and humour in G.B. Sinxo's works.

6.2 IMAGINATION

The process of creative imagination means seeing what one knows is not in the text. Sometimes when the reader reads the text he or she asks questions such as, 'what happened' or 'what will happen?' These questions form part of active reading. Here are some examples whereby the reader enjoys a play through imagining certain actions.

In **Inene nasi isibhozo** (1922) Masukude is terrified because she has killed Lolo. She attempts to wake him up as follows:

UMasukude: (Uguqa phezu kukaLolo uyamwola) *Mvuse, Nkosi*
Bawo onenceba. O, ndixolele Bawo, umvuse.
(Act 3, Scene 4, p.61)

Masukude: (She kneels on top of Lolo and embraces him) Wake
Him, Lord, Father full of mercy. O, forgive me Lord,
wake him.

This extract may fill the reader with amusement instead of the feeling of pity because of the imagination employed during reading this action. Masukude should have her eyes wide open with terror, wasting no time waking Lolo up. Her mind should be busy asking herself questions such as,

what is she going to do if Lolo has passed away? Her mind should be telling her that she should not have killed Lolo. She thinks until she expresses that she can do nothing. She utters her despair to Noayini as follows:

UNoayini: *Ndiyoyika, ndingenwe lixhala.*

UMasukude: *Igazi lam limile, kubanda umbilini.*

(Act 3, Scene 3, p.56)

Noayini: I am scared, I am also anxious.

Masukude: My blood has stopped pumping, I feel cold inside.

In this extract Masukude quotes the characteristics of a corpse whose heart pumps no blood, and who is cold. She could be referring to Lolo who has passed away, or she may be referring to herself that she wishes that she too can die. She may be seeing herself in the state in which she wishes to be. From this extract the reader enjoys the play more because, the reader is eager to know what is going to happen. Out of her stressful situation Masukude decides to run away.

In the following extract from the play **Ndilubone ngamehlo** (1995) Viljoen feels pity for Mbulali:

UViljoen: *(Ejonge ngamehlo azele usizi) Kubuhlungu ndawoni
Mnumzana Mazembe?*

UMbulali: *Yile ngalo yasekunene, mhlekazi. Inento yokusuka
Ikhuzule nje iman'ukubheka ngapha nangapha. Jonga
Nangoku (Emama ephepha-phephisa isandla.) H-hayi,
h-hayi .*

UViljoen: *(Atsibe asibambe esi sandal.) Mnumzana Mazembe ukhe waya
koogqirha ngale to.*

(Act 4, scene 5, p.44)

Viljoen: *(Looking at him with pityng eyes.)* Where do you feel
the pain Mr Mazembe?

Mbulali: It is this right arm, sir. It has a tendency of jerking from side to side. Look at it even now (now and again his hand runs away from something.) N-no, n-no.

Viljoen: (*He jumps and holds his hand.*) Mr Mazembe, have you been to doctors about this?

From Viljoen's actions and terror the reader may imagine how terrible Mbulali's situation is. They should be in a small office, with Mbulali sitting next to the door, or else, Viljoen could have ran out of the office. Viljoen is terrified and what makes his terror worse is the fact that he cannot see what Mbulali's hand seems to be trying to escape from. The fact that he jumps and holds Mbulali's hand causes laughter to the reader. The reader may not feel pity for Mbulali in this extract, but just laughter because of the satisfaction he has obtained after killing Thamsanqa. His satisfaction is shown as follows:

Umbulali: *Hayi ke nto kaSandiso
Icacile namhlanje inkwenkwenkulu.*
(Act 4, Scene I, p.23)

Mbulali: That's it Mr Sandiso
Today it is clear who is the big boy.

It is after this satisfaction that the reader feels happy about Mbulali's illness because he will be found after the law has failed to find him guilty.

6.3 THE ADDITIONAL INFORMATION

Vandermoere (1982:15-16) says that the additional information is inserted in the play in order to make things clear to the reader. Below there are some examples of the additional information in the play.

6.3.1 THE AUTHORIAL AND THE CHARACTERS' COMMENTS

Authorial and characters' comments fulfil various functions. They explain to the reader which are the general, philosophical, moral, social, political assumptions that underlie the narrative. Some comments may convince the reader of the correctness of these assumptions. Other comments may explicitly relate specific facts or events to the general assumptions. Comments in the texts may underscore the importance of certain facts, events, statements or may explain the bearing of the work as a whole. Comments may bring the reader to the right mood to accept and appreciate the work in the right

manner (Vandermoere,1982:19). This study discusses the authorial and the characters' comments according to Vandermoere's view of the comments in the texts.

6.3.1.1 THE AUTHORIAL COMMENTS

There is the authorial comment through the character Zinzo in **Inzonzobila** (1994) as reflected in the following.

Zinzo: *Obu butshipha butsho asazazi nezaci ezi zakwaXhosa.*

(Act 1, Scene 1,p.12)

Zinzo: This living in the urban areas for a long time leads to people not knowing their idioms.

This is a general statement that may be found in any Xhosa text. It does not have a specific role in the play except for reminding the reader of this play to help in preserving Xhosa language. This statement suggests that the playwright of **Inzonzobila** (1994) is worried because amaXhosa are losing their language bit by bit. The notion of staying in big cities is associated with this loss of language. This is a type of a social assumption that the language changes because of urbanisation.

In **Ndilubone ngamehlo** (1995) the attorney says:

Igqwetha: *Sazela ndiyeke.*

(Act 5, Scene 6, p.47)

Attorney: Conscience leave me alone.

This attorney speaks to no one. It is after Mbulali has left his office that he utters the above statement. Mbulali has been to this attorney's office to ask him to reverse his statement made in the court by telling the judge the truth. Truth is that Mbulali killed Thamsanqa. The fact that this attorney speaks to no one suggests that that playwright reminds the reader that when people do evil alone in the darkness, their conscience often shows during daylight. This statement has got nothing to do with the whole play, that is the play can do without it. It reveals the playwright's attitude towards people who are evil; that at the end evil turns against them. The playwright complains generally that morals of the amaXhosa have undergone drastic change to such an extent that it is easy for one Xhosa man to kill another over simple things.

6.3.1.2. THE CHARACTERS' COMMENTS

There are various functions of the characters' comments. Some of the functions of the characters comments are given below:

6.3.1.2.1 CHARACTERS' COMMENTS TO CONVINCING THE READER OF THE CORRECTNESS OF THE ASSUMPTION.

There is a philosophical assumption that a snake gives birth to another snake. There is an assumption of this sort in the play **Inene nasi isibhozo** (1922). This assumption goes as follows:

UJobe: *Kanene inyoka izala enye inyoka? O Nkosi Mdali wento*

*Zonke, ndiyazohlwaya ngesenzo esi, ndixolele, ndixolele-
Mh-mh- (Uyalila).*

(Act 2, Scene 4, p.18)

Jobe: Is it so that the snake gives birth to another snake? O
Lord the creator of everything, I repent of this deed,
forgive me, forgive me – mh-mh- (*He cries*).

