

**A CRITICAL STUDY OF ELLIOT ZONDI'S HISTORICAL
DRAMAS**

By

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DECLARATION

I **Duduzile Audrey Ntshangase** declare that: **A Critical study of Elliot Zondi's historical dramas** is my own original dissertation. All the sources I have used or quoted have been indicated and acknowledged by means of complete reference and bibliography. It has not been submitted in part or as a whole, for a degree at any other University.


Signature

14/03/02
Date

As the candidate's supervisor, I have approved this dissertation for submission.


Signature

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ABSTRACT

The study concentrate on a critical analysis of Elliot Zondi's historical dramas, **Insumansumane** and **Ukufa KukaShaka**. The study constitutes an attempt to apply the theoretical approaches. The plays have been chosen only for reasons of my personal acquaintance. The whole study is divided into six chapters.

Chapter one focuses on the general introduction. The general introduction will cover the aim of the study, research methodology, historical background of the plays, definition of terms and the biographical notes of the author. At the end of this chapter there will be a conclusion.

Chapter two, deals with theme. The theme covers the following sub topics: title in relation to theme, the comparison between the theme and plot, theme and style, theme and dialogue, theme and characters, types of themes such as: theme of loyalty, theme of poverty, love, political violence and the moral lesson found in Elliot Zondi's historical drama books.

Chapter three concerns itself with style and dialogue. Style and dialogue will look at the sentence construction, language, figures of speech, title and symbolism.

Chapter four concentrates on plot and characters, which covers exposition, motoric moment, conflict, complication, tension, climax, suspense in the title, beginning, the

middle and the end of the play, characterization, naming of characters, types of characters, kinds of characters and the development of characters.

Chapter five deals with setting, which covers time, place and social circumstances. There will be a short summary, which leads to the discussion of the following chapter.

Chapter six focuses on the general conclusion.

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CHAPTER 1

GENERAL INTRODUCTION

1.1 Introduction

The intention of this study is to critically analyze Zondi's historical dramas. These dramas are: **Insumansumane** and **Ukufa KukaShaka**. The dissertation will also look at the author's biography to gain extra material that would help to analyze Elliot Zondi's historical dramas. Studying Zondi's biography could lead the researcher to understand his work through understanding his personality, political ideology, his educational background and his life experience. This chapter further focuses on the reasons for choosing the topic, parallel works in the chosen fields, theoretical framework, objectives of the study, data source, historical background of both dramas, definition of terms and to provide chapter outline.

1.2 Parallel works in the chosen field

There has been too much research done in the past in Elliot Zondi's historical dramas. This is manifested by some following parallel works in the chosen field.

1.2.1 Masters dissertation

Soni has done his masters dissertation on the analysis of some of the dramatically works in 1990. *The topic is: A general survey of Zulu drama with a critical analysis of selected plays.* Soni presented aspects of the drama namely: plot, characterization, theme and setting. He also looks at the social functions of the drama, the origins of Zulu drama, the development of Zulu vernacular theatre and dramatic literature. Soni selected four plays namely: **Ngavele Ngasho**, **Ukufa KukaShaka**, **Baba Ngonile** and **Ngenzeni?**

1.2.2 Honours articles

There are many articles, which are parallel to this study. Some of them are the following:

B. Malinga has conducted a research in Zondi's work in 1995. The topic is: *Characterization, style and setting in Elliot Zondi's dramas*. The study shows how Zondi handles aspects of drama. Malinga looks at characterization, portrayal of characters and techniques employed in characterization.

G.S. Ntshangase has concentrated on the following topic: *The conflict in Zondi's Insumansumane*. The research was conducted in 1994. Ntshangase presents conflict in **Insumansumane**. It is observed that in **Insumansumane** there are two types of conflict that can be found. That is external and internal conflict. She also presents the source of conflict that can be found in **Insumansumane**.

J.B. Nene has done the following topic in Zondi's work: *An evaluation of hamartia as depicted by Zondi in Ukufa KukaShaka*. The study was done in 1990. He mentions that Zondi has succeeded in employing hamartia as a literary technique in his drama. Zondi gives Shaka a blind spot by placing Zulu kingdom above everything. This miscalculation brings about his downfall. Zondi depicts Shaka as a failure in achieving his intentions due to his pride. Shaka was not aware that his future assassins are capitalizing on his pride to justify their murderous stand.

1.2.3 Reviews in Journals

As far as this research could establish, there is one article that is parallel to this study. There is one article written by Groenewald in 1989. His topic is as follows: *Insumansumane: Zondi's scenario for today*. His study presents an analysis of **Insumansumane**. He describes and relates the play to other types of the texts, in order to show how the dramatist has used historical material, for example the

Bhambada rebellion, to suggest that rebellion seems to be the only option left to deal with hegemonic situation.

This project is in no way a duplication of their work, but rather a development of their research on Zondi's work. What makes this study distinct from theirs, is that it looks at all aspects of the drama including plot and theme in both historical dramas. It also looks at the biography of the author, to investigate whether there is a relationship between Zondi's experience of life and his historical dramas.

1.3 Reasons for the choosing the topic

This study will help students to understand and analyze Elliot Zondi's plays that are prescribed at the University and at high school level. It is hoped that this dissertation will be a valuable reference for students.

Historical drama enables a learner to learn the language, culture, norms and customs that were used in the past. The language used in historical dramas is very rich with idioms, proverbs, vocabulary and figures of speech that we no longer use. For example, in Zondi (1960:35):

1. *Mhlangana: Ilukhuni lendaba ngoba ngeke umuntu anuke owosehlwa, kungathi kusuka bese kuthiwa uyena oyingozi ofuna ukuqothula abegazi ukuze kusale yena abuse. Asazi, siyoyicela ivuthiwe.*

(This matter is difficult because no person can divine, smell out the relative, they might say he is the one who is dangerous who wants to destroy his relatives so that he will be left to rule. We do not know what will happen at the end).

From the above quotation one can notice that the choice of words used by Zondi, strikes to the point and helps to develop the suspense of the drama. The above words are also dramatic in nature. *Owosehlwa* refers to the royal family member,

ukuqothula means to destroy and the proverb *siyoyicela ivuthiwe* means we will see what will happen at the end. Therefore, one can say that the language used in this drama is rich in idioms and proverbs. For this reason Elliot Zondi's dramas are chosen because teachers can use these dramas to teach learners effectively the traditional language, Zulu culture and customs.

Elliot Zondi's drama portrays the events that took place in past years and therefore it is important for society to have its history written down in different genres namely drama, novel and history books.

1.4 Objectives

The main aim of this study is to critically analyze Elliot Zondi's historical dramas. The analysis will be achieved through studying how Elliot Zondi handles the aspects of the drama and his style. For example, aspects of drama such as theme, setting, portrayal of characters, naming of characters, plot, tension, the development of the drama and the development of characters. It is the objective of the research to determine what distinguishes Zondi as a dramatist. For this reason, there is also a need to investigate whether Elliot Zondi's life experience has an influence in his work. Understanding of Zondi's biography will help readers to understand Zondi's work through his personality, his political ideology, his life history and to determine if his life experiences motivate him to write historical dramas.

Elliot Zondi's past experience seems to have reference in his historical dramas. The evidence is that he has written two works in historical dramas. They are **Insumansumane** and **Ukufa KukaShaka**. He has written a dissertation analyzing six Zulu historical dramas.

1.5 Data sources

This dissertation deals with literature study because it analyzes and interprets Zondi's dramas. Various methods of collecting data have been used in this study. These methods are divided into two, those for primary data and those for secondary data.

The method that will be used for collecting primary data will be an interview with the author. The interview will be conducted to find out if Elliot Zondi's life experience has influence on his historical dramas.

The primary data will then be supplemented with the secondary data which includes, published sources namely: books, dissertations and journals on the related subjects.

One can also read the book called **Buzani kuMkabayi**, which is written by C. T. Msimang (1982). Both **Buzani kuMkabayi** and **Ukufa KukaShaka** are based on the same events. They are both historical. The difference is that **Buzani KuMkabayi** is a novel and **Ukufa KukaShaka** is a drama book. The book **Buzani kuMkabayi** will help for extra material to make a critical analysis.

1.6 Theoretical Framework

In this dissertation five approaches will be used. One will be a historical-biographical approach. This approach regards the literary work of the author as not that much different to that of the character in a story. In other words it is a reflection of the author's life experiences. Guerin et al. in Swanepoel (1993:4) says that:

This approach saw the literary work, if not exclusively, then for the greater part, as a reflection

of the author's life and times, of the life and times of the characters.

Historical-biographical approach seeks out to collect facts and other data to determine whether there is an interrelationship between the author's life experience and his work. Zondi has written **Insumansumane**; which is based on colonial rule that took place in 1906. Elliot Zondi in **Insumansumane** wrote the drama which portrays the history of the Zondi nation. In this drama there is an event which portrays the struggle of Bhambada against the White government. Bhambada fought for the government policy. It might happen that Zondi's great parents were the victims and Zondi himself might have been a victim of poll tax. Therefore, this project intends to find out if there is a relationship between Zondi's life experiences and the experiences of the characters.

The second method to be used is that of moral-philosophical approach. It is noted that most Zulu literature has a moral lesson. That means most of them are didactic. Swanepoel (1993:7) has this to say about the moral philosophical approach:

..The most important function of literature is to emphasize moralism and utilitarianism. Literature should be didactic, either from religious or philosophical point of view. Although the critic is not completely unaware of form, the structure or composition of the literary work is only of secondary relevance.

This is evident from the work of earlier generations where their focus are on morals. Some of these earlier generation authors are Vilakazi and Nyembezi. There is a feeling that if the theme involves a certain issue or significant problem in society, it is expected that the writer should provide the solution to that problem, if he fails to let the student think of the resolution. In Zondi's work morals are touched but not too much attention is drawn to them. For example, it is not good to hate your brother or relative without proving that he has done something wrong. In **Ukufa KukaShaka**, Mkabayi and Dingane believed that Shaka is not a good

king for the nation, it is because he was very strict and a ruthless king. Therefore he must be killed to save the nation from his threat.

The third approach will be a structural approach. The term structure refers to the total of relations between the elements of a text. Structuralism is concerned with the arrangements of all the parts of a whole drama, in other words, the building block of the stories. Structuralists argue that a part is not significant on its own; it has to be seen in relation to what has gone before it and what comes after it. Structural analysis therefore tries to determine the mutual relationship between patterns, how they are distributed in the text and how they combine to become meaningful units. Fokkema and Kunne-Ibsch (1978:20) has the following to say:

The structuralism approach is a development of Propp's formalistic study of the Russian fairy tale, in which he identified 31 functions and sequence in which they appear. In his *Morphology of the folk tale*, originally published in 1928, he explained function as the action of a character that is significant for the course of the action in the story. This does not mean that all 31 functions are found in every story, but also it does mean that the absence of some of the functions does not alter the predetermined sequence of those present.

In Elliot Zondi's dramas there are functions which are important course of action for characters. One finds different characters in Zondi's plays struggling or fighting to maintain the state of equilibrium. Through these characters the plot of the story is developed to the climax. Theme is revealed through action of characters. A good story is characterized by action of characters. Without action there is no story.

The fourth approach will be the linguistic approach specifically in the section dealing with style as it is relevant for this section. Swanepoel and Ntuli (1993:27) mentions that:

The relationship between linguistic approach and literature is clear, since both deal with language usage. Linguistics deals with language in an exact sense, whereas literature deals with language in an applied sense.

When one uses a linguistic approach it is important to take into account that this approach involves seven levels. Those levels are phonology, syntactic, semantic, lexicological, discourse, pragmatic and stylistic levels. The aforementioned levels can be found in Elliot Zondi's dramas. In both dramas one can find characters interacting to one another through language. The language used is acceptable to the readers. The language used in Elliot Zondi's dramas is rich with idioms, proverbs, figures of speech, Zulu culture and customs. For example, in Zondi (1960:9) the following can be cited:

2. *Shaka* : *Khona manje uDingane uthe ithumba lisuka ngaphakathi, uMkabayi useyangisongela. Konje ngabe sengithe ngokulungisa ngazithela isisila? Yiz' uvalo inqobo isibindi. Kwamiswa abaphansi, ngeke ngiphambuke ezwini lokhokho.*

(Right now Dingane said **the boil starts from inside**. Mkabayi threatens me. By the way by rectifying things I have now done something wrong? In spite of fears I will manage. It was set up by the ancestors, and I will not deviate from their will).

From the above dialogue there are two proverbs the first one is *ngokulungisa ngazithela isisila*, the second one is *yiz' uvalo inqobo isibindi*. There is one idiom from dialogue, which is as follows: *Ithumba lisuka ngaphakathi*. The proverb has a basic meaning and the secondary meaning. The proverb, which says the boil comes from inside has two basic meaning. The primary meaning is that the boil comes from inside. The secondary meaning is that the conflict starts inside the family. Proverbs are not used only to make the speech colourful but they are dramatic in nature. They also help to create suspense. The dialogue is not rich without proverbs and idioms.

The fifth and the final approach to be used will be reader-response approach. This approach focuses mainly on what the readers understand about the text. The reader is the one who makes sense out of the text that she or he is reading. Swanepoel (1993:37) remarks that:

The reader's activity not only leads to meaning but that in fact has meaning. Thus he (reader) questions the premise of previous literary generations that sense is embedded and encoded in the text. It is the reader himself who is always making sense.

The text is seen as the message sent by the sender to the reader. The written message is presented as a code that has to be decoded by the reader. Elliot Zondi's dramas are perceived as codes that carry messages to the receiver and it is only the receiver who can make sense out of it. The drama itself contains some difficult words to a second language speaker. Therefore it is up to the understanding of the reader to interpret the text and make sense of the text. Zondi uses phrases like the following ones: In Zondi (1986:48):

3. Indeni yomndeni isideni

(The core of a family is a family).

The above quotation was used in a sense that a family member belongs to a family even though that member has some weaknesses. Zondi uses the phrase to show that women some times have weaknesses but they still belong to a family. The nation still needs their presents, as they are the mothers of the nation. In Zondi (1960:23):

4. Usendo lwake kwasendana

(Do relatives intermarry?)

The above phrase means that a family member does not get married to another family member. It is a Zulu custom that to get married one should find wife from other families who are not relatives. Both these phrases are difficult because it is not the language that is used every day. Both these phrases refer to something wrong. They carry an important meaning if the reader is able to interpret both phrases. They help the author to develop his theme, because they are mentioned in more than one time in Zondi's dramas. These kinds of phrases are dramatic in nature. The analysis of phrases will be achieved by giving and discussing views of the colleagues concerning Elliot Zondi's work.

1.7 Historical background of the story

Elliot Zondi wrote **Ukufa KukaShaka** in 1960. The drama **Ukufa KukaShaka** is a tragedy based on history. The play portrays how Mkabayi, who is said to have been the most powerful female personality in the history of the Zulu people, initiated and piloted the conspiracy that culminated in the assassination of Shaka. Shaka died in 1828, when his two half-brothers, Dingane and Mhlangana assassinated him. Mbopha, assisted them. Thereafter, according to history Dingane and Mhlangana quarreled about who should take the throne and Mhlangana was subsequently found drowned.