As applied to the play this statement suggests that Jobe too is as cruel as his sons. Even the mere fact that he has organised somebody to kill them supports this statement. Also the following statement from Jobe satisfies any doubts the reader could have because Jobe as an old man is not supposed to be as cruel as he is. Jobe himself confirms his cruelty as follows:

UJobe: *(Uthetha yedwa) UNodunge uthetha ngokuzila, Le nto*

*indingene engqondweni nasegazini, Yada yaya kuthi zinze
emongweni wethambo. Ndim kanye obulele abantwana bam,
umbilini wam. Ndim kanye kanye. Bendinokuthini xa befuna
ukundibulala.*

(Act 2, Scene 4, p. 18)

Jobe: (*Speaking alone*) Nodunge speaks about fasting. This thing has

entered into the brain and into the blood, It has gone as far as the bone marrow. It is myself who has killed my children, my own inner parts. It is really really me. What else could I do when they want to kill me.

(Emphasis is mine)

The word 'my' is uttered repeatedly to emphasize that according to the social moral code, it is the father who is supposed to look after and to protect his children. It is in turn the duty of the children to look after and to protect their parents when they have grown old. The playwright here expresses his concern over the changed behavioural roles of the parents and children. This change has brought unhappiness to the amaXhosa people.

The same statement whereby the parent blames herself for the corrupt behaviour of her children is found in **Amathunzi obomi** (1957). The character MaDlomo says the following:

UMaDlomo: *Ityala lelam apho. Ndim owasuka wabeka abantwana bam esilingweni ngokuhlwa kanye ngexesha ekufuneka wonke umntu esendlwini ngalo.*

(Act 1, Scene 8, p.52)

MaDlomo: The guilt is mine. It is I who led my children into temptation at sun set at the time during which each person should be inside the house.

The fact that in both plays **UNgodongwana** (1961) and **Amathunzi obomi** (1957) it is the parents who confess that they caused their children to be corrupt suggests that these authors of the different eras have the same view. Both playwrights see the parents as the people who are to blame for the corruption of the children. The playwrights are saying that if the parents' morals are low now, so too will the morals of the generations to come also be low. This argument is supported by the statement made by Conga in the play **UConga noMbambushe** (1995) which reads as follows:

UConga: *Yonke imbewu iyantshula kumhlaba olungileyo, nesithomo sayo siyatyeba sibe sihle kunjalo nje.*

(Act 3, Scene 2, p.15)

Conga: All seeds grow in a good soil, also its size becomes big
as well as beautiful.

Mtywaku is the playwright of an era different from the above two playwrights, but he is still commenting in the same way that the children copy most evil from their evil parents. This statement may be put differently as meaning that parents should try to eliminate bad influences that their children may be exposed to during an early age.

All the comments listed in the above three extracts may bring the reader into the right mood to accept and appreciate the work in the right manner in that, no playwrights may say the same thing from decade to decade, and yet their interpretation is not grasped. They condition the reader to make the right interpretation. The statements above seem to form 'intertextuality' of some kind because they mean one and the same thing, though they are put differently in different situations.

6.3.1.2.2 THE CHARACTERS' COMMENTS MAY UNDERSCORE THE IMPORTANCE OF CERTAIN FACTS, EVENTS, STATEMENTS.

The characters' comments may emphasize the importance of certain facts, events, statements, or may explain the theme of the work as a whole. MaDlomo explains the Bible to Themba. She does not answer the question asked by Themba. Themba asks what is that book, but she answers what the book is like as follows:

UThemba: *Yintoni ikhubalo leli khaya mama?*
UMaDlomo: *Lithemba mntwan' am athemba lona umntu.*
Yinto emzisela amathamsanqa. Injalo ke le ncwadi.
(Act 1, Scene 1, p.1)

Themba: What is the protective herb of this home mother?
MaDlomo: It is hope my child that a person has. It is something
that brings fortune to a person. That is what this book is like.

What the character MaDlomo is saying above is the information scattered by Christians all over the world. As a Christian MaDlomo is also giving the same Christian idea to her son Themba. MaDlomo passes the correct information to her son that the son will also hear from the church. Though another interpreter may see her as a bad parent, she is still promising to be a good parent. She teaches her

children the right thing, and confesses her mistake after realizing that she has made a mistake (Act 1, Scene 1, p.2).

She further utters the following words:

UThemba: (Utyhila kwiMizekeliso) *Ubulungisa buyasiphakamisa isizwe, kodwa sona isono silihlaho lesizwe.*
(Act 1, Scene 8, p.55)

Themba: (Turning to the book of Acts) *Righteousness lifts up the nation, but sin is the disgrace in the nation.*

This comment is uttered to remind amaXhosa to stick to righteousness. The playwright may be concerned over the changes that are taking place in the lives of amaXhosa; that they may lose the righteousness they have for each other.

6.3.1.2.3. CHARACTERS' COMMENTS MAY EXPLICITLY RELATE SPECIFIC FACTS OR EVENTS TO THE GENERAL ASSUMPTION.

Each society has its own assumptions. These assumptions emerge from the general comments made by people about life. The following extract from the play **Inene nasi isibhozo** (1922) was taken as true in the olden days:

ULolo: *Kukuthini ukufa komntwana?*
(Act 3, Scene 3, p. 50)

Lolo: What does the death of a child mean?

The character Lolo asks the above question because parents in the past did not expect any death of a child since there were few dangers children were exposed at than there are dangers today. Even around the 1960s this statement was also true. This statement carries an aspect of historical time in that deaths of young Xhosas started around the 1960s, and people were surprised at the death rate that was increasing tremendously. The cause of the deaths of Vuma, Themba, and Lolo in this play are not natural. Masukude, the woman has killed them all. The question above reveals that some changes that take place in the lives of the Xhosa speaking people make people wonder as to what is happening now.

meaning comes to the fore. At the same time the norm drags its original context in its wake. It is only against the background of that context that it can take on its new form". In **Amaza** (1974) there is an example that illustrates what Iser says:

UDanile: *Mayiphumeinja emzini wam.*
(Act 1, Scene 1, p. 7)

Danile: The dog must come out of my house.

Danile says in this extract that Lizo is a dog. This metaphor is a parallel that compares Lizo to a dog. According to this play Lizo is married to Zodwa, but he is in love with Namhla who is going to get married to Sidima. This metaphor shows that Namhla's father is angry because of what Lizo is doing, hence he calls him by this bad name.

This parallel is also found in **UNgodongwana** (1961) as follows:

UNodunge: *Akanakusinda nkosi yam ezandleni zeendlavini zezwe lakho. Amarhamncwa angenalusini, izibhovubhovu ezingenalusini nanceba.*
(Act 2, Scene 4, p.16)

Nodunge: They will not be saved my chief, from the hands of the rebellions of your land. Animals with neither laughter nor mercy.

The word, '*irhamncwa*' is a general word used to refer to a predator. These animals have no mercy when they see a prey because if they have mercy they will go on starving. The meaning of the parallel in this extract in the play is the same in that cruel people want wealth. In their search for wealth they let nothing stand on their way.

6.3.2.1 THE FOREGROUND/ FLASHFORWARD

Iser (1978:95) says that in literature the background and the foreground are not given. They are independent prior to 'perception'. The background-foreground relation is a basic structure by means of which the strategies of the text produce a tension that sets off a series of different actions and interactions. This relation is resolved by the emergence of the aesthetic object.

In **Inene nasi isibhozo** (1922) Masukude gives the reader a clue of what is going to happen in the scenes to follow. She says:

UMasukude: *Apho thina sakutshayeleva kubuhlungu iintliziyo zethu,
sigixe kuphol'imiphefumlo.*

(Act 3, Scene 2, p.46)

Masukude: There we make preparations our hearts aching, we will
cry heavily until our souls cool down.

Masukude says, in the above extract that, during the preparations for the wedding of Themba her heart is going to ache. In the play she is portrayed as someone who does not want Themba's lobola for his wife to come out of Themba's father's cows. This extract therefore means that Masukude feels pain in her heart for the loss she is going to experience, but her tears will bring relief in her life. This means that she says that it is good that she will lose few cows, for her to have all her life to herself and to Vuma at the end. The reader's interest is increased here. He or she asks himself or herself what is going to happen. At the end of the play Masukude kills Themba, but unfortunately Vuma, her only son dies too.

In **UFeziwe okanye inzondo nenkohlakalo** (1982) Feziwe tells what is going to happen to Kwedinana, her uncle in future because of his cruelty. She says:

UFeziwe: *Tat'omncinci inde indlela oseza kuyihamba kodwa
Ekupheleni kwayo inkohlakalo yakho iya kukunqumla
Umqala ufe uligantuntu kunjalo nje ungakhange*

uxhamle

Nento le. (Aphume noNgwenya noPhuzi).

(Act 3, Scene 2, p.24)

Feziwe: Uncle the road that you will walk is long and at its end your
cruelty will cut your throat and you will die poor without
having enjoyed a thing.

The reader is informed of Kwedinana's ending. The questions the readers ask themselves is how will this prediction take place, who will conduct it, where, and how will this end occur? Predictions like this one motivate the reader to read the text further. Only a motivated reader enjoys reading. Flashforwards

raise the reader's interest. Kwedinana's destiny at the end of the play goes as predicted by Feziwe as follows:

UMpheko: *Inkohlakalo iwufezile umsebenzi wayo.*

(Act 5, Scene 5, p. 80)

Mpheko: Cruelty has completed its job.

Mpheko utters this statement after Kwedinana has been killed by Skelem. Skelem kills Kwedinana because Kwedinana has failed in paying them the wages for killing Thandile, Feziwe's husband. Kwedinana too has not been arrested, they are arrested, and Kwedinana has not paid Skelem and the other group of killers in jail.

In **Inzonzobila** (1994) Dlangisa asks Nomafa the following question:

UDlangisa: *Ndakulithini eli lifa? Nomafa lamla.*

(Act 1, Scene 2, p. 7 and 8)

Dlangisa: What will I do with my wealth. Give a solution to this Nomafa.

Dlangisa and Nomafa have a son Bhongo but they are not married to each other. Dlangisa is married to Nomatshawe, and Nomafa to Zinzo. Nomatshawe and Dlangisa do not have a child and Dlangisa is a rich man. He wants Bhongo to inherit his wealth, but does not know how can this take place hence he asks Nomafa to think of a plan. From Dlangisa's anxiety for the future, the reader, in the mean time, learns that Dlangisa, who is married to Nomatshawe, does not love her. This is the point of interest that may propel the reader to read further.

6.3.2.1.2 BACKGROUND / FLASHBACK

The background of the literary text is not formulated by the text itself. It depends for its quality and quantity on the competence of its readers. It may be given as additional information, but to some readers the background may mean nothing.

In **Inene nasi isibhozo** (1922) Themba talks to himself and reveals that he used to go to the veld. This gives a picture that before he went to Cape Town he was a shepherd. He knows wild life as a shepherd

as well as life in the city. The fact that he has come back from Cape Town without money proves that he was enjoying himself with his money. He recalls his first life as follows:

UThemba: *Ndakha ndaty' intlaka yesi singa.*
(Act 1, Scene 3, p.25)

Themba: I once ate gum from these thorn trees.

What Themba recalls is in contrast with what Masukude wants. She does not want Themba to share his father's cows with Vuma, saying that the cows belong to Vuma alone. She seems to have forgotten that Themba contributed harder for them to have many cows. Themba should be saying what he says to Masukude.

Another flashback is found in the play **Amaza** (1974) as follows:

Lizo: *Uyazi ukuba lo Sidima wayeza kutshata noZodwa.*
(Act 1, Scene 1, p. 4)

Lizo: Do you know that Sidima was going to marry Zodwa.

This question suggests that, if what is suggested in it was carried out, Namhla and Lizo would be free to marry each other. This character may be expressing his wish that Sidima and Zodwa may be partners if Namhla's and Lizo's love affair cannot be stopped.

In **Inzonzobila** (1994) the reader gets the answer to the question he or she asked himself or herself that asks why Dlangisa and Nomafa were not married to each other. It reveals Dlangisa's character as the abuser of women. The fact that Nomatshawe reminds Dlangisa of his cruelty towards her, may suggest that this is the reason why she did not get married to him. Even now that Dlangisa asks Nomafa to come up with a solution, Nomafa is still afraid of him. Nomafa says:

UMamNtakwenda: *Ulibele [Dlangisa] ukuba yayingaloo manqindi akho la ayeduvuza kwesi sisu.*
(Act 1, Scene 1, p. 17)

MamNtakwenda: You have forgotten [Dlangisa] that it was your fists that beat this stomach.

It is doubted that there can be any living woman reader who has given birth to a child can like the character Dlangisa after MamNtakwenda's description above. Dlangisa acted strangely towards Nomafa therefore no wonder Nomafa did not, and still does not want him.

6.3.3 REDUNDANT INFORMATION

Redundant information in the plays provides a possible guarantee against errors of communication. This kind of additional informations allows for the information to be produced on the basis of knowledge which the reader has of the structure of the language used. To today's reader the information given by the narrator when the play **Inene nasi isibhozo** (1922) is performed may seem as redundant information. The information given when the play is about to start is not the one that may make a reader the creative reader, in that the reader is told about all what is happening in the text in the form of a summary.

Again all the information the reader gets at the end of the play **Isikhwakhwa noBessie** (1987) informs the reader about everything that happened after the play. This kind of information is not part of the play itself, but is part of the narration in the play. This redundant information starts on page hundred and ten (110) up to page hundred and thirty six (136). Act five is made up of these pages. It is in this act where the reader is told about marriage ceremony of Xhalisa's mother who should have been married to Ntuthumbo Dlathula. Also scene one of this chapter on page hundred and thirty one dwells on Xhalisa, Ntuthumbo's child. On this same page Bessie and Buyile are talking about Jimmy as follows:

UBuyile: *Kaloku elikaJimmy ityala liqalela ekubeni ifama.*
(Act 5, Scene 1, p.131)

Buyile: Remember that Jimmy's guilt starts from stealing a farm.