Ukufa KukaShaka's historical background is based on the actual event that is mentioned from the above paragraph. The author of this book portrays the conflict inside the Zulu royal family. Shaka recognized that there was a problem from Dingane and Mkabayi's speech, both speeches reflects that they will kill the king. The above two characters use the same phrase to warn Shaka that they will kill him for the position of being a king. In Zondi (1960:5) at the beginning Dingane uses the following phrase:

5. Umbango, silo, usuk' emlotheni.

(The family feud, king, starts from the ashes).

Later Mkabayi repeat the same phrase that Dingane uses from page 9 of the drama text. This phrase means that even though Shaka did not have a son but there will be people who would usurp take the position from the family. Shaka has a belief that if he has no son then there will be no one who will kill him for his position. He forgets his half brothers. The king takes this suspicion lightly. He decides not to kill them by his hands. His plan was to give them in the hands of the enemies. Firstly he sends them with old regiments to fight Mjokeni Ngcobo and later Soshangane. Shaka gives his half-brothers Dingane and Mhlangane the responsibility to be in front of the war so that they will give commands to the regiments. Shaka knows that his half brothers, Dingane and Mhlangana can die without actually killing them. There is a good evidence for this in Zondi (1960:6):

6. Shaka: Uthini uDingane uma ethi 'umbango usuk' emlotheni', ngabe usho ukuthi nakuba ngingenankosana bakhona abayodla ifa lami nabangahle bangigudluze? Abafowethu, ngaphandle kukaMpande, abasemnandi neze. Alikho iqili elazikhotha emhlane; bazohola izimpi ukuze bafe ngingangcolisanga igazi lami ngaboselwa. Uve luzodla isisila.

(What is Dingane saying if he says 'family feud starts from the ashes', does he mean that even though I have no heir there are those that will inherit my inheritance and who can kill me? My half brothers except Mpande are no longer happy. There is no cunning person who is cleverer; they will lead the armies so that they may die without dirtying my hands with the relatives blood. They will kill themselves).

Insumansumane was published in 1986 and is based on the Bhambada rebellion of 1906. Here according to Groenewald (1989:6-13) the following is mentioned:

The dramatist takes a committed stand and uses historical material to suggest that rebellion seems to

be a way of dealing with a hegemonic situation, but with national autonomy as the ultimate goal.

From the above quotation it is observed that Zondi used historical material to suggest that rebellion seems to be a way of dealing with hegemonic situations. Zondi's play represents a particular view of history, according to which history becomes ideology which is conveyed by means of the dramatic text. Zondi tells us about the struggle that people had during 1906. He also mentions how Bhambada fight against idea of paying poll tax. The problem was that people were supposed to pay R2 per head in a household. The community was not told what that money was for and how it would help them. This book shows that whites used hungry people like Magwababa to destroy the power that Blacks had. These create confusion to people and that was the main cause of the war between the Zondi nation and British government.

The author of the book **Insumansumane** portrays a conflict between the Western and traditional ways of life during Chief Bhambada Zondi. The brief historical background is based on the actual event such as the war between the British and the Zondi's people.

The cause of the conflict, which resulted in the war, called *Impi kaBhambada* was that, Bhambada did not want to take orders from Ndabazabantu. He wanted to do things on his own as he is the Chief of the Zondi nation. He believes that if he is the Chief he should judge the cases as other Chief's did before. He knew that the British government wanted to use him for their purposes. This is evident from Bhambada's speech in Zondi (1986:6):

7. *Bhambada: Utshumo alucinaniswanga ngamaNgisi, ufakazi walokho izingingqi zamabutho awo asala eSandlwane. (Anikine ikhanda) Baba yekani ukubuka izinto ngamehlo okuthengwa. Uma thina njengesizwe esimnyama sizibukela phansi sile sithi besiyini. (Asukume elingisela umuntu ekhulekela inkosi) Laba belungu kufanele*

basihloniphe, kakhulu thina esimele isizwe. Lo mlungwana ufike khona manje lapha wakhuluma nami emi ngezinyawo wakhombisa okukhulu ukwedelela lokhu phambi kwephoyisa elimnyama. Ulikhombise ukuthi mina ngingumfanyana wakhe. (Ababheke) Buphi-ke ubukhosi bakithi?.

(The problem was not caused by British people, the evidence of that are the piles of bodies of their soldiers that remained at iSandlwana. (He shakes his head). Father you must stop looking things with foreign eyes. If we as a black nation undermines ourselves and keep on saying what are we. (He stands up and imitate a person saluting the chief). These British people should respect us, especially we who represent the nation. This minor British person came here just now and spoke to me whilst standing, showing the greatest contempt in front of the black policeman. He showed him that I am his boy. (He looks at them) Where is our kingdom?)

From the above dialogue it is noted that Ndabazabantu did not respect the chief and ignored basic and culture-specific rules. When Ndabazabantu come to accuse Bhambada because some of his people had flogged the horses on which he and his policeman were riding, resulting in a fall, he barges past the guards; he does not greet the king; and he remains standing while speaking. This shows that Whites did not care for other people's feelings, culture and norms. They only care for themselves.

1.8 Scope of the study

The study concentrates on a critical analysis of Elliot Zondi's historical dramas, **Insumansumane** and **Ukufa KukaShaka**. It is divided into six chapters.

Chapter one focuses on the general introduction. It covers the aim of the study, research methodology, historical background of the plays, definition of terms and

the biographical notes of the author. At the end of this chapter there is a conclusion.

Chapter two, deals with theme. The theme covers the following sub topics, namely: title in relation to theme, the comparison between the theme and plot, theme and style, theme and dialogue, theme and characters. It will further discuss types of themes such as: theme of loyalty, theme of poverty, love, political violence and the lesson found in Elliot Zondi's historical drama books.

Chapter three concerns itself with style and dialogue. Style and dialogue will look at the sentence construction, language, figures of speech, title and symbolism.

Chapter four concentrates on plot and characters, which covers exposition, conflict, complication, climax, suspense in the title, beginning, the middle and the end of the play, characterization, naming of characters, types of characters, kinds of characters and the development of characters.

Chapter five deals with setting, which covers time, place and social circumstances.

Chapter six focuses on the general conclusion, findings of the study and its evaluation.

1.9 Definition of terms

When dealing with analysis of literature, there is a need of defining terms. Therefore in this section there will be definition of terms. Definition of the following terms are critic, drama and historical will be dealt with.

1.9.1 Critic

Critic means to examine the text and to comment on it. It is the objective of this study to interpret and evaluate Zondi's work. Evaluation will be achieved by using theoretical criticism, as they are an important tool in text analysis. Therefore it is important to define the term criticism. Different definitions are found for the term criticism, therefore various definitions will be defined to see if there are common basic elements of the term. Abrams (1971:36) has this to say about criticism:

Criticism is the branch of study concerned with defining, classifying, expounding, and evaluating works of literature. Theoretical criticism undertakes to establish, on the basis of general principles, a coherent set of terms, distinctions, and categories to be applied to the consideration and interpretations of works of literature, as well as the "criteria" by which these works and their writers are to be evaluated.

From the above quotation, criticism therefore has to deal with classification, elaboration and evaluation of literature. It further looks at the interpretation of literary work. Baldick (1991:48) adds yet another diversion to the definition. He writes:

Criticism, the reasoned discussion of literary works, an activity which may include some or all of the following procedures, in varying proportions: genre interpretation of its meaning analysis of its structure and style, judgement of its worth by comparison with other works, estimation of it's likely effect on readers, and the establishment of general principles by which literary works can be evaluated and understood.

The point of interest from the two definitions of criticism is that the two writers are in essential agreement that criticism has to do with evaluation, interpretation and

analysis of literary work. Cuddon (1977:207) gives an apt and concise definition of criticism when he puts it as follows:

It is the art or science of literary criticism that is devoted to the comparison and analysis, to the interpretation and evaluation of works of literature.

From the above definitions one can note that they all agree that criticism is a discussion of literary works which its activities include analysis, interpretations, comparison and the evaluation. Theories of literature were developed with the assumption that we need to interpret literary texts. There are many theories of literature to help doing text analysis and interpretations of literary text. They are divided into four sections, there are those which deals with the author, those concentrates on the text, those focuses on the reader and those of miscellaneous. Therefore it is important to do analysis following the theories of literature.

1.9.2 Drama

Drama is a theatrical performance. It is derived from a Greek word *dran* which means action. Drama is the literary form designed for the theatre. Actors take role of imitating and performing the indicated actions and utter written dialogue for a particular play. Usually drama is written in acts and scenes that are prepared to be performed. Drama employs dialogue and actions. Every author has his style of defining terms therefore it is vital to see different authors how they define the term drama. Ronald Peacock has two definitions of drama, one is historical and the other one is theoretical but the theoretical definition is chosen. Peacock's (1957:158) theoretical definition is as follows:

There must be an action; that is, events and situations must be resented with accompanying tension, sudden changes and a climax. There must be central meaning, whether religious, moral, emotional or psychological, which strikes home to the spectator's head and heart.

Peacock's definition of drama is structural because it concentrates more on the form of a drama when he mentions that it must consist of action, events, situation, tension, climax and theme. Thompson's (1995:410) definition of drama identifies it according to type and is more descriptive in nature when he says:

Is a play for acting on stage or for broadcasting; the art of writing and presenting plays; drama is the art of acting.

Abrams' (1971:48) definition of drama emphasizes it as an art that is supposed to be performed in the theatre by actors:

Drama is the form of composition designed for performance in the theatre, in which actors take the roles of the characters perform the indicated action and utter the written dialogue. The common name for drama is play.

The three writers concur that drama is a piece of art which consist of action and must be acted by actors. What the writers define about drama is also found in Zondi's dramas. Zondi's dramas have all the aspects of drama. One can see that it is designed for actors to take roles of characters to perform indicated action and to utter written dialogue in front of the audience. All the above definitions seem different but they agree with similar basic elements, that is, the drama is designed for actors to take roles of characters performing, acting and imitating the indicated action and the use of dialogue simultaneously. Defining the term drama leads the project to look at the historical term because in Zondi's drama, he portrays an event that took place in past years.

1.9.3 Historical drama

The term generally refers to the drama that its events refers to in history. The drama may use characters which were alive in past years specially heroes. Zondi's dramas are based on the events that can be reference in history. He uses characters whose names correlate with history. In **Insumansumane** there is Bhambada, Magwababa and Nhlonhlo. In **Ukufa KukaShaka** there is Shaka, Mkabayi, Jeqe, Dingane, Mbopha and Mhlangana. There is no one correct definition of historical drama. The following definitions will help to see if there are some basic elements of the term. Baldick (1991:100) has this to say about historical drama:

History play, a play representing events drawn wholly or partly from recorded history. The term usually refers to chronicle plays, especially those of Shakespeare. In a somewhat looser sense, it has been applied also to some plays that take as their subject the impact of historical change on the lives of fictional characters.

It is observed from the above definition that historical play is based on events that are drawn from recorded history. Cuddon(1977:146) further mentions that history play and chronicle play are same:

Chronicle play also known as a history play, and therefore based on recorded history rather than on myth or legend.

Cuddon agrees with Baldick when he says history play is based on events that took place in past years. Abrams (1971:26) has the following to say about history play:

Chronicle plays were dramatic rendering of the historical materials in the English chronicles by Raphael Holinshed and others. The term is also applied more broadly based mainly on historical materials.

From the above definition, it is observed that they all agree with the fact that a historical play is based on history materials. That means it does refer to history and it is true that historical play refers to the events which happened. Zondi's dramas are chronicle plays because they have reference on history. The events that Zondi represent are drawn from the history.

1.10 Zondi's biographical notes

Doing an analyses in literature leads the researcher to know more about the author. Zondi's history brings a clear understanding of his life experience. It also leads the researcher to understand more about experiences and difficulties that resulted in him becoming a dramatist.

1.10.1 His early life history

Elliot Zondi was born in 1930, in the place called Ngome at Greytown. His parents brought him up, until they died while he was young. His brother then took the responsibility to pay for Zondi's education.

1.10.2 His educational background

He started Primary school at Ngome, from Sub A to Standard 6. His parents died while he was doing Standard 5. His mother died in 1936, his father in 1943. His brother then took the responsibility for Zondi's education. It was not that difficult because Zondi's brother was a teacher.

After studying Standard 6, he moved to Mpolweni to do standard 7. In that time there were few high schools with Standard 8 and 9 classes. Therefore for him to complete his studies, he moved to St Charles. St Charles by that time was a teachers training college. He then after his standard 9 enrolled for teaching which was called T3 junior. Teacher training was divided into three. There was T4 for

teaching pupils of standard 7; they train for two years. T3 junior was for pupils of standard 9, they train for two years. T3 was for pupils of standard 10.

After studying teaching, Zondi obtained a scholarship from the Department of Education in Pietermaritzburg. They took him to Nkamane to do his matriculation. He stayed there for two years. After having completed Standard 10, he was awarded with another scholarship to study at Fort Hare University. He studied BA degree, majoring in Public relations.

He started working at Umlazi Senior Secondary School. He worked as a teacher for 5 years. He taught English. Previously teachers were employed by the School Boards. The Board who employed them was disbanded. The new members were elected. The new Board urges them to re-apply. He refused because he was already working and had five years experience. He continued working but he was not paid for a period of three months. At the end of the third month he received his payment but he resigned.

After his resignation, he found a new job at Lever Brothers. He worked for the company for 23 years. His job description was to train people who were doing mobile advertisement. He got a promotion to work as a supervisor in training. He registered at UNISA for a diploma in personal Management. After completing his diploma, he was promoted to work at the management office.

After his diploma, he applied for an Honours degree. His motivation was that he was working with people from different African languages, therefore for his job to be efficient, he needed to know more about African languages. His application was approved. He was given a year of study leave.

Zondi mentioned that it was not his aim to train as a teacher but it was the only choice he had. The reason was that during that time Natives were not allowed to do law, Science and mathematics. The government by that time knew that if

Natives were exposed to law, they would boycott the government. There were two schools for the Natal region that taught Science and Mathematics. It was Mariannhill and Nkamane.

While he was working at Lever Brothers, there was a post for language assistant at the University of Natal, Durban. He applied for it and he was employed.

1.10.3 His political ideology

Zondi mentioned that there were problems that were encountered during his time of education. The first problem was that natives were not allowed to study Law, Mathematics and Science. Woods as mentioned by Zondi in a personal interview has this to say:

South African Whites do not understand the term justice. For them to know justice they all need to study Law.

Zondi mentioned that Whites exploited blacks. Children were not allowed to complete their studies. If a child learned the basics of education, that was enough. Thereafter they were taken to work for the farmer.

The second problem was that blacks were not allowed to use public areas reserved for whites. In supermarkets, blacks were served through the window while whites were served inside. In trains, whites boarded first class which was comfortable and expensive. Blacks boarded third class and it was not a comfortable place for people to use.

The third problem was that, to study at the University of Natal, a black student was expected to apply for the permission from the Minister of Education. It was because Natal was a University for whites.

The last problem was that black writers were not allowed to write fiction based on politics, religious or anything that criticize the government's policy. They were allowed to write fiction based on romance. He mentioned that **Insumansumane** was delayed to be listed with one of books prescribed for high schools. It was not published in time because it was a political drama. The drama was written in 1984 but was published in 1986. Zondi's play **Insumansumane** is strongly influenced by the past South African political situation. In the above mentioned drama, political situation is clearly portrayed.