In the play **Izinto zimana ukwenzeka** (1979) this topic keeps on being quoted by different characters. This topic is quoted in about more than twenty one times in the play, without referring to anything.

In this play redundant information is portrayed clearly in the conversation between Langa and Vuyani as follows:

Langa: *Ufane wancama ntanga kuba izinto zimana ukwenzeka.
nditsho kuba inguwe Tshawe.*

Vuyani: *Inene zimana ukwenzeka zigqithe. Uthini Rhelu ngoNozizwe?*

Langa: *Zimana ukwenzeka zigqithe ngesantya Tshawe. Yatshona phi ngoku
ndingasayiboni nje.*

(emphasis is mine)

Act 2, Scene 1, p. 34

Langa: You have just given up my friend because things just
happen at random. I say this because it is you Tshawe.

Vuyani: It is true they just happen at random and pass again. What
are you saying Rhelu about Nozizwe?

Langa: They happen and pass at high speed.

This mention of the topic now and again, about three times on one page, without referring to anything specifically, giving no new information concerning the events in the texts is what the researcher calls the redundant information.

6.3.4 THE ELEMENT OF TONE IN THE TEXTS

Every expression in a language has an associated tone suited to its sense. Tone in the texts indicates a mode in which the speaker is affected. In the following extracts tone in the expression uttered may help in guiding the reader in the interpretation of the texts.

In the play **UFeziwe okanye inkohlakalo** (1982), Fuzile uses poetic language and says about cruelty:

UFuzile: *Inkohlakalo iwudlavule umzi kabawomkhulu,
Ithe yakubanjwa ngesandla yathamba,
Yarhorhozela okwehashe lirholwa ngesilebe
yinkwenkwana. Kodwa ithe yakuba ngaphakathi
Yagunya yangonyama kanye Yamana ukusadulwa
okomqalwa Yamana ibageqa ngabanye*

abazukulwana bakhe. Amanqina ayo anobuzaza ayosela.

(Act 4, Scene 5, p.81)

Fuzile: Cruelty has torn grandfather's house apart,
It became tame after being handled by the hand,
It agreed to follow like a horse pulled by its lips by
a small boy. But when it came inside. It bullied like a
real lion It kept on jumping from side to side
like an untrained horse. It kept on killing his grandchildren
one by one. Its legs attack and cause severe pain.

The meaning of this extract is found from the words the character uses, words such as: 'torn apart', 'untrained horse', and 'lion'. These words give an image of animals which are not easily controlled by human beings. The author may have used these words to denote the fact that amaXhosa allowed cruel deeds among them when cruelty was first practised. He highlights that cruelty among people now may be uncontrollable. It is Mtywaku's style to use tone in poetic language to convey some meanings to the reader. This style is also found in the play **UNomabhongo okanye inzondo nempindezelo** (1983) where Buyile likens himself to a dog in the hunt of the people accused by the law. His work is that of an informer. Buyile praises himself in (Act 6, Scene 5, p. 95). In the play **UNomabhongo okanye inzondo nempindezelo** (1983) Nomabhongo utters the words that show how she holds a grudge towards Nomalizo who passed away, and who was married in her place by the man called Xaba. The tone of this extract reveals that she may never have peace with anybody coming out of Nomalizo's house.

In the play **Inzonzobila** (1994) Speedo is affected by the Cape Town life style. This is found in the following extract:

USpeedo: *Phaphama uyindoda, kuseKapa apha idolophu exabela
Ngokungenalusizi ngoko ke ukuba bayakapa xabela wena.*

(Act 2, Scene 3, p. 32)

Speedo: If you are a man be aware, this is Cape Town, a city that chops
without mercy therefore if the chop you should chop heavily.

In the above extract Speedo uses the Afrikaans word, 'kaap', in conjunction with the Xhosa word, 'xabela', which both mean to chop in English language. This double meaning gives difficulty in the English translation of this extract. But the 'x' in 'xabela' emphasises this chopping to be a serious

business. This speech suggests that there may be people in Cape Town who are afraid of Speedo. He has changed his life style to suit that one of Cape Town. This further suggests that he is well adjusted to the cruel life style of a city, where a person may show no mercy in killing another person. This extract therefore reveals to the reader the type of person Speedo is.

6.3.5 REFERENTIAL DISCOURSE

Goetz (1986:68) quotes Reason (1981) saying that additional information add to the meaning of the text. It may be given as comments or may be found only in referential sentences that allow construction to take place. As seen in the discussions above, referential sentences evoke events, and feelings. Referential sentences lead to different types of construction depending on their degree of generality, on the affectivity of the events they provoke.

6.3.6 TEXTS GROW AND EVOLVE, DISAPPEAR, AND MULTIPLY

After all the creative reading in the above discussions is completed, then follows the notion that texts grow, evolve, change, disappear and also multiply. The classification of the texts also follows from the different ideas obtained while reading and analysing the texts. The texts in this study have been treated as organisms that may grow, change, evolve, decay, or even multiply as they are rewritten in successive critical essays Harty(1985) in (Ntuli,1988:6).

6.3.7 TEXTS GROW AND EVOLVE

To show that texts grow and evolve, extracts showing similar meaning have been taken from different dramatic texts of different eras. These extracts have been chosen following their similarities in that: they are utterances of the characters, are presented by being dramatised, and their context is the same. The only difference in them is the time element which affects the manner and language in which they are uttered. The types of dramatic elements, namely, dialogue and action are continuing I in all dramatic texts regardless of the time effects on them, and of the different languages used. Dramatic elements continue to change in that they are the same elements that have been adapted from time to time. About adaptations Langs (1996:8) says that they are reflected mainly in affects, thoughts, bodily responses, language communication, and behaviour. Communication, adaptation, and relating are fundamental to human existence and survival.

6.3.8 TEXTS DISAPPEARANCE AS THEY CHANGE

Themes and behavioural patterns of characters in the dramatic texts play a major role in showing that the texts do disappear gradually. Examples of themes of this sort are those found in **Buzani kubawo** (1958), **UDike noCikizwa** (1970) and in **Amaza** (1974).

In **Buzani kubawo** (1958) Thobeka is forced by her parents to marry Gugulethu, and by doing so she allows everybody to ruin her life. Knowing that Gugulethu does not want her as his wife makes no change in her life style, that of obeying parents. She does not obey her parents alone, but also Gugulethu's parents. Her parents-in-law send her to go and stay with Gugulethu. This type of life does not exist nowadays, hence this text carries an element of disappearance.

In **UDike noCikizwa** (1970), Cikizwa contradicts the pastor's word during the exchange of marriage vows. She too has been forced to marry Mjongwa, hence this contradiction. Partly she decides for herself, unlike Thobeka in **Buzani kubawo** (1958) At the end Cikizwa wins as the pastor refuses to unite the marrying partners.