1.10.4 His literary works

Zondi has written two historical dramas. He has not written anything in poetry, novel, essays, short stories and grammar books.

He gained his inspirations of writing from writing articles for the university magazine. He ended up as an editor for the magazine.

He wrote **Ukufa KukaShaka** as part of his course. In his third year in isiZulu, Professor Nyembezi requested them to write a long essay on any chosen topic. Zondi chose to write drama. He mentioned that it was not because he had love for Shaka but it was for marks.

When he became a lecturer, he met Professor Cope who had a project on Bhambada rebellion. He was given a job to interview one of the old man who was there during the Bhambada rebellion. A nurse informed them that there was an old man from KwaMashu. He interviewed that man, translated and transcribed the interview with the old man. He then wanted to know more about Bhambada. Zondi consulted books written by Stuart. He then decided to write a play about Bhambada and the result was **Insumansumane**.

1.10.4.1 Drama

At the moment he has written two historical books namely:

Ukufa KukaShaka

Insumansumane

Presently he is busy with two dramas namely:

Isiziba Esinzonzobele

Hhawu hhe!

1.11 Conclusion

From the foregoing chapter, one can realize that the aim of the study is to critically analyze Zondi's dramas. The study could be achieved through studying Zondi's biography, his work to determine if there is a relationship between him and his characters' experiences. This chapter has concentrated at the reasons of the chosen topic. It further looks at the parallel study and how it will differ from this project. The theoretical framework which helps in text analysis, was also dealt with. The objectives of the study were discussed in detail. The data source shows how the data have been collected. Since there are terms used in this dissertation that might not be understood, there was a need of defining terms to clarify some points. Chapter's outline is provided as the scope of the study. Dealing with literature analysis, it is observed that there is a need of discussion of all the literary aspects of drama.

CHAPTER 2.

THEME

2.1 Introduction

The main aim of this chapter is to discuss theme. It will further look at the title in relation to theme and the relationship of theme with other aspects of drama such as plot, style, dialogue and characters. Types of theme such as historical, loyalty, poverty, love and political violence will be analyzed in detail. The moral lesson of these dramas will also be analyzed. The term theme is defined in many different ways. The term theme refers to the central idea or what the drama is about. In **Ukufa KukaShaka** and **Insumansumane** one can find main themes and sub-themes. Various definitions of theme will be examined to determine if they have similarities.

2.2 Definition of Theme

Theme is the message that is embedded in the drama. The theme is the interpretation of life as conveyed by the drama as a whole. The theme is not the topic of the drama. The theme is the strongest binding or cohesive factor in any drama story. It is the central element that determines the unity of the drama. All the events described should be related to the theme or sub themes to ensure unity in the drama. Thompson (1995:970) mentions that:

Theme is a subject or topic on which a person writes about.

The topic tells the reader what the story is about. Therefore it is expected that the theme should relate to its title. Zondi's titles have a relationship with the theme; for

example, **Ukufa KukaShaka**, the drama is about the death of King Shaka. Abrams (1971:102) has this to say about theme:

Theme is sometimes used interchangeably with motif but the term is more usefully applied to a general idea or doctrine, whether implicit or asserted which an imaginative work is designed to incorporate and make persuasive to the reader.

The two concepts of theme and motif are always handled together because they are so neatly intertwined. It could be safely said that one complements the other. Both refers to the idea of the story. Msimang (1986:133) has this to say about theme:

Theme is a central idea in a story; it is the subject of discourse. The fact that theme is central, action, is concerned with conveying that theme. Moreover, if the story is a work of art, the thematic structure will draw all these elements into a unity. In other words it is the theme that gives meaning to a story.

The basic elements from the above definitions are that all the above definitions of theme agree about the same or similar elements. Those elements are as follows: theme is the subject topic or the main idea in a story. Theme involves a certain issue in society.

2.3 Theme in general

Theme is an important aspects of the drama. The main thing a reader focuses on is the theme of the book. The reader wishes to know if the drama is about people, animals, plants, politics, love and war. When discussing the dramas of Zondi, one would refer to theme, idea and the meaning. The theme should not be too obvious to readers. That means it should not be presented in the exposition of the story. If the theme is presented in exposition the reader will loose interest for further reading.

2.4 Title in relation to theme

The theme is what is made of the topic. It is the comment on the topic that is implied in the process of the story. Theme should not be confused with any ideas or pieces of information. Title of the drama must not reveal the content of the story. Proverbs and idioms are not good titles. De Villiers (1979:4) mentions that:

A writer may convey his aim or purpose by giving his story a significant title, for it is the title that usually communicates the intention. You will often find that the title of the story is symbolic. If you interpret the symbol correctly, you should have no difficulty in understanding the story. So, never take a drama title literally, for it is seldom intended as such. If the name of the drama happens to be, let us say 'rope' be alerted to its symbolic possibilities as you read the drama because you should be aware that the word 'rope' has, in all probability, a significance beyond its surface meaning.

From the above quotation it is clear that titles should not be the proverbs because it makes the story more obvious to the reader. Zondi's drama titles are not proverbs. They create the suspense to the reader. When one reads the title **Ukufa KukaShaka**, there are three questions that may arise:

Who is going to kill Shaka?
How are they going to kill Shaka?
Why they want to kill Shaka?

In the title **Insumansumane** the following questions may arise:

What is Insumansumane?
What is the relationship between people and
Insumansumane?

2.4 Relationship of theme with other aspects of drama

One cannot consider the action or the characters of a story without coming to some concern with theme, for as we have already insisted, a story, in so far as it is a good story, is an organic unity in which all the elements have vital interrelations. Each element implies the other elements to develop the story toward a significant end. Therefore, the dissertation will look at the following aspects in relation to theme: plot, style, dialogue and characters.

2.4.1 Theme and plot

As the plot develops, one can observe the theme of the drama. Theme and plot are interrelated and to one another and other aspects of the drama. The story should have a unity of events. That means events should be arranged in a sense that it hangs together. There is the matter of cause and effect which causes the character to try to solve the problem not realizing that he or she creates further problem. If there is no logic, the reader will lose interest. Looking at the theme and plot leads to look at the relationship between theme and style.

2.4.2 Theme and style

Every writer has his own style of writing the story. The author's style can be learned through looking at the dialogue between characters or within a character to see if the dialogue suits the characters, place and time. Cohen (1973:62) agrees with the idea when he remarks that:

Essentially the study of style in drama must concentrate on dialogue. The dialogue spoken by the actors represents the playwright's style created to suit the particular people and circumstances of his play.

It is observed that theme is revealed through the dialogue of characters. Dialogue should match the characters' personality. One can judge the character from what he says, his actions and dialogue. Dialogue also should not be treated separately from the time and circumstances. Therefore dialogue is an important aspects as it helps to reveal theme and to develop plot of the story.

2.4.3 Theme and dialogue

The dialogue is used to reveal the theme. It is the technique employed by the author to reveal the theme. The author of drama allows characters to speak for themselves. This technique is called the dramatic method. Through reading the dialogue, one can understand the characters feelings, thoughts, actions and at the same time, the story reveals the theme as the drama unfolds. Zondi employs this technique to reveal his characters. The dramatic method brings life to the story. It makes the story vivid and plausible to its readers.

2.4.4 Theme and characters.

Theme cannot be separated from characters. They are interdependent to one another. One does not find the theme first but we first get to know our characters which are the ones who reveal the theme. When characters speak for themselves, one can know them through their personality and what they say. Therefore, if the story is about social issues, one can see the main theme and sub-themes which its judgement is based through philosophical or religious morals of the society. The evidence is found in Zondi (1986:1):

8. ..uNdabazabantu engena esangweni elandetwa yiphoyisa. Beze baqonde kuyena, angakhuleki, bese ekhuluma uNdabazabantu

(..The Native Commissioner entering through the gate followed by a policeman. They came straight to

the hium, feeling unease, and then the Native Commisioner speaks).

Ndabazabantu : Uthi uyinkosi wena?(ithule inkosi kubonakale ukuthi isadidekile) uthi uphethe izwe uma kunje kule ndawo oyiphethe?

(Do you regard yourself as chief? (The chief keeps quiet and he seems to be confused) Do you think you rule the country if it is like this in a place which you rule?)

From the above quotation, Ndabazabantu uses his status and forget about Bhambada's status of being a chief and its meaning to the society. In Zulu culture, a person who wants to speak to the chief does not just get inside, passing the guards as if they do not know the procedure. When one speaks to the chief, one has to sit down and show respect. Ndabazabantu does not respect the chief. Groenewald (1989:9) agrees with the abovementioned cultural procedure when he states the following:

Another considerable source of fiction was Ndabazabantu's contempt for basic rules of respect as well as ignorance of culture- specific rules of respect. When Ndabazabantu comes to accuse Bhambada because some of his people had flogged the horse on which he and his policeman were riding, resulting in a fall, he past the guards; he does not greet the king; he remains standing while speaking.

This proves that the government by that time did not recognise other cultures' basic rules. They regarded themselves as dominant to other culture. Therefore the theme is based on politics.

2.5 Types of theme

There are many types of theme that can be found in fiction. The focus of the dissertation is on Zondi's dramas. In **Insumansumane**, there are following themes: historical, love, loyalty, poverty and political violence. In **Ukufa KukaShaka**, one

can find the following themes: historical theme, love and loyalty. These themes will be discussed further in the following sub-headings of theme.

2.5.1. Historical theme

Historical theme is a story based on the events that took place in the past. Zondi presented history by using the Bhambada rebellion to suggest that rebellion was the only option to deal with hegemonic situation. He also uses the death of Shaka to suggest that killing Shaka was a mistake because he was a good king and he has a diplomacy to fight.

In **Insumansumane**, Bhambada the son of Mancinza of the Zondi tribe, played an important role in the Zulu rebellion of 1906 against poll tax. Bhambada is the dominant character in this work. He is the one who faces the problem together with the whole Zondi tribe.

In **Ukufa KukaShaka**, Shaka the son of Senzangakhona of the Zulu nation, tried to play an important role in creating one nation of the Zulu kingdom. He is the dominant character in this work.

Both these themes are presented in a way that one can see the difficulty Shaka had while he was trying to create the mighty Zulu kingdom Bhambada also had a rough time trying to protect the Zondi's tribe not to pay for the poll tax. The story is created in a way that it is clear to its readers and it has a sense of reality. Zondi could choose no better genre, since Shaka and Bhambada have not left their own version of how the death of Shaka and the rebellion took place. Therefore Zondi could take the liberty to put into Shaka and Bhambada and any other character's mouth whatever he chooses.

2.5.2. Theme of loyalty

Theme of loyalty can be found in **Insumansumane** and **Ukufa KukaShaka**. The good evidence of loyalty can be found in **Insumansumane**. One can see that Magwababa is loyal to Ndabazabantu. In Zondi (1986:3) the dialogue is as follows:

9. *Magwababa* : *Yini nkosi, kwenzenjani?*

(What is it king, what happened?)

Ndabazabantu : *Angishaywa ngabantu balo mfana?*

(Am I not bitten by the people of this boy?)

Magwababa : *Baphi labo bantu? (asho eqalaza ekhokha umshiza)*

(Where are those people? Looking around and drawing his stick)

Ndabazabantu: *Uma ngithi ngibikela lomfana uthi singamaqolo*

(If I report to this boy he said we are effeminate men)

Magwababa : *Amaqolo ani, baphi labo bantu sibafundise umthetho. (esho eqalazisisa) Bangayenza nje inkosi kanti elikabani lelizwe? Mabekwa, bafuna ukufundiswa umthetho*

(What effeminate men, where are those people so that we will teach them laws. (saying that thoughroughly around) they can do that to the king who owns this land? Mabekwa, they need to be taught the laws).

From the above dialogue, it is observed that Magwababa is afraid of Ndabazabantu. Magwababa thinks that whites are better than blacks because they won the battle. One can also see that Magwababa is loyal to his “king” Ndabazabantu. Magwababa does not want Ndabazabantu to realize that he is

taking Bhambada's side because he is afraid of what whites can do to blacks. Nonswani is also loyal to Bhambada. He gives advice and also agrees with the chief. He understands the problem that Bhambada is faced with. In Zondi (1986:15) Nonswani advises the chief to keep quiet for a short time not to speak to anyone about sensitive issues:

10. Nonswani :Le nto oyikhulumayo ijule kakhulu, ayifanele ukukhulunywa nanoma ubani.

(What you speak is very deep, it is not suppose to be spoken by anybody).

Bhambada : Ngifuna zimtshela izincelebana zakhe lo Ndabazenu ukuthi simbona kanjani ngoba uma sibiziwe ehhovisi lakhe akukho lutho umuntu angaluphefumula, ayikho neze into esingayitshela umlungu ngisho ngabantu bakithi esicakulelana nabo izinkobe. (Babukane emehlweni angabikho okhulumayo)

(I want his spy to tell this Native of yours how we perceive him because if we called to his office there is nothing a person could say, there is nothing we can say to white person even our people whom we share boiled sweet-corn. (They look at each other in the eyes no one speaks).

In **Ukufa KukaShaka**, there is also a theme of loyalty that can be found. Jeqe is loyal to his king. He is prepared to do anything for the king. He lives for his king, everything he does, he does it for the king and for the nation. He is prepared to take orders and instructions from his king. The evidence is found in Zondi (1960:37) when Shaka speaks to Jeqe:

11. Shaka : Ngena Jeqe.

(Come in Jeqe).

Jeqe : Ndabezitha!

(Your Majesty !)

Shaka : Wafika kahle Jeqe. Ngizokuthuma ukuba utshela uDingane noMhlangana noMbopha ukuba kebavele kimi, sihlele nabo usuku lwempi ezohlasela uSoshangane.

(You came at the right time Jeqe. I will send you to tell Dingane, Mhlangana and Mbopha, to come to me, so that we can arrange the date for the war to attach Soshangane).

Jeqe : Ndabezitha!

(Your Majesty!)

Shaka : Ngisemncane Jeqe.

(I am still young Jeqe).

From the above dialogue, Jeqe listens to his king when he speaks to him. Listening in Zulu culture shows respect. Jeqe also praises the King demonstrate loyalty and yet it merely showed respect for the King.

2.5.3 Theme of poverty

Theme of poverty can be found in **Insumsumane**, when one can note that Magwababa used by Ndabazabantu to control the Zondi nation. Magwababa was not aware of White ways. He was interested in becoming a Chief. He did not realize that Ndabazabantu wanted to manipulate the nation to fit in his white style. Poll tax was introduced for two reasons, one is that whites wanted to coerce the Zulus to go to work and to sell their cattle to the whites. The second reason is that it was used as a direct means to obtain funds. Therefore, Bhambada was a threat to Ndabazabantu. To compete with Bhambada, Ndabazabantu decided to use Magwababa to enforce the government laws. One can see that from Ndabazabantu's dialogue that the government during that time was not happy to have people like Bhambada who always question new ideas. In Zondi (1986:94) the dialogue is as follows:

12. Ndabazabantu: Akukho lutho ozolubikela amaZondi, kusukela manje nangu uyihlo uMagwababa ozobamba isikhundla sobukhosi bakwaZondi, nguyena kuphela ozoba nelungelo lokubiza amaZondi (bahleke). Thulani yini eyizisini lapha?