In **Amaza** (1974) Namhla tells her parents and the parents-in-law that she loves Lizo, and that she is prepared to marry him. Complications resulting from wrongly directed love partners, done this time by both the marrying partners and their parents are forcefully corrected by Namhla and Lizo. Namhla even goes to the extent of swearing to her parents to show her frustration caused by their decision for her own future. Lizo too on the other hand kills Duma, thinking that he can marry Namhla.

These actions just mentioned show that some texts disappear. They do so when their contents become outdated and no longer relevant to the reader. Today's readers make their own choices. They are responsible therefore for their own destiny.

For example, Mjongwa says in **UDike noCikizwa** (1970) that he never loved anyone. This is not a true statement because he has his parents, may be sisters, brothers, and relatives he could have loved. This is a statement of frustration that shows a lack of love towards parents who force their children to get married to partners they disapprove of. Deconstructed, this statement could be used to mean that he no longer loves anybody. This could then mean that after his frustrations he no longer recognises what love is. This state of confusion makes him unable to love anyone. However, readers become attracted by such strange reactions of characters.

6.3.9 TEXTS MULTIPLY

There are few dramatic texts produced during the twentieth century. Bokwe (1993:17) cites Pahl et al (1971:14) agreeing with this when he says that according to Pahl the total number of dramatic texts produced was less than twenty in 1971. This leads to the same texts being used by many critics following different approaches. One text can be used to show different perspectives and approaches. Each critic analyses a text according to expectations of each. It is in this form that critical texts multiply. At the end, the text is a combination of all that is said about it by different critics and analysts. It is in this form that the texts expand into many texts, as many as its critics and analysts.

The above explanation of the texts, that texts are growing, changing, decaying and multiplying organisms does not negate the fact that Xhosa dramatic texts can be classified into different classes.

6.3.10 CLASSIFICATION OF DRAMATIC TEXTS

In portraying the different categories of dramatic texts's classification, only one example per category is given as a representative of all the other plays of its class. It should also be taken into consideration that one text may represent as many aspects as possible from different classes of the types of the dramatic texts. This implies that the classification to be given below is focusing on the main theme of the texts only. The classification of the texts in this chapter is done according to the classes of plays found in the Glaser (1999b).

There are different types of plays. There are the moral plays in which weakness is exposed and punished. An example of this is in **UFeziwe okanye inkohlakalo** (1982) where Nowikithi and Kwedinana are portrayed as cruel people who repossess Feziwe's mother's belongings after Feziwe's father's death. They even give the educated Feziwe to an old man to be his wife as long as they get lobola. They do all this after killing Thandile, Feziwe's husband to be. At the end of the play Nowikithi kills herself, and Kwedinana is killed by one of the villains he hired to kill Thandile.

There are also the cultural plays in which specific aspects of African culture are evaluated. An example of this class is Mtuze's **Umdlanga** (1976) in which the circumcision tradition is explored, and its adjustments discussed so as to suit the current situations. The play starts with Fikele angry for Langa. Fikele is Langa's father who is supposed to be the one conducting Langa's circumcision ceremony, but unfortunately things have not happened as they are expected. Langa has been circumcised away from home without even informing his parents because of the political reasons. When the play ends, Fikele is

no longer angry. Mpinda, Fikele's friend has explained to him that things are no longer the same. He says that things have changed.

There are political plays. In the political plays insensitive political actions are overcome by conservative values. Mtywaku's **UConga noMbambushe** (1995) serves as an example. Mbambushe is a nickname given to Vete. Conga and his brothers call Vete by the nickname Mbambushe, a name which was given to Ngqika's dog. Qangule (1979:189 – 192) says when he discusses Mqhayi's poem: 'UMBabushe', that the word, 'dog' symbolises faith or betrayal, honesty or hypocrisy. This dog symbol shows that a dog is capable of being good as well as bad. Qangule goes further to say that this poem is a satire on the Union of South African Act of 1910, which deprived the Black people of South Africa, of their political rights in the land of their birth. The same thing is happening in the play **UConga noMbambushe** (1995). Vete does not want his brothers to have the same rights as he has in the land of their grandfather.

*UConga: Inye into esiyithethayo sithi, ilungelo lethu kulo mhlaba
kabaw'omkhulu liyafana, liyalingana nelakho.
(Act 2, Scene 9, p. 32)*

Conga: There is only one thing that we are saying, we
say that our right to our forefathers' land is the
same and equal to his right.

Vete's nickname shows that his behaviour is not accepted by his people. He rejoices in having his people's land all to himself, given to him by Bhirha, the white man. His brothers want their share, and Conga is supposed to be the one who inherits this land according to African law as he is the elder brother. Vete's brothers ask the farmers' association to ignore Vete for he is denying them of their right to their forefather's land. This now becomes a political issue whereby he is rejected by everybody, and all other people are united in this exercise. He decides to turn from being selfish, and shares the land, because people have shown him that no person can live as if he or she is living on an island.

There are also psychological plays. These may show the devastating actions of a person plagued by feelings of jealousy and inferiority. Mtywaku's **UThembisa noMakhaya** (1992) is one example of these plays. After robbing Thembisa of her wealth, Makhaya becomes mentally ill after he was exposed to Thembisa by the lawyers' letter. Makhaya who is not working marries the working-class woman, Thembisa. She manages to support him financially, but he cheats on her, buying houses for his girlfriends using Thembisa's money. When Thembisa discovers this fraud she becomes mentally ill.

She receives medication after which she decides to divorce Makhaya. This is what has led to Makhaya being mentally ill.

The play **Buzani kubawo** (1958), meaning, 'ask from father', is also a psychological play. Three characters: Zwilakhe, Gugulethu and Thobeka are portrayed by Tamsanqa as people who respect their parents and they are also loyal to their forefathers and parents. They are keeping one of the norms of amaXhosa people, which says that a child should respect his or her parents. These three characters are trapped between two things: conserving the norms of the nation or accepting western civilization as the times change. The choice they have to make puts them in dilemma. This confusion affects them psychologically, as a result the whole play has negative psychological effects. Below is the portrayal of how Zwilakhe, Gugulethu and Thobeka are affected by the above norm.

Zwilakhe and Gugulethu:

The name 'Zwilakhe' tells the reader that Zwilakhe's leadership in his family is *autocratic*. Autocratic leadership entails the fact that the autocrat's word in any discussion is the final word of the discussion. It is Zwilakhe's autocratic behaviour that causes him to arrange for Gugulethu who is in love with NomaMpondomise, to marry Thobeka. Zwilakhe is not forceful in his house only, he is forceful to other people too. After Gugulethu's silence at the wedding ceremony, Zwilakhe answers and signs for Gugulethu. Zwilakhe even instructs the pastor to proceed with the wedding ceremony. He says:

UZwilakhe: (Ekwasebeza). *Hayi mfundisi qhuba wena ungayinanzi yonke into ayenzayo. Lo mntu wena kwezi ntsuku usuke wanendawo yokungathi uthe phithi.*

(Act 4, Scene 1, p.63)

Zwilakhe: (*Whispering too*). Pastor, just proceed and ignore everything he is doing. In these days this person seems as if he is mentally ill.