(There is nothing to report for the Zondi tribe, from now on here is your father Magwababa who will rule the chieftainship of the Zondi tribe, he is the only one who will have the right to call the Zondi tribe (they laughed). Keep quiet what is a laughter here?)

Magwababa: Ngiyabonga, baba.

(Thank you father).

Bhambada: Ungakabongi baba, ake sizwe izizathu zalesi sinyathelo ukuze aMaZondi akwemukele ngezandla zombili.

(Before you thank him father, lets here the reasons for this behaviour so that the Zondi tribe welcomes you in both hands).

Ndabazabantu: Asikho isizathu, isizathu yintando kaHulumeni, wathanda wakubeka, uthandile ukukususa esikhundleni, uyowatshela lokho amaZondi mhla ngizombeka ngokomthetho

(There is no reason, the reason is the will of the British government, out of its interest did install you, it has liked to remove you from the position, you will tell that to the Zondi tribe when I come to install him official).

From the above dialogue, it is observed that the government during 1901-1906 has representatives like Ndabazabantu who would not be told by other people how to rule. Ndabazabantu understands Zulus but did not like the way Bhambada thinks.

2.5.4 Theme of love

Generally there are many types of love that can be found. From **Insumansumane** one can find love of the country. Where one can note that Bhambada has love for the country. He did not want to tell people to pay for the tax, to tell people to fight against whites. He realizes that the standard of weapons is not the same as that of whites. He knew that many people could die instantly because they did not have guns. Therefore, he has to come up with a different way to fight against whites. He embraces 'the war of flea'. The evidence can be found in Zondi (1986:41) when he says:

13. Bhambada : ...Sibhekene namagundane adinga ukuchotshozwa ngalinye . Kuthangi kwashaywa ihhashi likaNdabazabantu, namhlanje sishaye uEsi. Uma sithola omunye ufanele enziwe njengalaba sibantshontshe baze baphele.

(...we are faced with rats, which needs to be killed one by one. A day before yesterday, the Native Commissioner's horse was beaten, today we beat Uys. If we find another one we should do to him the same thing we did to the others, we have to beat them titbits until they are all finished).

From the above dialogue, it is observed that Bhambada loves his country and care for his nation. He could not tell people to do something that he also do not understand its system. He tried to find some answers from Ndabazabantu but he did not want to explain the system of poll tax. Ndabazabantu emphasizes that government loves the Zulu nation but when it comes to tax issues, one can observe that there is no love from the government. It was the way of making profit from the Zulus.

In **Ukufa KukaShaka**, it can be observed that there is a theme of love which is as follows: love of the country. Shaka has love for his country, he can do anything to

develop the Zulu kingdom. Shaka has the vision of building one nation and he thought that makes people love one another. He expects all the Zulus and other nations to worship, grow and honour Shaka as the only mighty king of the Zulus. Shaka was determined to use all means to fight, kill and annex other nations to build one huge Zulu kingdom. In Zondi (1960:5) Shaka says the following:

14. *Shaka: Angikalishakazisi, ngisazolishukumeza ukuze ngilikhulule ebugqilini bovalo nasovatweni lobugqila. Uma abathunjwa sebephansi kwephiko lami, kufanele bazi ukuthi akukho okuyobathinta; yinhloso yabaphansi leyo okufanele ichunyiswe. Ukuze inkululeko ime kufanele ngiqede ubuthakathi, ubusela, amanga, kanye nawo onke lamakhosana abantu bawo bedlela egilweni. Nina nizothi uZulu, nilibale ukuthi uZulu ubuhle bodwa.*

(I have not shake it, I am still going to shake it so that emancipate it from slavery of fear and fear of slavery. If the captives are now under my rule, they must know that nothing will touch them; that is the will of the ancestors which must be encouraged. So that the freedom can prosper., and I will stop witchcraft, theft, lies and all those chiefs whose people are not satisfied. You will say it is Zulus and forget that Zulu nation is the happiness).

Shaka's aim is to build the mighty Zulu kingdom. He believes that fighting with chiefs will help to build one nation. Mkabayi also has love for her country. That is why she thinks that killing Shaka will help to build the Zulu nation. Her comment is that Shaka should allow people to marry one another as they wish. She forgets one thing that there will be no one who would like to fight against other nation. Everybody will focus on their families. The evidence is found in Zondi (1960:1) when she says:

15. *Mkabayi: Uyabona Dingane imizi yezifunda ngezifunda iphenduka amanxiwa; uyasibona isizwe sakithi siphela: izintombi zijendviswa, izinsizwa zithenwa, amakhehla nezalukazi kuthiwa akuganane kuzale kwandise isizwe? Yeka ngekhamba lesizwe*

elicekelwa phansi kungakabikho mmbila kusezimpepha, amadoda nabafazi abathenelwa phansi. Amasimu Dingane aphenduka amafusi, izwe liphenduka ihlane, abantu sekuyizimamba nezilo. Nithule nithini Dingane? Ningamadoda ngoba nilengise amalengisi? Angiphenduk' indoda yini:

(Do you realize Dingane that the kraals of various district becomes old kraal sites; do you realize that our nation is destroyed: young maidens deprived marriage, young men being castrated, old men and women instructed to marry one another and give birth and multiply the nation? My, what a young nation which is destroyed in its infancy, men and women who are castrated. The fields Dingane turned out to be once-cultivated land lying fallow, the land turned out to be the deserted place, people are now *mambas* and lions. Why are you quiet Dingane? You are man because you have male sex organs? Why not I change and become a man?)

The above dialogue shows that creating Zulu kingdom is not understood in a same way as Shaka's view. Shaka believe that if a warrior is not married, when he died there will be no orphans and widows left. That was a major reason for warriors not to get married before they retired.

In both these dramas, it is noticed that Shaka, Bhambada and Mkabayi had love for the country. MaMchunu, Bhambada's mother, had love for his son. She gives advises and try to encourage Bhambada not to fight against the whites. She believes that his husband Manciza would not approve of the war against whites. She is afraid that she will loose her son. The evidence is found in Zondi (1986:39) when she says:

16. *MaMchunu: Kuyobakuhle uma ezibhedela nje, ungalibali ukuthi awuncamuncamu kulaba bakwenu.*

(It will be good if he merely talk nonsense, do not forget that you are not favoured by family members).

Bhambada: Yini singalifaki ilincamu?

(Why are we not making them to favour me?)

MaMchunu: Nawe uyefana nalaba othi bayizingane, yonke into uyithatha lula, ubabheke ubabhekisise laba, uma ulala uyovuka kwelamathongo, ngaleso sikhathi oMagwababa sebeqhwakele esigqikini sakini. Kukhona iqashana laphaya, angazi noma ngingaliletha yini?

(You are also the same with those you said are children, you take everything for granted, watch these people, if you sleep you will wake up in the ancestors' land, by that time Magwababa will be sitting in your chair. There is a piece of meat, I do not know if I can bring it for you?)

The above dialogue shows that MaMchunu loves her son. She advises her son not to listen to Nhlonhlo. She also warns her son of bad people like Magwababa. She also makes food for her son.

2.5.5 Theme of political violence

Theme of political violence is evident in *Insumansumane*. At the end of the story there is a war between the Zondi's tribe and British government. The main cause of this war was political issues. Whites were using the Zondi tribe to raise money to develop their places. Only Whites were at the advantage. Bhambada perceived that Whites are trying to coerce the Zulu to pay the tax. Firstly, the tax system the way he describes the migrant labour, he says work is the second tax, which is necessary to pay the first tax. In Zondi (1960:45) Bhambada describe the second tax:

17. *Bhambada: Ngikukhumbula kahle lokho Zondi, into engilwa nayo ukuthi lapha ezweni lethu kube yithi izinqibi, izinto ezingenandawo, lokusebenzela ipulazi kuyintela yesibili ngoba ngalemadlana etholakala ngakho kufuneka umuntu athelele ngayo iqhugwane lakhe.*

(I remember that very well Zondi, what I fight against is to become slaves in our land and we become beggars, things which are without land, this thing of working for a farm is a double taxation because with this meagre money which one gets a person is supposed to pay tax for a hut).

From the above dialogue, one can see that the system of tax was political because there were no explanations of why the Zondi's tribe should pay tax. Another thing is that this was another plan of the government to degrade the dignity of a black person. It is because males were doing jobs for women which was not encouraged in Zulu culture. Those jobs for women are to sweep the floor, polish the floor, cooking and washing the pots. Discussing about themes that were found in Zondi's plays, it is important to look at the moral lesson they contain for the readers.

2.6 Moral lesson

It is noted that the moral lesson in these dramas is conveyed implicitly. The dramatist does not summarize the message nor do he preach to his readers. This is very much the way in which a moral lesson is passed on in Zulu dramas. Msimang (1986:134) emphasizes that:

...it is more artistic to present the theme indirectly. It should be seen as a result of the confrontation of characters and ideas, which should not be interpreted, as the storyteller's ideas.

From the above quotation, one can see that the emphasis is there not to interpret the ideas of the characters by the writer. It is therefore up to the reader to interpret the moral lesson that he or she finds when reading these dramas. In most cases, writers let the readers to get involved with the story and think of any other possibilities. If the writer interpret the story, it means he does not give his readers a

chance to think. This is wrong because readers have rights to interpret what they understand. Finnegan (1970:330) has the following to say:

Various functions have been stated or assumed. Stories, for instance, are told to educate and socialize children, or, by drawing a moral, to warn people not to break the norms of the society.

Finnegan emphasizes that literary works have various functions, it is not only made to educate but also to warn people not to break laws of the society.

In Zondi's dramas the moral lesson can be found in both dramas. In **Ukufa KukaShaka**, the moral lesson found is that a hero can be killed by a person with no power. Being a hero can make you to ignore the truth. Shaka knows himself as a hero and even believe no one would kill him. His half brothers, with the help of Mbopha, did kill him. This was caused by the tragic flaw in his nature which makes Shaka blind from the truth.

The second moral lesson is that if one suspects conflict, he should initiate actions to stabilize the situation. It is not wise to wait and hope problems might go away. Shaka failed to initiate actions to stabilize the situation. The good example is found in Zondi (1960:13):

18. *Shaka: Ngifuna ibutho lamakhehla
engizolithumela esigodini sikaMjojeni
wakwaNgcobo engizwa kuthiwa ufuye izinco
nezincokazi zekhethelo....Lomfo ulivaka kakhulu,
ngakhoke lelibutho lilungile. Wena Dingane
uyokuma ophondweni bwesokuphonsa, uMhlangana
kwelokukhohtwa,*

(I want a regiment of old men which I will send to Mjojeni Ngcobo's district which I heard that he owns the choice speckled red-end-white cattle... This man is a great coward therefore this is the right regiment. You Dingane will stand on the right flank

of army crescent, Mhlangana on the left flank of the army crescent).

He knew that if they are at the front during the war they might die first. He did not know of other possibilities for example that Mjoleni might fight or flee. Dingane and Mhlangane might fight for their lives or they might flee or even plan to free themselves by killing Shaka.

The third moral lesson is that it is important to take advice from other people. Shaka seems to be a person who does not like advice from other people. He wants to do things as he wishes. This is evident in Zondi (1960:7)

19. *Mkabayi* : *Baningi abanenhlanhla ukuthola izeluleko kodwa amaqili odwa azuzayo ngazo*

(Many people are lucky to get advices but only those who are cunning gain something out of them).

Shaka : *Amaqili, Jama, abantu abadala abeluleka izinto ezabehlula ebusheni babo.*

(Cunning people, Jama, are those adults who advice people with things they did not accomplish in their youthful years).

It is observed from the above dialogue that Shaka did not like advice from other people. It is good to listen if others chide you. Shaka did not like people who disapprove his behaviour or actions. He likes to do things as he thinks it is right not for everyone but to him. He was stubborn. A good example is found in Zondi (1960:9) when he speaks to his aunt about Nonkenkeza's trial. He did not want to agree when his aunt advice him.

20. *Mkabayi*: *Ngeke ngikushiye ezibini ndodana*

(I will not leave you in trouble my son).

Shaka: *Ngazalelwa kuzo, ngofela kuzo.*

(I am acquainted with it, I will die in it).

Mkabayi: Kodwa uNonkenkeza uyezwana nalezizinduna ezimothile? Angithi izolo lokhu ubefuna ukulwa nezinye izinduna ngakho ukungezwani?

(Is Nonkenkeza friendly with these headmen who reported him? Is it not that yesterday he wanted to fight with some of them because of not being friendly to each other?)

From the above dialogue, Shaka did not want to admit that there is a difficulty in Nonkenkeza situation. He also does not want to show his aunt that he understands what she is trying to say. Shaka's death is caused by his stubbornness.

Insumansumane, the lesson that can be found is that Western ways are used to degrade blacks dignity. Another lesson is that the government during 1905-1906 utilizes culture as a weapon to maintain the hegemony. Ndabazabantu draws on it what suit his purposes not that he respects Zulu culture. In Zondi (1986:67) Ndabazabantu speaks as follows to Bhambada:

21. Ndabazabantu: Ayikho into edinga ukuchazwa lapha ... kinina maZulu kungukweyisa ukuqagulisana nomuntu omdala nomuntu omkhulu uma ekutshela into.

(There is nothing that needs to be explained here...with you Zulus it is regarded as insolence to contradict an old and important man when he tells you something).

Whites claim that the land is theirs which means they perceive themselves as dominant wherever they go. The good evidence can be found in Zondi (1986:39) where a White man from the farm chases the boy:

22. Nhlonhlo: Akungenwa lapha

(No entry here).

Mlungu: Ekabani lendawo, akuyindawo yethu lena?

(Who owns this place, isn't for us?)

From the above dialogue, it shows clearly that discrimination started a long time ago. Whites did not care for other people's feelings. They only care that everything is in order for them. According to Bhambada, they were beggars in their land. In Zondi (1986:45) it is remarked as follows:

23. *Bhambada: Into engilwa nayo ukuthi lapha ezweni lethu kube yithi izinqibi, izinto ezingenandawo...*

(What I do not approve is that we become beggars in our land, people with no place to live)

The above quotation shows that Blacks were ill-treated in their own land. Bhambada has associated Blacks with beggars.

2.7. Conclusion

The intentions of this chapter has been to discuss the theme. Theme refers to the central idea of the story. It is observed that from this chapter, theme was discussed further with a view of various definitions that can be found, title interrelation to theme, the relationship of theme with other aspects of drama. There are many types of themes that were found in Zondi's dramas. They are as follows: Theme of love, poverty, loyalty, political violence and historical. Examples provided were found in both dramas. In most cases literature is meant to entertain but it also didactic. That means it provides moral lessons. The writer does not interpret the lesson at the end but it is up to the reader to make sense from the text.

CHAPTER 3

STYLE AND DIALOGUE

3.1 Introduction

Style deals with the author's choice of words and their arrangement in patterns of syntax, imagery, humour, irony and figures of speech. These arrangements of words constitute the author's imaginative rendering of whatever thoughts, situations, emotions and characters that he chooses to communicate. Thus style differ from author and the genre he chooses. Style involves number of factors. Those factors are as follows: diction, sentence construction, language, economy of words and use of dialogue. The intentions of this chapter are to discuss the style. Style will first be defined. Thereafter, several stylistic techniques employed in Zulu dramas will be outlined. Emphasis will be placed on the elements of style.