From the above extract the reader finds that Zwilakhe's decision for Gugulethu makes Gugulethu mentally ill. In the following conversation between Gugulethu and the pastor, Gugulethu is portrayed as being ill:

UGugulethu: *Akuziboni na ezi ngqimba zingaka zamafu Zifukuka eNtshonalanga.? Ngenene limathumb'*

Antaka, akuxokwa. Liza kududuma! Liza kududuma!
 (Uguqukela ebantwini) *Niza kulibona ngamehlo*
liduduma! Niza kuliva ngendlebe liduduma! Mna
sendiyaliva, seliman'ukundila! (Uyazula phambi
 kwabantu) *Limathumb' antaka! Limathumb' antaka!*
Buzani kubawo! Buzani kubawo! Bawo! Bawo! Bawo!
 (Liye linyuka ilizwi engathi uza kukhala) *Bawo! Bawo!*
Bawo!

(Act 4, Scene 1, p. 64 – 65)

Gugulethu: Don't you see these bold clouds coming from the west?
 It is true that it is going to rain, that is not a lie. Thunder
 is coming! Thunder is coming! (*He turns to the people*)
 you are going to see thunder with your eyes thundering!
 You are going to hear thunder with your ears thundering!
 I already hear it coming from far! (*He is wandering*
up and down in front of the people). It is going to
 rain! It is going to rain! Ask from father! Ask
 from father! Ask from father! (*His voice goes up as*
if he is going to cry). Father! Father! Father!

Even when Zwi lakhe sees that Gugulethu is miserable, he shows no mercy or pity towards Gugulethu. Zwi lakhe's actions make the play **Buzani kubawo** (1958) a psychological play. Zwi lakhe's authority causes harm and destruction to his family.

Thobeka:

The word, 'thobeka' means 'to be loyal'. The reader does not become surprised when Thobeka stays as Gugulethu's wife, whereas Gugulethu is fasting for NomaMpondomise who has passed away. Gugulethu fasts for her as if she was already his wife. Thobeka is loyal to an extent that she allows Zwi lakhe to send her to Gugulethu with her three illegitimate children. Thobeka becomes loyal even when Gugulethu kills her and her three children. Thobeka's loyalty is not natural. It shows that she is abused by her parents who decide for her, and who have a final say to any decision she takes.

The play **Buzani kubawo** (1958) reveals that parents should protect and take care of their children so as to prevent them from destroying themselves.

6.4 SUMMARY OF THE STUDY

6.4.1 LITERARY CONVENTIONS

This work has not looked at dramatic works as of good or bad quality. It has just looked at the literary conventions that were accepted in the past that are still used at present.

In drama we get the dramatic conventions. In portraying the literary conventions met in the dramatic texts in this study there has been a comparison of the dramatic conventions found in the texts of the different eras. It has been portrayed that there are those conventions that are continuing to appear in all texts, and have been termed as the continuing dramatic techniques. Some of the dramatic techniques become outdated and the new ones develop. In the Mntingane's play, **Inene nasi isibhozo** (1922) there is "*umcacisi*" the "the narrator", but nowhere else in the other texts is he to be found. This shows that this form of giving information to the reader became outdated. It has been replaced by the one of using information in brackets after each action that needs explanation.

6.4.2 CULTURAL CHANGE

Cultural changes include among other things religious, moral, educational, political, and scientific changes. Cultural and conventional changes are recorded in the texts using characters who represent physical changes. These characters may act both the olden days part as well as the modern days part, hence we can say that the physical changes in the texts are reversible. On the other hand, technology, sciences and education, to mention just a few, can be grouped as cultural changes that are not reversible. Once one gains knowledge, it is not easy for that knowledge to be removed, instead it is upgraded and adjusted with the changing times.

There are two kinds of changes: the one that takes place when people are aware of the change, and the one that takes place while people are unaware of the change. When people are aware of the change, they can participate in the implementation of change, and this is called "popular participation" in what is called "participatory development". Participatory transformation coupled with political education transforms people's consciousness and leads to a process of self – actualisation which enables oppressed people to take control of their lives Mbokazi et al, (1994) in (Genda,2002 : 312,315). This notion of change that brings self – actualisation goes hand in hand with self – identity.

6.4.3 OBJECTIVES OF THIS STUDY

One of the aims of this study is to help young generations to keep on track with their customs and traditions, and by doing so, they will obtain self-identity. This self-identity has been dealt with in chapter four whereby people are portrayed forming their own cultural and moral values as the black nation. They are striving to go back to their roots through formulating certain laws that belong to their culture, and characterise it as a unique culture. Chapter four then deals with a complete change in social/cultural habits, and in circumstances. It shows people looking back in anger, when they strive to gain their self – identity. This kind of expression of disapproval is a kind of a political reform. It is a way showing that people now are ready to say “no” to all the treatments and practices that show an element of treating them as people without a culture of their own. Accompanying this self – identity is the use of the Xhosa language. Use of language whether spoken or written is a gain in self consciousness. Hegel (1985:107) too says that the developing mastery of the external world through language leads to a correlative change in man’s conception of himself. This has been portrayed as people rejecting European names given to their children, but giving names having the Xhosa meaning, for example, in **Umdlanga** (1976) the character Langa’s full name is LangalaseAfrika (Langa). This name is used to show that after Langa has studied the relevant political university courses, the whole black nation will get light as to what politics are.

Adaptation is a process whereby a social system responds to changes in its environment. In this regard differentiation and integration are the result of a changing environment. It provides collective meaning and direction to the potential for change present in the entire social system (Graaft et al, 1996:3)

Beliefs and moral codes are passed from one generation to the next and are shared by the individuals who make up a society. By doing so young generations are helped to keep on track with their customs and traditions. Social facts continue to exist, and people gain self-identity. They contribute in some way to the maintenance of the society, they serve some social end. Society has certain functions, and the most important one is the need for social order, which is maintained through certain norms and values, customs and traditions of a society.

6.4.4 IDEOLOGIES

Reflection on history has been portrayed through different ideologies in chapter four. This study has touched on the protest, revolutionary, nationalistic ideologies.

6.4.4.1 PROTEST IDEOLOGY

The study has looked at text's sections that protest against economic exploitation of Africans by Europeans, at the sexual abuse of maids, and other types of abuse in the work places.

6.4.4.2 NATIONALISTIC IDEOLOGY

The first people to bring changes among the black nation are the European missionaries with their Christian religion and education. They denied that Africans have a nation, seeing them as having no law, no order, no skills, and no religion. This study has presented quotations from the texts that dispute these views. Some extracts criticize education and religion through criticising the characters who have joined these agents of change. This study has reinforced the fact that Africans have laws, order, and religion. It has followed what Ngara (1982:12) says about Nationalism. He says that it is the criticism of the colonial denomination.

6.4.4.3 REVOLUTIONARY IDEOLOGY

Revolution in the African dramatic texts condemns the errors made by Europeans with regards to the Africans and African culture. The study has presented that this ideology is a complete change, in that new ways of behaviour are recognised and reconstructed upon new lines.

The ideological stance of each writer depends on his or her level of political consciousness. This study has not compared playwrights' political levels in the discussions of the above ideologies. It has merely taken their views as written in the texts, and showed how they have developed, and in other instances, it showed their resistance to change as they develop.

In comparing certain aspects of the texts the comparison method has been used. Similar aspects reappearing year after year are compared. The word 'similar' again is used to mean that they are related to each other as they are grouped under one subheading for discussion. Though they show similar characteristics, there are slight differences in that they are affected by time and modernisation. This effect can be seen by other critics as a problem. Kaplan (1972:6) too sees it as a problem when he says that one of the problems one runs into in comparing anything with something else is that of making certain that the phenomena being compared are close enough in form, structure, or process to warrant the comparison. Another thing that is also a slight difference in the different situations in which the characters find themselves.

6.4.5 DIFFERENT SITUATIONS

In UFeziwe okanye inkohlakalo (1982) Feziwe has no one to tell her problems to. Both her parents passed away, and her brother stayed away from her for a long time. She is left all alone as Kwedinana's and Nowikithi' opponent as a result she fails to change them. In **Amaza** (1974) Lizo and Namhla commit the sin of adultery because they themselves and their parents have made wrong choices as to who should marry who. This is what is happening today as a result we get numerous divorces. People today do not allow other people to chose marriage partners for themselves. In discussing the extracts under the different situations, the Christians' point of view has not been considered. Namhla's and Lizo's sin is one example. The Bible does not say: if circumstances become unendurable, people should commit sins. Discussing them from different perspectives could have resulted in a study different from this one. This is mentioned because the Christians' perspective has not been considered in many discussions of this work.

6.4.6 APPROACHES USED IN THE CHAPTERS OF THIS STUDY

In this study the following approaches have been used: semiotic approach, Marxist approach, evolution theory, structuralist approach together with the stylistic and formalist approaches.

6.4.6.1 SEMIOTIC APPROACH

To anthropologists semiotics of culture the term 'culture' refers to any conventional arrangements communities use as adaptations to their surroundings. Since the study is about cultural and conventional changes in selected works, then the semiotic approach is found in all discussions of the texts. It is this approach that deals with language, meaning and interpretation of the texts. This study has taken one of its branches, pragmatism. This therefore means that this study has not employed the semiotic approach focusing on sign, but has focused more on meaning. This meaning again is not the one that is found through interpretation of the figures of speech. It is more of the situation meaning and intepretation of the texts.

6.4.6.2 EVOLUTIONARY APPROACH

It has been used to examine texts in chapter three, the chapter on cultural evolution. This chapter deals with the gradual development of the culture especially from a simple to a more complex forms. It

touches on most of the things that have led to cultural changes, things like religion, education, and civilization. The aspects of culture mostly affected are customs, morals, economics, and cultural mindset. At present knowledge is the key to success, meaning, people who are successful are those who use their knowledge effectively.

In order to portray this cultural evolution, Edward (1967:3)'s four evolutionary phases have been followed. They are: divergence from the original line of life, progress in differentiation, stability and extinction. These are the phases that portray cultural development. In some instances the extinction phase does not exist yet. This means that people are still pleased with certain stability phases up until such time that next generations see a need to put an end to them, and change to new choices of the times.

6.4.6.3 MARXIST APPROACH

This approach has been of great help in chapter four, the chapter on cultural revolution, as it deals with history, with economic pressures and conflicts. It says that these are the causes of cultural or societal changes. After all the cultural changes depicted in chapter three, Blacks found themselves stripped of their privileges as a culture. Then they started to look back in anger. Jones (1992:67-100) too says that to revolt is to look back in anger. Their actions became those of striving to restore and preserve what belonged to them before. This has been done through exploration of ideologies. They are the protest, revolutionary, and nationalistic ideology. This revolution has brought many changes then, some of which are corrections to a mistaken departure from the past.

After rebelling, the Xhosa speaking people managed to restore their cultural identity. They even brought back some of their values and norms to replace some of those brought by western civilization. These newly formed rules now are not without adaptations to suit the working conditions of the people, because when they were first formulated, people were not working. These laws and rules are again subject to change when the next generations find them outdated for their conditions and times.

This approach has been used in this study following in the pattern of Watts. He says that most useful critical methods currently available for black writing in South Africa are to be found in the approaches of the Marxist critic who always, in whatever particular slant they give to Marxist critical theory, take into account social and historical factors in their assessment of a work of art, and consider the conditions of production and consumption. They examine its function within the social structure as a social practice, and do not look at it as a thing apart from the everyday world of social reality (Watts, 1989:48).

This has been done reflecting on history, comparing how people used to live in harmony and in unity with each other, comparing with the conditions of people today. People are self-centred, and are also abused by the changes that took place, as most of them were forced by powerful people. People's anger has then been shown through their comments against education, religion, civilization and affected morals.

6.4.6.4 STRUCTURAL, FORMALIST, AND STYLISTIC THEORIES

Structural, Formalist, and Stylistic theories have been employed in chapter five which dwells on structural evolution, as they deal with the way of writing literary works. Again under the definition of structure in chapter one it has been mentioned that the term "form" may refer to schema, structure or genre that a writer chooses for the presentation of his or her subject. This includes everything concerning the writing of a play, styles, language, themes, plot structure, and climax, to mention just a few. Though most plays show a close structure of exposition, complications, climax, and resolution, and these formulate a kind of a dramatic structure, this study has not looked at dramatic structure in this view. It has discussed dramatic structure using the epistemic subcode, whereby it looked at dramatic construction, dramatic logic, and also at dramatic action and time. This has been motivated by the fact that this chapter is discusses the structural evolution as the aesthetic ideology. Aesthetic ideology may display also the movement of the mind in literature. New ideas and conventions are brought by playwrights as creative works. These are all termed as the literary conventions or as dramatic techniques.

Since plays are a record of people's lives, literary conventions have been united to, and grouped as the changes in cultural codes. The following cultural subcodes: epistemic, systematic, general kinesthetic, linguistic, dramatic rhetorical and stylistics, musical, vestimentary (gaments) and generic intertextuality have been explored in this chapter. It is through explanation of these cultural subcodes that it became possible to demonstrate aesthetics in the selected dramatic texts.

6.4.7 OBSERVATIONS

What the researcher observed during the interactions with people is that most people lack the confidence to write plays. After an informal conversation with Professor N.Saul the researcher learned that the genre of drama is a difficult type to write. It has certain rules to be followed, but fortunately these rules are found in books. Some drama texts that I have read lack the instructions of writing drama. Again I learned to know that drama texts were the last to be introduced to Blacks, so this may

be another reason for lack of this confidence. The amaXhosa people need to be educated about writing drama texts.