3.2. Definition of style

There are various concepts of style and the issues are further compounded by the various approaches to the problem of style. The approach like the one of philosophic approach emphasizes on logic the linguistic approach with emphasis on language usage, these approaches help to make an analyses of style. To some criticism style means totality of technique employed by the author in expressions of thoughts, feelings and emotions. Therefore style is the characteristic manner of expression in drama. The main focus is on language usage. Maxwell-Mahon (1984:7) mentions that:

There are various styles or modes of literary expression that can be employed when writing a fictional narrative. You might decide to tell your story in a humorous manner. There are also dramatic style and a narrative style.

There are many ways of expressing oneself. Author chooses the style that suits him or her plans in expressing ideas. Other authors choose to deliver a play in humorous manner, ironic or using a figurative language. A good author is the one who is able to use the above mentioned styles. Abrams (1971:203) has this to say about style:

Traditionally defined as the manner of linguistic expression in prose or verse. It is how speakers or writers say whatever it is that they say. The style of a particular work or writer has been analyzed in terms of the characteristic modes of its diction, or choice of words; its sentence structure and syntax; the density and type of its figurative language; the patterns of its rhythm, component sounds, and other formal features; and its rhetorical aims and devices.

Abrams mentions that style is a manner of linguistic expression. It can be analyzed through looking at the modes of diction, sentence structure and syntax. Abrams (1971:190) further defines style as follows:

A manner of expressing whatever the author wants to say in prose or in verse.

Style is a manner of expressing oneself or the choice of words that communicate best ideas. The common thing from the above definitions of style is that its main focus is on language. It also looks at how the writer chooses words, dialogue, use the language and how he constructs his sentences.

3.3 Elements of style

The basic elements of style is language, a rich vocabulary which will enables the writer to choose words that best communicate his thought. Words therefore form sentence and the sentence form paragraphs. Words are not used in anyway, they can be used figuratively. Figurative speech is dramatic in nature. These include humour, irony, hyperbole, imagery and metaphors. However, a successful writer is

the one who uses all these elements in an artistic manner. Zondi in his dramas, uses the language that is rich in terms of vocabulary, proverbs, idioms and figures of speech.

3.3.1 Language

The basic element of style is language. The language that is used in drama is usually rich in terms of vocabulary, proverbs that were used in the past years and figures of speech. The focus is on the choice of words that is used by a writer. The writer chooses words that best communicate his ideas. Other elements of style are dialogue, sarcasm, hyperbole, metaphors and interjectives.

3.3.2 Historical language

The dramas that are chosen for the research have historical characters, events and setting. To enhance this, the writer has employed the type of language that creates a suitable historical setting. Language is an interesting aspect to note, has present, recent past and a remote past. The present refers to the language in current use, the recent past refers to language that is no longer used in everyday, the remote past involves language that is almost unknown to contemporary speakers. The focus of this research is on the language used in the past. The language Zondi employs is suitable for his characters, setting and events. It will be vague if Zondi used *tsotsitaal* to his characters. The language Shaka utters is the best for the king. In Zondi (1960:10):

24. *Shaka* : *Anisakwazi ukukhonza Mhlangana, ngithi nginibizile nizinwabulukele nje.*

(Don't you know how to respect Mhlangana, I called you but you moves slowly).

Mhlangana: *Ndabezitha, ngithe ngidlula lapha kubabekazi wangibiza.*

(Your Majesty, when I passed by my paternal aunt she called me).

From the above dialogue, Shaka in his speech uses a language that is not polite but it is acceptable because of his status. Mhlangana on the other hand, has respect to his king. If Mhlangana said to Shaka *uyazinwabulukela* (he is doing slowly), it will be inappropriate for him and he might be punished for that.

There is a lot of miscellaneous words that fit the description of the old Zulu language. Zondi in his historical dramas has used phrases that have reference on past vocabulary. The evidence is found in Zondi(1960:1) when he says the following:

25. Ukujendewiswa

(To be made an old unmarried women).

Shaka did not want young males to get married because he wanted them to be warriors. Their duty was to fight for the nation and king so that they bring back cattle and people to worship the king. Therefore, he realizes that if he allows young males to get married, there would be many widows and orphans. It will be better if young males remain unmarried until they reach the manhood. In Zondi (1960:26) there is also this word:

26. Ibhakubha

(lungs).

Usually in Zulu society, when a beast is slaughtered, boys bring *ubhedu* (the tip of the heart) during time they heard the cattle or goats. The tip of the heart is used to

create physical conflict amongst the boys. The rules are as follows: whoever took the fats of the pericardium from the stick have to fight with another male to prove his manhood. If that person was defeated, that means he is an effeminate men. When Jeqe tells the king about the fight against Mjojeni's nation, Jeqe started the story at the end. Therefore Shaka did not want to be kept in suspense, he wanted details of the story. That is why Shaka said they have to tell him the whole story not to tell the story as if they tell to an effeminate man. In Zondi (1960:27) has the following:

27. Ucolile

(Finished off well).

Shaka meant that Mkabayi made a good thing to come and see him about this whole thing of prosecution. It is because his counsellors are afraid of giving advices to him, therefore he appreciates Mkabayi's advice. The problem is how is he going to make changes concerning the rights of the defendant. That was the major cause of conflict in **Ukufa KukaShaka**.

3.3.3 Language registers

In African society there are people with their different status. There are kings, queens, princes, princesses, councilors, warriors and common people. All the above people form the society. All of them with a way of life peculiar to itself and a particular way of addressing them. Royal members are addressed in honorific terms, for example, *Ndabezitha* (Your Majesty), *Sithuli* (dignified one), and *Ndlunkulu* (one of the royal blood). The members of the royal family refer to commoners in terms that seek to ensure that their lofty position is not challenged. Royal family members address commoners in a following manner: *inja* (dog), *umfokazi* (a stranger), and *umfokazana* (a poor fellow). In **Ukufa KukaShaka**, the king is given the respect he deserves. Whenever people and the councilors address the king, they praise him. Zondi (1960:37) states that:

28. *Jeqe: Mxoshi womuntu amxoshisise ngimthanda exosha okaLanga, emsingisa lapho lishona ngakhona.*

(The pursuer of a person very well, and I liked him when he pursued the son of Langa. Sending him to where the sunset...).

From the above quotation, it is observed that people address Shaka in a respectful and polite way. It is inappropriate for a commoner to address the King by his name. Usually they recite praise poem or utter praise words to show respect.

In **Insumansumane**, Blacks address the chief politely and they praise him. People who are unable to praise the chief, they say praisal words that comfort the chief. Praisal words are not uttered to make the chief comfortable but to show respect to his position. In Zondi (1986:9):

29. *Iphoyisa: Nondaba!*

(Nondaba!)

This type of praise shows politeness and the respect to the chief of the Zondi tribe. On the other hand, Ndabazabantu and other whites do not bother themselves to respect the chief. Groenewald (1989:9) agrees when he says:

The source of friction was Ndabazabantu's contempt for basic rules of respect as well as ignorance of culture-specific rules. When Ndabazabantu comes to accuse Bhambada because some of his people had flogged the horse on which he and his policeman were riding, resulting in a fall, he barges passed the guard; he does not greet the king; and, he remain standing while peaking. On many occasions he uses inappropriate terms to address respected persons. He refers to Bhambada as 'this boy' (lomfana)

Ndabazabantu treats Bhambada as a commoner, as his boy, he used to call him (lomfana). Ndabazabantu has no intention to learn about other culture and to respect Black people. This conflict is caused by the colour of Bhambada's skin.

3.3.4 Sentence construction

Sentence construction refers to the way in which the sentences are constructed. They could be long or short and there is a reason for that like the contribution to the development of story. Short sentences are dramatic in nature. Zondi uses long and short sentences. They carry complete idea. Zondi also uses sentences that carry incomplete idea. In Zondi (1960:2) there is the following:

30. *Mkabayi: Asimzondi obekwe abaphansi kodwa kuyisiphosiso ukubukela iqhude elithi ilanga liphumela ukuba lizwiwe likikiliga...*

(We do not hate an ancestors appointee but it is a transgression to look at the cock when the sun rises so that it will be heard crowing).

The above dialogue shows that the bold sentence is incomplete because there are three dots at the end of the sentence. That will show readers that Mkabayi did not finish the sentence. It might happen that the writer has left that for readers to note.

3.3.5 Interjectives

Interjectives are emotional words that are used without concordial agreement in the sentence. Zondi uses interjectives to economize words. Interjectives heighten the suspense in readers mind. Taaljaard and Bosch (1988:163) has the following about interjective:

Interjective are words or forms which are used to express some emotional state or other. Usually these

exclamations are used independently without any agreement or link with other words in a sentence.

Taaljaard and Bosch mention that interjectives are used to express the state of emotion. It is also used to economize words and to heightens the level of suspense in readers to continue reading. Interjectives can be used independently in a dialogue. Zondi uses interjective to describe characters emotions. Doke (1930:279) concurs with Taaljaard when he says:

An interjective is an emotional word, often ejaculatory, which conveys a complete concept without the implication of any subject.

From the above quotation, it is observed that interjective is a word that can be used on its own without any link with other words in a sentence. That means it can stand on its own and have a meaning to its readers. The author employs this technique to express the emotions of the character without explaining in a long sentence. Interjectives are believed to be dramatic in nature. Nyembezi (1956:279) has this to say:

Singababaza lapho sikhuza umhlola; singababaza ngoba sethukile, sishaywe wuvalo; singababaza ngoba sesese, senziwa yinjabulo; singababaza senziwa wusizi nobuhlungu benhliziyo. Amagama esiwasebenzisayo sithi yizibabazo.

We could use exclamation when we are shocked about the incidence, we could use exclamation when we fear, we could use interjectives when we are happy, we could use interjective in times of joy; we could use interjectives to express sorrow or when our hearts is in pain. The words we used are called interjectives.

It is observed that interjectives are used when a person is in shock. They can be used to express joy, sorrow and fear. The evidence is found in Zondi (1960:15):

31. *We!*
(Shock).

Mkabayi was shocked when Shaka tells her that he realizes that there is a difficult when dealing with tried cases. The problem is that he might not prosecute a person for what the person has done wrong. He might also prosecute innocent people for something a person has not done. In Zondi (1960:22) where this is found:

32. *We!*
(Shock).

Dingane was crying because Mkabayi frightens him so that he will agree to kill his half brother. Dingane when he screams he thinks he was dying. In Zondi (1960:24) this is also found in the following extract:

33. *Hawu!*
(Of wonder, surprise, is it so).

Dingane was wondering why Mkabayi chooses him among other members of the family. He was also wondering if he could manage to accomplish the task given by Mkabayi. Interjective helps the reader to understand the emotions of the character.

3.3.5 Dialogue

Dialogue refers to what characters are made to express themselves when they are conversing with one another. It can be used as a means of developing the plot. Dialogue is the stepping stone to develop the story up to the climax. Characterization is also shown through dialogue. The dialogue should be understandable to the readers of the drama. If it is not understandable, it causes problems to characters and readers. Thompson (1995:420) mentions that:

Dialogue is a conversation in written form; this is a form of composition.

Dialogue must fit in with the theme. This means that it should harmonize with theme of the work. It must not be artificial but it should be different to every day conversation. It should had new information, shed light on the characters and enables the plot to develop. Speaking of the use of dialogue in drama leads on discussing about imagery. Zondi's dramas present people who lived in the past. The language they used fit with the description of the past. The mode of dress fit with the past. There is evidence in Zondi (1960:3) when two characters interact with one another:

34. Jeqe: Ngonyama! Ngizokubhekelwa ngubani ngingazi noma umphumela wodaba ebingikhiphe ngalo ingonyama ufezeke ngakho yini?

(King I do not know how to approach you because I do not know whether I accomplished what the king sent me to do?)

Shaka: He- he- he! Wakhuluma Jeqe, ngena ngizwe ukuthi ungigodleleni, gwalandini.

(He! he! he! you have spoken Jeqe, come in, I want to hear more you coward).

Jeqe: Zul' eliphezulu, izikhali zami zisele eBathenjini, ngikhulekela ukuba iNgonyama ivele ingibheke, ngife; awukho umyezane oyodlula lowo.

(Oh! King, my weapons are left at Bathenjini, I am saluting the king in order that he makes his decision to kill me that gives me honour to die for the king).

Shaka: Uthini uJeqe Mfowethu?

(What is Jeqe saying Brother?)

Dingane: Jama! Ayikhoinja eluma isandla esiyiphakelayo. Ithi ingwazi yakithi vela ikukhethela,

ikukhombise ukuthi izwi lakho lifakeni esikhwapheni sayo (baphume beme phandle)

(Jama there is no dog that can bite the hand that dishes for him. Jeqe says the king should come and see the cattle that he came with).

Jeqe: Nodumehlezi kaMenzi! Nakho okuncane engikuphosa esivivaneni sezwe, ngehlulekile baba, angizitholanga izinkabi ezituluzelayo ongasika izihlangu zisikeke, labogondo yizona zinkabi zaseBathenjini. Ndabezitha!

(Nodumehlezi kaMenzi! Here are the few cattle which I contribute to the wealth of the nation, I failed your Majesty to get the fat oxen to use well in making shields, these thin ones are the oxen of Thembu's. Your Majesty).

The dialogue shows that characters speak for themselves to interact with one another. Through dialogue, the reader can learn the personality of a character through his words or throughout the conversation of other characters about other characters.

3.3.6 Imagery

Imagery is the use of sense-stimulating language to create pictures in the reader's mind. Imagery makes the author's work real for the reader. It enables the reader to experience the story more vividly. Abrams (1971:86) has this to say about the imagery:

This term is one of the most common in modern criticism, and one of the most variable in meaning. its applications range all the way from the "mental pictures" which it is sometimes claimed, are experienced by the reader of the drama.

It is observed that the term imagery refers to the mental pictures that is created by words from the drama. Abrams (1993:86) further define the image as follows:

Imagery is a picture made out of words.

Authors adopt this technique to make the story more interesting. Zondi uses this technique to create an understanding of the story through mental pictures. Cohen (1973:23) has this to say about imagery:

May be considered as a direct sense appeal, a figure of speech, or both, which leads a reader by process of association to combine at least two elements inherent in the figure. Consistent pattern of imagery sometimes constitute symbolism.

The above quotation shows that figures of speech help the reader to create mental pictures. Mental pictures help the reader to understand the play more vividly. In Zondi's play there are imageries which create mental pictures to the reader's mind. Zondi (1960:52) when Jeqe mourns the death of his king:

35. *Jeqe: Wo! Elokufa alitsheli. (afole aphaathe isidumbu) Impela akusoka lingenasici; leligazi elimpompozayo likhomba ukugqwala kwethusi, ukubuna komthunzi, ukusha kwesiphethu sobuzwe bukaZulu. Nakuba inkosi ibinolaka, ingancengi, ingathetheleli, ikwazile ukumisa umthetho, inhlonipho, ukuzibamba, ubuqhawe, nokuzithanda, konke lokhu okuzobhuntshe. Wo! SiShaka, ubuphothana phambi kwethu sikuthande. Ubuyiphaka ngobuciko, uyibambe nathi singerwe uhlevane, sime isibindi; kodwa ngokuzimisela ukuqoqha, kukubulele okudliwayo.*

(Alas! One does not know when one will die. There is no person without a feature to criticize. The blood that is coming out shows the discolouring of brass, fade of the shadow, drying up of spring to the surface in swarms of the Zulus. Even though the king had no mercy, cruelty, not forgiving, but he was

able to give direction and law, respect, honest, heroes, love, all these will come to end. SiShaka, you have been sauntering in front of us, that make us love you, you have been using techniques of attacking enemies, fighting the way that makes us shiver, we become brave, through your determination, you have been killed).