It is easy for people to watch plays that are acted on the stage, or on televisions. These plays are of the international standard. This leads to playwrights being afraid to write plays because of the confusion they may have. This confusion may be as a result of wanting to hit two birds with one stone, that of keeping the world's standard of plays on one hand, and that of wanting to keep their customs on the other, hence there are very few books written during the twentieth century.

6.4.8 VALIDITY OF THIS RESEARCH

This study's discussions can be measured as valid and true in that what is discussed here is the extracts having direct speeches of characters from the texts. They are extracts showing situations in which the characters find themselves. Accompanying each extract is a little background to it so as to clarify what is discussed based on the extract.

For this study to be valid, cultural stakeholders are involved in that there is participation by those affected directly by the problems of this study. They have been involved in the discussions of language change, as quoted, in the Word Fest. Again the way in which Africans view things or interpret certain things is the final argument in the discussions, as it has already been stated that some people have been affected by changes through mixing with other races.

For the works that are not published, their extracts and acknowledgements are given references too in the Section B of the bibliography as a proof that they are not of the researcher's thinking.

The correct theories that facilitate these discussions have been chosen, those covering all the vocabulary needed in this work. Bouissac (1998:210) says that the semiotic theory embraces all cultural communication processes, and a theory of codes governing the signification system that makes these and other potential processes possible. Related to this is the fact that there is a lot of interaction between the researcher and the stakeholders in this study so as to ensure the correct interpretation of people's views. This is done through the use of more than one method: interviews, comparing texts, interactions with people, and all these call for truth and validity.

6.4.9 HIDDEN DYNAMICS

There are hidden dynamics to this study's discussions. The texts that were read before, using the past analysis and criticism are re-read using today's criticisms and points of views. With today's criticism they seem slightly different from what they were before, but they are still the same texts that are growing with times. This is one out of many reasons why only the Xhosa plays are collected. The criteria of grouping them being that of consistency in their approval by same publishers, that is, those publishers that published the plays of the past are still the same for today's plays. This research is aware that there were apartheid rules before for publishing books, and today they are the economic rules, but the same criteria of their publication is still the best for this consistency of this study. This point is raised so as to reveal acknowledgement of the other dramatic texts that are published by new publishing companies. This therefore implies that, when in the discussions we mentioned that there were no plays written during the 1930s, and the 1940s, we merely mean that the old publishers published nothing during those years.

Also when the study mentions culture, it refers to amaXhosa as a culture. Cultures always differ from one another, the boundaries being the mountains, rivers and other geographical factors. These geographical factors can lead to texts read being interpreted in different ways, for example, in an area where agriculture is the main industry, talking about cows differs from the culture which speaks about them only when they refer to the type of meat they prefer at a particular point in time.

In Kennedy (1991: 1524) it is said that some plays seem to be written in as many styles as there are characters in them, but a consistent elevated style that informs all the speeches is the one used.

Though realities are portrayed in texts, they are, truly speaking not specific realities, but generalised cultural problems reflected through action. This study's discussions have treated them as if they are realities, as there is the element of truth in them. Again, changes will always be among cultures as well as in dramatic techniques, as technologies are moving fast. This is proved in some texts where a means of communication are letters and in some are telephones. This change also affects the reading process, people today are too busy to concentrate at one go on reading books, this can lead to a narrowed meaning of texts, but unfortunately this study does not cover this side of meaning of the chosen texts, as it concentrates only on extracts showing dramatic techniques.

Culture is part of education as it is transmitted through it, whether through formal or informal education. The word 'culture' in this study refers to culture that is transmitted informally as the people who transformed are not aware of this transfer.

When discussing dramatic techniques, and cultural changes here, this study takes into consideration the fact that some people are threatened by certain things, such as losing one's identity. The study tackles its discussions from different possible perspectives of each phenomena under discussion where applicable.

As cultures change, and dramatic techniques are affected by this change, techniques discussed in this study will have undergone a great change in two to three decades to come, due to the high rate of racial mixing, and the effects that follow thereafter. What is discussed in this work is true for the time of this work, and will continue to be true, and as a result, other people who may discuss this similar topic in years to come may build on the discussions of this work.

6.4.10 ETHNICAL IMPLICATIONS:

There may be information viewed by the readers of this study as having ethnical implications¹ in them. One of them is multiracialism in which races are mixed. Multiracialism leads to change of both cultures and languages, and this is a speedy process. Races that mix introduce their customs, beliefs, and languages to each other, and come out with those that commonly suit them through the English medium. This study has discussed changes that took place among amaXhosa without being conscious of them when they were taking place.

Through this mixing of races, younger generations have lost insight already of who they are, and where they come from. This has led to them joining any new cultural custom of the other cultures without being conscious of doing so. This is one of the facts that causes difficulties in writers, as they can no longer describe whatever they want to describe for specific nations. That is, if they write for any culture now, it is no longer a pure culture that will interpret their texts as its people now do not share the same opinion. This is what can be experienced by any reader of this study if he or she has been already affected by cultural mixtures.

Again, the transformation of literature must be seen in the context of the widespread illiteracy and a history of language discrimination. This leads therefore to the fact that, there will always be a gap between the way the educated see things, and the way the illiterate take things, the same applies to the gap between non-Christians and the Christians, or even the ideas. Many written texts, especially those written by the academics become meaningless to many who are really inexperienced in the field of analysing texts. If one is not careful in unfolding the story, one becomes easily swayed by its meaning, but this has been discussed under the sub-heading 'styles' in chapter four. It is advisable that the

language teachers who teach literature may familiarise themselves with the methods of analysing texts, hence it was stated that language of this study has been simplified to suit everybody.

The cause of change in language and in cultural conventions comes as a result of mixing with other races. This argument in this study is not taken negatively as some may think that it favours racism. It is only used to show the effects of racial mixing, the study is not interested in them as being negative or positive. Literature, especially the written records of many languages, embodies a richness which sets us apart from other nations, and that is the only criteria this statement is used.

6.4.11 CONCLUSION

A play is a formality of the structure of the language, and of the occasion of a place (Nelson,1971: x). Within it the act of doing it differs as much. Plays of the first period show an easy-going untroubled outlook in the face of discrepancy between appearance and reality. Today it is difficult to differentiate between the categories, their organisational structure shows a number of constant and changing factors (Watson,1988:86). This is what this study shows: constant, continuing and changing factors of the society, factors known as the cultural conventions.

ENDNOTE

Footnote 1

Ethnicity: Ethnicity is a Greek word, 'ethnikoo' that is used to refer to a nation or people (Cashmore, 1994:82). It can emerge from a number of sources. It can be a defensive mechanism, or a response to material conditions. It is the term used to encapsulate the various types of responses of different groups. It is based on a commonness of subjective apprehensions whether about origins, interests or future. Material deprivation is the most fertile condition for the growth of ethnicity. An ethnic group does not have to be a "race" but there is a very strong overlap as many groups that organise themselves ethnically are often regarded by others as a "race" (Bell,2001: p.11)

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