When one reads the bold words from the above dialogue one can observe that Jeqe means that people will experience poverty, the unity in the Zulu nation will fade and the vision of Shaka also fade. The imagery words are *ukugqwala kwethusi* (discolouring of brass) refers to the poverty. *Ukubuna komthunzi* (fading of the shadow) refers to the loss of hope and *ukusha kwesiphethu* (drying up of surface spring) refers to the end of being rich and the beginning of poverty.

3.3.7 Ideophone

Apart from certain images represented by ideophonic sentence as has been mentioned above when imagery was discussed, ideophones have been selectively and purposely used by Zondi to economize words. Taaljaard and Bosch (1988:162) has the following to say about the ideophone:

The ideophone is a part of speech, which has no corresponding form in English. The closest one can get in a translation is to make use of onomatopoeic words like 'splash'. It is a word that describes another verb in respect of manner, color, sound or action.

Ideophones are words that are used to describe a scene in a word or short sentence but it carries the meaning. Noss in Canonici (1996:32) describes ideophone as follows:

An ideophone is a descriptive word that creates an emotion. It creates a picture; it is sensual, enabling the listener to identify a feeling, sound, color,

texture, expression, or even silence through his own sense. The ideophone is poetic, it is imagery in the purest sense.

The ideophone is used to describe emotions. It enables the listener to identify sounds, colour and texture in a play. The ideophone is used to shorten the sentence and to describe the scene in one word. Zondi uses the ideophone. The evidence is found in Zondi (1986:3):

36. *Bhu phansi*

(Fall down).

This skilful use of the ideophone to describe the manner in which Ndabazabantu falls it helps to heighten the description of a scene. It also helps to keep readers interested. Zondi (1986:2) has this ideophone:

37. *Congco*

(Perching on top).

Zondi uses ideophones to economize words. Congco is a shortened form of *bathi sebesicongweni seNgome* (when they reach the top of Ngome). The long phrases make the story boring but the use of ideophone save time, words and keep readers in suspense.

3.3.8 Proverbs

The origin of proverbs are said to be very old utterances. The evidence that they are old is that they are found common to many African languages. There is no evidence of pioneers of proverbs. They are codified, spread and transmitted to the new generation by means of traditional proverbs. Nyembezi (1954:xi) mentions that:

We do not find any people whose special task it is to evolve proverbs. Proverbs are not made in the same way as is jokes and riddles.

Nyembezi highlights that proverbs, although there are some believed to be evolved by a person but they are social. That means that is no person whose special task is to evolve proverbs. Proverbs are the sayings, that constitute a complete sentence with no grammatical links within the context. Canonici (1996:18) has this to say about proverbs:

Proverbs are aphoristic saying, phrases containing a hidden or suggestive meaning.

From the above quotation Canonici means that proverbs have primary and secondary meaning. In most cases they rely on secondary meaning rather than primary meaning. It is believed that proverbs are didactic. Nyembezi (1954:xii) does not agree with this when he says:

It would not be correct, however, to say that the proverbs are framed with the specific purpose of teaching. They are collection of the experiences of people, some of those experiences are learned a hard way.

The above quotation mentions that proverbs are not meant to teach people. As far as the research could establish, proverbs are didactic. They teach new generation of morals of the society. Zulu drama has proverbs in order to emphasize the theme. Proverbs are used to economize words. Canonici (1996:32) has this to say about proverbs:

Proverbs are widely used to make speech colourful and memorable. To facilitate their retention and recall, they are composed according to the oral compositional devices and is a clear manifestation of the oral style.

Proverbs are not used only to make the speech colourful but they make the language rich and interesting. Readers are absorbed into such language. In Zondi (1960:1) the language used in both dramas is rich with proverbs as is depicted in the following quotation:

38. *Ungcede uthumela indlovu*

(One without power send the powerful one).

The use of the above proverb focuses on that a woman cannot do a job like killing a person. Usually women send men to do that kind of job. Zondi uses this technique to show readers that it is not only man who can order a person to kill another person. It might be an idea from a woman. In Zondi (1960:4) where this is found:

39. *Yayiganele esokeni*

(It was good of him).

The phrase means, it was a pleasure for Jeqe to be in a war. Jeqe loves to fight for his king. He takes orders from Shaka. He never thinks of killing him. Therefore, what is a great pleasure for him is to be loyal to the king and to fight for him. In Zondi (1960:6) the following is found:

40. *Uve luzodla isisila salo*

(One will experience problem).

Shaka means that if his half brothers plan to kill him, they will hurt themselves. It is because he plans to send them with old regiments so that they will die without dirtying Shaka's hands. Proverbs are made to emphasize the theme and to create the suspense to the readers mind. In **Ukufa KukaShaka**, the proverb *uve luzodla isisila salo* means Shaka will put himself in danger.

3.4 Diction.

Diction is the author's choice of words. It can be determined if the author's usage is vague or concrete, artificial or ornate. In Zondi's dramas, one can note that his choice of words communicate his ideas and his play have a concrete language. The language used is rich with figures of speech, vocabulary and proverbs. Abrams (1971:141) mentions that:

Diction signifies the choice of words, phrases and figures in a work of literature. A writer's diction can be analyzed under such categories of the degree to which his vocabulary and phrasing is abstract or concrete.

From the above definition, it is observed that diction focuses on the choice of words used in a literary work. Dietrich and Sundell (1978:221) remark that:

Dialogue exemplify diction used to differentiate characters, reveal their feelings and motives, clarify a crucial emotional change as the character speaks.

Dietrich and Sundell mention that diction can be observed from the manner the character speaks. As the character speaks, he or she reveals his or her emotions. They utter words that are appropriate and designed for each character. All characters do not speak the same way. That is what causes the tension which may lead to physical conflict. In Zondi's dramas, it is observed that his characters do not speak the same which is the main cause of conflict. The choice of words that Zondi puts in their mouth leads to the misunderstanding which in turn, leads to the conflict. There is a good evidence of this in Zondi (1960:8) when Mkabayi tries to defend Nonkenkeza:

41. *Mkabayi: Lapha ngikhalelwa uNonkenkeza.*

(Nonkenkeza is complaining).

Shaka: Angakhala igazi, umthakathi akaphili kwelami.

(He can cry out blood, the wizard does not live in my land).

Mkabayi: Ungangephuli ulimi Shaka; uNonkenkeza akakhali ngoba esaba ukufa, ushweleza ngoba ukufa kwakhe efela ize kuyogubaza isithunzi sakho nkosi yakhe; inkosi, yinkosi ngoba ikhonziwe, yethenjwa; awufuneki umlanga ehlweni layo.

(Do not disturb me; Nonkenkeza does not complain because he is afraid of death, he complains because if he dies for nothing that will degrade your dignity as his king; people like the king, they have trust on him, they do not want to see the mistake from the king).

The above dialogue shows that Shaka is faced with a problem of the system used in dealing with the trial. The problem is that there was not enough investigation made before the prosecution. The second problem is that the defendant could not speak on his own. On the other hand, the prosecutor is a good person when it comes to speaking. The defendant fails to defend himself because of the way he has been questioned. There is a great chance that the defendant might be prosecuted for nothing. Another problem is that if the prosecutor is not good when it comes to prosecution and the defendant is a good liar. The defendant may be found not guilty while he is guilty as charged. This was a major source of conflict because the system used in prosecution was not acceptable.

3.5 Figures of speech

Figures of speech are images that are often intentionally indirect. Figures of speech are used to formulate clear images in the reader's mind, so that the theme that the author aims to reveal is developed and presented to the reader in an interesting way that arouse suspense. Abrams (1971:60) has the following to say:

Figurative language deviates from what we apprehend as the standard significance of words, in order to achieve special meaning or effect.

From the above quotation, it is clear that figurative language is used to achieve a special meaning or effect. It is also used to emphasize a certain point. The good example in Zondi (1960:12) where the following is found:

42. *Shaka: landa Jeqe onjengempisi.*

(Speak Jeqe who is like a hyaena).

Zondi wanted to show the readers that Shaka did not order people to do things for him, he appreciates when something good has been done. He acknowledges the good behaviour of Jeqe. It is not that because he loves Jeqe but he displays the qualities of a hyaena that is why he compares Jeqe with the hyaena.

Figures of speech generally depend on a process of association, the deliberate linking of two elements. These words create allusion that evokes images from the cultural storehouse available to the playwright. Simile, metaphor and symbolism are important allusions to be considered when analyzing literature, there will be a detailed discussion of each figure of speech in the following pages.

3.5.1 Simile

Simile is a comparison between two different things. It is usual for the writer to deliver his ideas through comparison. The author compares objects because there are some qualities that are similar to each other. Abrams (1971:61) has the following to say about simile:

Simile it evokes images and broadens meaning by a process of comparison. Simile is a direct comparison between two elements. It is usually introduced by like or as.

It is observed from the above quotation that simile is when the comparison between two distinctive things is made to emphasize a certain point. Canonici (1996:32) concurs with Abrams (1971) when he says:

Simile makes the comparison explicit by using comparative introducing expressions, such as *njenga-*, *nganga-* and *kuna-*.

Simile is a direct comparison with a use of expression such as *as njenga-*, *nganga-*, *okwe-* and *kuna-*. Shaw (1991:206) mentions that:

Simile is an explicit comparison between two different things, actions, or feelings, using a word like or as.

From the above quotation, Shaw states that simile is a direct comparison, it uses word like or as. The comparison is done between two different things but resembles some similarities. Shipley (1970:304) has the following to say:

Simile is the comparison of two things of different categories because of a point or points of resemblance, and because the association emphasizes, clarifies, or in some way enhance the original.

From the above quotation, it is observed that simile is used to clarify some point and to emphasize some point. It is used to compare two objects because of their resemblances. Zondi employs this technique to emphasize his ideas. In Zondi (1960:12) where the following is found:

43. *Shaka: Landa Jeqe onjengempisi.*

(Speak Jeqe who is like a hyaena).

Shaka compares Jeqe with a hyaena. That means Jeqe was clever and fights like a hyaena. Simile makes the story more clear and interesting. In Zondi (1960:26) the following is found:

44. *Niziphathise okwamaqhawe.*

(You behaved like heroes).

Shaka compares Jeqe's behaviour with those of heroes. He means that Jeqe is a hero since he does have qualities of being a hero.

3.5.2 Euphemism

It is the use of calm words instead of strong words. Euphemism refers to the word or phrases that the writer chooses to use instead of others for the following reasons: the word might be shocking, vulgar or arrogant or too sexual for the public use. Abrams (1971:55) has the following to say:

Euphemism is the use - in place of the blunt term for something disagreeable, terrifying, offensive of a term that is vague, less direct or colloquial. Euphemism are frequently used in reference to death.

From the above quotation, it is observed that euphemism is a word or a phrase which is used instead of a harsh or disagreeable term. The writer employs more acceptable words. Shaw (1991:109) mention this:

It is a pleasant way of referring to something unpleasant.

From the above quotation euphemism is a word or phrase that is used to tell something unpleasant in a polite and a pleasant way. In Zulu it is unpleasant to say a person is dead. More polite words are adopted for example, a person has passed away. Abrams (1971:106) concurs with Shaw (1991) when he says:

Euphemism is used, in place of the blunt term.

It is observed from the above definitions that euphemism is a more polite and in an acceptable way of telling something terrifying in polite words. There is a good example of euphemisms in Zondi (1986:43) the following is found:

45. *Ndabazabenzo.*

(Native Commissioner).

The term *Ndabazabenzo* is used by Bhambada's mother for the following reasons. In Zulu if one of the parents-in-law have a name *Bantu*, the bride is not allowed to call a word *umuntu*. Therefore they used *umenzo*. In Zondi (1960:25):

46. *Eyamatakabezi*

(Old people).

The above phrase refers to old people. It is terrifying to say *abagugile* (old people) because it is the dress, furniture or any materials that can be said *igugile* (old). In Zondi (1960:28) the following is found:

47. *Ngiyobeka indlebe ezintungwini.*

(I will listen through the wattles).

The above terms are used as the register for the same geographical area. These are the *hlonipha* terms. Zondi uses these terms to show that Zulus have respect to other people.

3.5.3 Metaphor

Metaphor is another technique used by the author to compare two different things by giving the object the qualities of the other object. Canonici (1996:31) has the following to say:

Metaphor describes one thing in terms of another. It transfers qualities and associations of one object to another. The comparison is implicit in the image.

From the above quotation, metaphor is a word which in standard usage denotes one kind of thing, quality, or actions. It is applied to another in the form of a statement of identity instead of comparison. Shaw (1991:134) has the following to say:

Metaphor is the most important and widespread figure of speech in which thing, or action, idea is referred to by a word or expression normally denotes another thing, idea, or actions, so as to suggest some common quality shared by the two.

Shaw mentions that metaphor is another way used by authors to compare two distinctive things because of their similarities. Shipley (1970:197) has this to say:

Metaphor substitution of one thing for another or the identification of two things from different ranges of thought.

The above quotation shows that metaphor substitutes idea, action which is similar between two things. Shaw (1972:235) further mentions this:

Metaphor is a figure of speech in which a word or a phrase is applied to a person, idea, or object to which it is not literally applicable. It is an implied analogy, which imaginatively identifies one thing with another.

Shaw mentions from the above quotation that metaphor is an analogy used imaginatively to identify two different things with one thing by another. All the above definitions emphasize that metaphor is another way of comparing two different things by identifying one thing with another. There are examples from Zondi (1960:1) where this is found:

48. *Abantu sekuyizimamba*

(People have become dangerous).

Mkabayi uses metaphor to make it clear to Dingane that people need his help. Shaka treats people as animals. Zondi (1986:1) states the following:

49. *Nafika seniwulwandle.*

(You came angry).

The sea sometimes has huge waves that can take a person's life by pulling the person inside the sea. Bhambada compares Ndabazabantu with those waves because he was angry at him. When he comes, he does not explain what is wrong. The manner at which he approaches Bhambada shows anger and disappointments. Zondi(1986:12) mentions the following:

50. *Wasihlokolozela imamba emgodini.*

(You have caused the problem).

The above phrase means that the behaviour of Bhambada will cause Europeans to fight against the Zondi's tribe. In Zondi (1986:10):

51. *Umlungu yitshe ongalazi*

(White does not listen).

Bhambada compares Whites with a stone. He believes that they are difficult people to live with. The above metaphors make the story more interesting. It creates dramatic nature. It is also used to economize words.

3.5.4 Hyperbole

Hyperbole is an extravagant exaggeration of fact, used either for serious or comic effect. Zondi employs this technique to emphasize the theme and to create suspense to the readers. Abrams (1971:75) has the following to say:

Hyperbole (Greek for "overshooting") is bold overstatement, or extravagant exaggeration of fact, used either for serious or comic effect.

From the above quotation, it is observed that hyperbole refers to the extravagant exaggeration of the fact. Zondi employs the technique to emphasize the theme in his dramas. Examples can be found in Zondi (1960:3):

52. *Jeqe: Ingonyama ivele ingibheke , ngife.*
(The lion looks at me, I die)

Zondi uses the lion to refer to Shaka, to show his strength and ruthlessness but the way they portray his personality it is a little bit exaggerated. Another example is found in Zondi (1960:22) when she says:

53. *Mkabayi: Usufile Dingane,*
(You are dead Dingane).

Mkabayi uses a technique to scare and make Dingane realize that he is in danger and that Shaka do not like him as he is his half brother. Zondi (1960:29) has the following:

54. *Umntu ufa ngamehlo.*
(A person dies through eyes).

The above quotation is a proper exaggeration. Zondi uses exaggeration so that readers could learn the theme and to observe characters.

3.5.6 Humour

The term humour refers to the statement that is funny to the readers but not to the character. In **Insumansumane**, there are many humorous statements from the speech by Bhambada but those statements are only humorous to readers not to Bhambada. Abrams (1971:180) has this to say about humour:

Humour derives from the theory of the "four humours" and from the application of the term "humorous" to one of the comically eccentric characters in the Elizabethan comedy of humours.

From the above quotation, the term comic is understood as feeling that evokes, as it is sometimes used, sympathetic laughter which is an end in itself. Humour is not meant to hurt anyone. People are made to laugh at a person not merely because he is ridiculous but because he or she is being ridiculed. In Zondi's drama **Insumansumane** there are many witty speeches; wit is always verbal, while humour has much broader range of reference. Wit, as one can notice, is always intended by the character to be comic but some speeches that one can find humorous are intended by the character to be serious. The evidence is found in Zondi's dramas that he uses humour to keep his readers interest. In Zondi (1986:94) the following is found:

55. *Ndabazabantu: Uyangifela?*

(You spit on me?)

Bhambada: Cha angikufeli, oyokufela le nkosi osuyibekile (ashingile ahambe) mina ngizofela amaZondi.

(No I won't die for you, a person who would die for you is the king you place (he turn and leave) I would die for the Zondi's).

The above dialogue shows the ambiguity of the language and it is humorous at the same time. Ndabazabantu did not know that the word *-fela* has two meanings. It might mean to die or to spit the saliva to someone else. Another example is found in Zondi (1986:32):

56. *Ndabazabantu: Uyangihlonipha uma ukhuluma nami kanje?*

(Do you respect me if you speak like that with me?)

Bhambada: Bengithi ngiyindoda ngikhuluma nenye indoda. Bengingazi ukuthi ngifanele ngibe yinyoka uma ngikhuluma nawe.

(I thought I am a man speaking with another man. I did not know that I have to be a snake if I speak with you).

The above dialogue shows that they do not understand each other and both Ndabazabantu and Bhambada did not respect each other. Ndabazabantu wants Bhambada to worship his presence. Bhambada thinks that if he shows respect to him, he would never know his emotions.

3.6 Irony

Irony is the style that the composer adopts to express an idea by using a word that bears a reverse meaning. There are many types of irony. The project will only focus on those that are found in Zondi's dramas. Abrams (1971:82) remarks that :

Irony derived from the Greek character on comedy, there was a character called Eiron he was dissembler who characteristically spoke in understatement and deliberately pretend to be less intelligent than he

was, yet triumphed over the alazon the self deceiving and stupid braggart.

There are many types of irony that can be found in Zondi's dramas. There is verbal irony. Verbal irony is when the character expresses anger through verbal actions. Abrams (1971:89) define the verbal irony as follows:

Verbal irony is the statement in which the implicit meaning intended by the speaker differs from that which he ostensible asserts. Such statement usually involves the explicit expression of a very different attitude or evaluation.

From the above quotation, verbal irony is a situation where the character speaks of something while the meaning differs from what he says. There is also a dramatic irony which in a tragic drama is known as tragic irony. In Zondi's dramas verbal irony can be found. Zondi (1960:8) when Mkabayi speaks to Shaka:

57. Shaka: Anginkosi yakho wena Mkabayi?

(I Am not your king? you Mkabayi?)

Mkabayi: Uyinkosi yami kuphela uma amanqe edla abantu abamacala abo equlwe kwagcula izitha nabangani.

(You are my king only if vultures eat those people whose cases were tried until the enemies and friends become satisfied).

Mkabayi does not understand the system of prosecution. She is not satisfied with the system as a whole. She wishes that things should be done the way she likes. She mentions to Shaka that he will be his king when the system has been changed to fit her wishes. Shaka on the other hand believes that Mkabayi should worship him no matter what. He focuses mainly on building the Zulu kingdom. There are

other verbal irony that can be found in Zondi (1986:3) when Ndabazabantu accuses Bhambada of sending his people to beat Whites:

58. *Bhambada: Nithi bebebangaki labo bantu?*

(You said how many were those people?)

Iphoyisa: Bebebabili nkosi.

(They were two chief)

Bhambada: (ahleke futhi) Nibangaki nina?

((He laugh again) how many were you?)

Iphoyisa: Sibabili

(We were two)

*Bhambada: (amamatheke) Uyawazi umnqolo?
Nihlulwa izinsizwa bese nizotetemela mina lapha?*

((He smiles) Do you know the effeminate man? You are being chased by young males and you come to complain to me?)

The above dialogue shows that Ndabazabantu does not understand the language. He cannot pronounce the word *iminqolo*. He says *amaqolo*. That changes the meaning. Another example can be found in Zondi (1986:11) when Bhambada expresses his emotions to the police:

59. *Bhambada: Uyabona-ke sekusele thina zincelebane zalo hulumeni esivuma konke, (athi ukunikina ikhanda) basibulala abantu abasifundisa u-elethu, uyabona-ke amadoda asehlungiwe.*

(You see now only us the spies for the government left as we agree to everything, (he shakes his head) they spoil us those people who teaches us elethu, you see now men are separated).

From the above dialogue, the statement which Zondi used is verbal irony because Bhambada calls himself the spy of the government. On the other hand, he does not mean that because he knows very well that he is not the spy of the government. Bhambada intends to say that the way the Zondi's tibe take things, shows the behaviour or the quality of being the spy.

Dramatic irony is when the audience shares knowledge with the writer while the character does not know or the character is ignorant. Abrams (1971:91) states the following about dramatic irony:

It is a situation in a drama, which the audience shares with the author the knowledge of which the character is ignorant; the character acts in a way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store, or says something that anticipates the actual outcome.

In Zondi's dramas, dramatic irony can be found. The evidence found is that readers know what causes Shaka to die. It is known that Shaka will be killed at the end and that the conspirators are known. The irony is that Shaka is ignorant and he has the *harmatia* which prevents him to initiate actions to kill his half brothers before they kill him.

In *Insumansumane* there is also the dramatic irony. The irony is that readers know that Bhambada rebellion was the only way of dealing with hegemony. It is ironical of Bhambada to say that Whites do not know anything about Zulu culture. In Zondi (1986:11) when Bhambada says:

60. *Bhambada: Lezizihlewe zezichaka zabelungu ezilinywe yilohulumeni njengamathanga, azazi lutho ngathi namasiko ethu.*

(These poor white multitudes cultivated by this government like pumpkins, know nothing about us and our culture).

On the other hand, Bhambada also did not know anything about Whites. The headman further shows how ignorant they are of the opposite culture. It is the fact that cultural differences are a main cause of conflict in Zondi's play. Zondi (1986:27) the head men says:

61. *Nduna: Bangamanuku abelungu, bafinya qede amanqomfula bawafake esikwameni, bachama endlini, baqokelele indle khona futhi endlini.*

(Whites are untidy, they clear their noses and chuck the thick mucus into their pockets; they urinate in a house, they keep excretion in the house).

It is observed from the above dialogue that the problem was that both races have no intentions to learn more about other cultures.

3.7 Symbolism

Zondi has been able to elucidate the theme in his dramas by using words that symbolize what he means. This makes the story interesting when the author leaves it to the reader's mind to find out the meaning through some vivid illustrations that are created in his mind. Abrams (1971:195) remarks that:

A symbol, in the broadest sense, is anything, which signifies something else; in this sense all words are symbols. In discussing literature, however, the term symbol is applied only to a word or phrase that signifies an object or event that in turn signifies something or has a range of reference, beyond itself.

From the above quotation, symbol is a word that signify something or it is a word that has some meaning which is linked to it. In **Ukufa KukaShaka** there is symbol, the word *ikhwa* (short spear). Shaka used the short spear. That symbolizes his short time as the king. In KwaZulu before Shaka, they used long spears. When

Shaka developed fighting skills, he realized that long spears do not work efficiently. Therefore, he suggested the short spear. At the end he was a king for a short time. Another example of symbol is found in Jeqe's speech when he mourned the death of the king. In Zondi (1960:52) the following is found:

62. *Jeqe: Wo! Elokufa alitsheli. (afole aphashe isidumbu) Impela akusoka lingenasici;leligazi elimpompozayo likhokhomba ukugqwala kwethusi, ukubuna komthunzi, ukusha kwesiphethu sobuzwe bukaZulu. Nakuba inkosi ibinolaka, ingancengi, ingathetheleli, ikwazile ukumisa umthetho, inhlonipho, ukuzibamba, ubuqhawe, nokuzithanda, konke lokhu okuzobhuntsha. Wo!SiShaka, ubuphothana phambi kwethu sikuthande. Ubuyiphaka ngobuciko, uyibambe nathi singenwe uhlevane, sime isibindi; kodwa ngokuzimisela ukuqotha, kukubulele okudliwayo.*

(Alas! One does not know when one will die. There is no person without a feature to criticize. The blood that is coming out shows the discoloured of brass, fade of the shadow, dry up of coming to the surface in swarms of the Zulus. Even though the king had no mercy, cruelty, not forgiving, but he was able to give direction and law, respect, honest, heroes, love, all these will come to end. SiShaka, you have been sauntering in front of us, that make us love you, you have been using techniques of attacking enemies, fighting the way that makes us shiver, we become brave, through your determination, you have been killed).

From the above dialogue, bold words symbolizes the difficult experience of the Zulus after the death of Shaka. After king Shaka, people experienced poverty and were introduced to working conditions for whites. *Ukugqwala kwethusi* (discolouring of brass) is a symbol of poverty since Shaka used to take cattle from his victims and there will be a deteriorating of strong army. It is because men will be concerned about their families. *Ukubuna komthunzi* (fading of the shadow) symbolizes that Zulu nation has been protected by Shaka now that he is dead, they

are not protected from whites. *Ukusha kwesiphethu sobuzwe bukaZulu* (drying up of surface spring) symbolizes the decline of the Zulu kingdom, the whites are going to take over and oppress Blacks

However, in **Insumansumane**, the symbol is found in the topic. **Insumansumane** means the absurd, which refers to something that is not understandable. People were not told how would they benefit from that tax payment. There was no explanation of why did they have to pay tax for their huts because these huts are theirs and how do their huts connected with the government. In Zondi (1986:29) where Bhambada says:

63. *Bhambada: Mina ngimusha kulesi sikhundla, umbuzo engiwuzwa njalo engineqiniso ukuthi zonke lezizikhonzi ozigqaja ngokuthi ugunyazwe ukuzichitha, nolangazelele ukuzichitha, azikwazi ukuwuphendula: "lezi zindlu zethu sizithelelani ngoba asihlangene ngalutho kuzo noHulumeni, siyazakhela ngaphandle kosizo lwalo Hulumeni?"*

(I am new in this position, the question I always hear and I am sure that those chiefs that you proud of being given a permission to demote them, and those you wish to demote, they cannot answer: "these huts of ours why do we pay tax for them because we do not share it with government, we built them on our own without the help from the government?")

From the above quotation, it is observed that the title **Insumansumane** symbolizes the conflict which is caused by a misunderstanding between the Zulus and the whites. The government of the time did not like to explain things to people. They even forget that the Zulus are also people like them, people with feelings and that they also think critically.

3.8 Conclusion

Style deals with the author's choice of words and their arrangement in patterns of syntax, imagery, humour, irony and figures of speech. These arrangements of

words constitute the author's imaginative rendering of whatever thoughts, situations, emotions and characters that he chooses to communicate. Different definitions of style were examined to find whether there is a relationship between them. Style involves a number of factors which have been discussed in depth in this chapter. Language used by Zondi in his drama was discussed. Thereafter, several stylistic techniques employed in Zulu dramas were outlined. Emphasis was placed on the elements of style.

CHAPTER 4

PLOT AND CHARACTERS

4.1 Introduction

The aims of this chapter is to discuss two aspects, namely, characterization and plot. In characterization there will be a definition of it. In this dissertation there will be discussion of how characters are revealed. There are many ways of revealing characters. There are the expository method, dramatic method and character comments about the other characters. The study focuses mainly on dramatic and character comments about other characters. The dissertation will also look at the naming of characters. There are various types of characters, namely, round, flat, nameless and fictional. They will also be dealt with in details. Characters are classified according to their functions. Kinds of characters will be discussed fully. Plot section deals with definition of plot. Plot covers exposition and suspense. Suspense will be looked from the beginning, middle and the end of the drama. Plot further looks at the prolepses and conflict. There are two types of conflict that can be found in drama, namely, internal and external, they will also be discussed in full. This study also deals with the complication and climax.

4.2 Characterization

In this section of characterization, characterization will be defined, and its various aspects are delineated. These various aspects are then discussed. Discussion in this chapter will focus on the characters and methods of character portrayal. Various characters in drama will be considered and analyzed.

4.3 Definition of character

Character simply means a central being or a person that makes him or her, an individual who is different from all others. Msimang (1986:99) remarks that:

Characterization is a sum total of techniques employed by an artist in presenting characters in a literary work of art so such characters are perceived by the audience readers as persons endowed with moral and dispotential as well as physical qualities.

It is observed from the above quotation that the authors employs a technique of creating characters to reflect people in everyday life. The technique convinces readers that a character is a real human being through the actions that present everyday situation. Shaw (1991;71) further defines characterization as follows:

Characterization is the creation of image of imaginary persons in a work of literary art.

Authors create characters to imitate a normal person. It becomes clear from the above definition that characters are images that are used to stand for people in real life. Ncube (1990:6) has this to say about character:

It is the author's unique manner of presenting characters in a narrative work. The characters are formulated to perform some duties or actions necessary for the character.

The basic element of the character is that literature portrays almost every conceivable human actions, thoughts, attitude, emotions, situation and problems. Therefore creation of characters in words gives them human identity. Characters created seem to become people with traits and personalities. Bringing character to life makes the story more vivid. Zondi's characters are named after people who were once alive in the past. Therefore their actions, thoughts, emotions and

attitudes are based on what happened in the past. The speech of the characters leads the researcher to look at how the characters are revealed and how Zondi reveals his characters.

4.4 How characters are revealed

There are two ways employed by the author in revealing his characters. One is called dramatic method and the other one is called expository method. In expository method, author tells us about the character. In dramatic method, the author tells us about the character while in dramatic method the characters reveal themselves and they are presented in action. In drama the author employs the dramatic method. This dissertation focuses on the dramatic method as it is used in drama.

4.4.1 Dramatic method

In dramatic method characters are given freedom of speech. This refers to what they speak for themselves to express their feelings and moods. This is obtained through dialogue. Ncube (1990:4) agrees when he mentions that:

In dramatic method the character is revealed in dialogue and actions, because while he is uttering the words he is also acting. This method is advantageous in the sense that it also allows the reader to form his own opinion by observing the character's actions. Thoughts and gestures are also part of this method.

Ncube mentions that the dramatic method employs action and dialogue. The dramatic method is advantageous because it allows the reader to form his opinion by observing that particular character. Cohen (1973:38) also agrees with Ncube when he says:

Since prose fiction generally has a plot, the author puts his characters into action by means of scene and dialogue. What the character does and say provides enormous insight into their make up. For example, if a character tells a series of lavishly embroidered lies, the author thus establish a basic trait or characteristic. At the same time the language, which the character uses while telling the lies, may be an index to his background, his education, his home environment, and his social class.

From the above quotation, it is noticed that the author creates the dialogue for the character to reveal his personality. Cohen(1973) further mentions that the language used is also designed to fit the personality of the character so that the story will be more vivid. Zondi uses dialogue to allow his characters to reveal themselves. From **Ukufa KukaShaka**, one can tell from Dingane's speech that he is a coward and afraid of Shaka. Zondi (1960:2) the dialogue is as follows:

64. *Dingane: Ja...Ja... Ja...*
(Ja...Ja...Ja...)

From the above dialogue, it is observed that Dingane hesitates to agree with his aunt Mkabayi and, he is also afraid of Shaka. Dingane further mentions that what his aunt plans is not an easy task to accomplish. In Zondi (1960:24) Dingane meditates as follows:

65. *Dingane: Hawu ngazobulawa okaJama, wangibophela itshe wangiphonsa esizibeni; uze wakhetha mina kubo bonke aboselwa ngani? Wafa Dingane, wafa ungasadlanga nezinyoni zabantabakho. Mhlawumbe ngiqokwe abaphansi ukuba ngilethe lenguquko athi uMkabayi iyadingeka. Kepha kuhlela uhlelo oluhlelwe iminyaka nomzuzu, kufana nokuthi inkomo ayizale umuntu. Lento futhi umuntu angeze ayenze yedwa. Kufuneka umuntu atholane noMhlangana, injobo kaShaka noMbopha, ibheshu likaShaka; noJeqe,*

isinene sikaShaka; nesizwe sonke angaconsi kuso uShaka. Bonke lababantu bayokhonjiswa kanjani ukuthi uShaka ufanele ukufa ? Yek' umuntu esegwinya itshe, uyaligwinya usefica itane esikhundleni sezinyosi. Kodwa ngoba kusho okade ebona, kufanele umuntu abambe umoya, aphefumule selidume ledlula.

(Regretfully the daughter of Jama has come to kill me, she tied me with a stone and throws me in the deep pool; why she chose me from all the royal members? You are dead Dingane, being killed having not enjoyed fruits of your children. May be I have been chosen by the ancestors to bring change that Mkabayi says it is needed. But to plan a plan that was planned for years within a day and to change the love of years within a second, it is the same as that the cow will give birth to a human. A single person could not do (this plan. I have to find Mhlangana, the strip of wildcat for Shaka; Mbopha, the loin skin of Shaka Jeqe, the frontal part of Shaka's loin-covering; and the whole nation that loves Shaka. All these people how would they be shown that Shaka must die Because it is said by experienced person, I must not breath at this moment, I will breath when I have done the duty given?).

One can realize that the character is thinking deeply from the above speech. One can also create imagination through listening to a character's use of words.

4.5 Naming of characters

Naming of characters has a contribution to their behaviour but this is not always the case. There are certain names which are given to some individuals and have an influence on their behaviour and personalities. The name Mduduzi means that a child is expected to comfort his parents. The child might follow his name by doing things that will comfort his parents; for example, the child might look after his parents when they are old. Koopman (1986:86) has the following to say:

The name may refer to the fiction at the time of birth, either between the parents, or between parents and in-laws or between parents and neighbors. It refers to either the period of pregnancy or to the actual birth. Sometimes the name refers to a successful birth after difficulties.

The above quotation emphasizes that the name has an underlying meaning. The meaning can portray the conflict between parents or between parents and in-laws. The name Shaka is one good example of a person born by unmarried parents. When his mother tells the in-laws and her partner that she is pregnant, they believed that she was lying. They even mention that she is suffering from the disease called *ishaka* (the stomach swells). Therefore the baby was called Shaka.. Shaka's name refers to some incidence that happened during the pregnancy of her mother. Koopman (1989:33) further mentions that:

Quarreling and friction within the family or with in-laws or neighbors is often reflected in the name given to a child born at the time, and such a name is meant to air the dispute.

The above quotation makes it clear that in most cases personal names are used to air the emotions of the parents based on the social circumstances. Zondi uses characters that once lived before, for example, Shaka, Mkabayi, Mbopha, Dingane, Bhambada and Nhlonhlo. Their names might have this version on their meaning. Groenewald (1989:6) has the following to say:

Zondi makes no deliberate attempt to authenticize his play by making reference to dates, and the only characters that correlate with the historical persons by name are Bhambada, Magwababa, and Nhlonhlo, which may be taken as a further indication that the contemporary application was more important to the author.

Through names, one can detect the time in which the events could have happened. In Zondi's dramas when one comes across names like those mentioned above, one

can immediately think of 1906 when the Bhambada rebellion took place against poll tax and also think of the 1828, assassination of the famous king Shaka.

4.6 Character comments about the other character

This refers to the characters when they comment about the other characters. This technique helps the reader to make the judgement based on character's dialogue and how other characters view other characters. Zondi uses this technique to reveal his characters. In Zondi (1960:23) where Mkabayi comments about Shaka:

66. *Mkabayi: Ubuntu ! ubuntu! Lapho lungekho uthando nozwela, lapho umuntu ebeka ubuyena phambili, buwukufa; yena uShaka uthi uhlakaniphile ngaphezu kobabamkhulu, kobaba, kukaDingane. Angaze azishaye uMvelinqangi afune ukuthuba awakhe odwa amathe, Ngani?*

(Humaneness! Humaneness! When there is no love, and sympathy, when a person shows self importance that means death, Shaka thinks he is clever than the grandfathers, fathers and Dingane. He thinks he is God, he wants to overcast his saliva, why?)

From the above quotation, Mkabayi observes that Shaka thinks he is God. This is observed from Shaka's dialogue. He sees himself as the almighty that people have to worship. In Zondi (1986:24) when Mkabayi says:

67. *Mkabayi: Uthando Dingane aluboni; uma ususa isithandwa kungene wena esikhundleni saso, aluhlehli alunciphi. Akusoka lingenasici; kangakanani-ke uma ukhulule abantu ovalweni lokufa, ususe ifu elimnyama elibengeme.*

(Love Dingane is blind, if you kill their loved one and you take his place, it does not increase or decrease. There is no person without his weak points; how much more if you free them from fears of death, you moved the black cloud over them).

Mkabayi mentions that if they kill Shaka, people will also love Dingane in the same way they loved Shaka. In Zondi (1960:33) Dingane uses the same technique to persuade Mbopha and Mhlangana:

68. *Dingane: Ngobunswelaboya umfowethu useligebhugebhuze nje izwe, wathela izikhotha ngegazi lamakhosi, waguqula amanxulumaba abangamanxiwa, izinkubela, nezixhwala, abafazi namadoda, nezingane kugcwele izintaba, akunakudla, akunampheme wokukhosela, kudliwa izilo zezintaba; abanye bayazibulala begoba izinhlupheko nobuhlungu, abanye bayahlanya ngenxa yokudla namakhambi angadliwa ngenxa yenkemané.*

(My brother has destroyed the land, he sprinkle the grass with the blood of chiefs, he changed the homestead to be deserted houses, there are paralyzed people, women and men, children there are all over the mountains, there is no food, no houses, they eat from the mountains; others kill themselves so that they will not suffer from poverty and pain, others are mad because they eat that we do not supposed to eat because of being hungry).

Dingane paints Shaka as a bad person. He wants Mbopha and Mhlangana to believe that Shaka must die. Zondi (1960:34) Mbopha and Mhlangana has the following to say:

69. *Mhlangana : Angizange ngisithiye kanje isife. Akubucayi Mbopha, kakhulukazi ngoba yisu likaMkabayi ongathi uma sike samenza isitha sibhubhe lingakashoni leli.*

(I did not plan like this, because it is Mkabayi's plan whom if we make her an enemy we can die before the sunset).

Mhlangana realizes that the plan was from Mkabayi. He warns Mbopha that if they do not agree with Mkabayi they will die. Mkabayi kills a person who disobeys her

plans. Therefore, for Mbopha and Mhlangana to be alive, they have to agree with her so as to save their lives. They seemed not aware of the fact that they are being used and they will die at the end.

When characters comment about the character, one can learn more about the personality of the character they comment about. This also helps in observing the social circumstances that a character is in facing. The above quotation shows that Mkabayi wants a king that will obey and listen to her.

4.6 Types of characters

This section deals with the ultimate makeup of character. There are various types of characters namely round, flat, nameless and fictional.

4.6.1 Round

Round character is described as a changing character. This means that a character's conduct cannot be predicted, he changes under the changing circumstances. The changing character is sometimes called dynamic. That means he is convincing and is full of surprises. In Elliot Zondi's dramas, one can find the round characters. Abrams (1971:20) has this to say about round characters:

As someone who is complex both in temperament and motivation. He is more like people in real life, capable of surprising us and not easy to describe with any degree of adequacy.

From the above quotation, a complex character is a character that convinces us and portrayed as a person in real life. A round character is expected to be the person that we encounter in everyday life situation. He or she must show different sides of his or her life, for example, his strengths and weaknesses. Zondi uses this technique when he presents Shaka. In Zondi (1960:26) we come across the following:

70. *Shaka: Ayi-ke, nizophathise okwamaqhawe, anazitika ngabantu bengahlomile. Kuyinto enhle kakhulu ukuba umusa ubuyiselwe ngomusa, njengoba neva likhishwa ngelinye. Niyakubona lokhu ebe ngide ngikusho?*

(You have done like heroes, you did not kill people unarmed. It is a good thing to return kindness by kindness, as the thorn is removed by another thorn. Do you see what I have always been saying).

Shaka displays the quality of being a round character. He is capable of changing. Shaka is seen as cruel, hard hearted and ruthless. He has no mercy to his people. He also shows thankfulness and mercy to his people. In Zondi (1960:39) the following is found:

71. *Shaka: Ngizothokoza uma ubeke ezinyaweni zalomuntu obezosililela, bese ufika ulale phansi uhole umoya komakhelwane uzwe ukuthi ufelewe yini lomuntu, uma efelewe, uzwe ukuthi ubani oqeda umuzi wakhe.*

(I will be happy if you follow this person, when you get there investigate from his neighbors to find out if he lose by death, if he lose by death find out who destroy his family).

The above dialogue shows that Shaka has love for his people. He cares for them and has mercy. He wants to punish those who deserve punishment. The problem is that people do not understand Shaka's aim.

In *Insumsumane*, the round character is Bhambada. He questions Ndabazabantu about government's policy, poll tax and house tax. He is not satisfied that blacks have to work for whites to earn the living. On the other hand, he is willing to respect the government provided that they also respect the black

culture and norms. He wants his people to be free from colonial rule and oppression. This is encountered in Zondi (1986:33) when Bhambada mentions that:

72. Bhambada: Angiyiboni into eyiqiniso kulokhu, kwamanje sisenkathazweni, asikwazi ukuchaza izimiso zikaHulumeni, futhi leli gama lokuthi uyasithanda alilungile, kufanele asihloniphe lo Hulumeni, akasihloniphi, akasiniki incazelo ezokwenza simesekele, labo Ndabazemu okuyibona okuthiwa bayasithanda, futhi bayasazi, akukho mibono abayikithi bayise kuHulumeni ukuze naye asazi. Ungalazi kanjani itshe? Kuthi nya okwesikhashana) Ngeke nakancane singamesekeli uHulumeni uma azihlongozayo ezixoxa nathi, nathi sivumelane ngezidingo zazo nangezindlela ezizokwethulwa ngazo esizweni.

(I do not see the truth in this, right now we are in trouble, we could not explain government laws, this word that he loves us is not right, he should respect us this government does not respect us, he does not give explanation so that we can support him, this native of your affairs who they say he loves us, and he knows us, they do not take our opinions to the government so that he will know us. How could you know a stone? (They keep quiet for a short time) we could not unable to support the government if he negotiate with us his new laws, and we also agree with our demands and ways to explain this to the nation).

From the above dialogue, Bhambada mentions that the government should explain to them the use and benefits of tax. It is not easy for the chiefs to tell people to pay tax on the other hand, there is no good reason for people to pay tax.

4.6.2 Flat

Flat character is the one constructed round a single idea. He can be described in a single sentence. That means, he takes one side of life throughout the play, for

example, if he is bad he will be bad throughout the play. Such a character never develops and does not change. That is not true to life. Malinga (1995:26) has this to say about flat characters:

The flat character is the one that is constructed around a single idea or quality and can be described in a single sentence, that is, he is either good or bad throughout the book.

From the above quotation, it is observed that the flat character shows one side of his life. He is the character that does not change even if the situation changes. In Zondi's dramas there are flat characters such as Magwababa, Ndabazabantu and Mkabayi. In Zondi (1986:68) the flat character is Ndabazabantu:

73. *Ndabazabantu: Uhulumeni akanandaba nalokho, akuyena othe azihlale ekhaya zingasebenzi. Kulungile, Zondi nawe Bhambada, ningawulahli phansi umyalo kaHulumeni, sesiyobonana eMgungundlovana ekupheleni kwenyanga.*

(The government does not care about that, it is not the government who said they should stay at home not working. It is okay, Zondi and you Bhambada, do not discard an advice of the government, we will meet at Mgungundlovana by the end of this month.).

Ndabazabantu only thinks about tax which in turn will force people to work for Whites. The tax was also used to coerce the Zulus. He speaks of one and the same thing throughout the book, that the Zondis should pay tax. He insists that chiefs must respect the government and they are the boys of the government. Therefore the chiefs should do the dirty work for government which is to force people to pay tax.

4.6.3 Nameless characters

Nameless characters are those who lived a long time ago that their names have been forgotten. The author does not wish to load us with too many names in their dramas. The importance is on function rather than on identity of these characters. Those characters are izinduna, iphoyisa and amabutho. In Zondi (1960:20) there is evidence of these characters.

74. *Inceku: Ndabezitha!*

(Your Majesty).

Shaka: Ngena, ha! Usungilethele ukudla?

(Come in oh! You brought food for me)?

Inceku: Zul' eliphezulu, isilo ake siziphulule amadevu ngaphambi kokuba silalele ezimnandi eziza noJeqe..

(Zulu the above, the king should his chin before you listen good news coming with Jeqe).

Shaka: Baphi?

(Where are they)?

Inceku: Izinhlabamkhosi zibakhomba budebuduze.

(The spies point them not far away).

Shaka: Kulungile.

(It's okay).

Inceku: Silo! (Aphume)

(Your Majesty (he leave)

The nameless character from the above is called Inceku. There is no real name for him. The writer might not have found his name during the research about this event. The importance is on function rather than names. Zondi (1960:21) there is another character called *gqayinyanga*:

75. *Mkabayi: Dingane! Dingane! Dingane!*
(*Ehleba*)

(Dingane! Dingane ! Dingane ! (whispering)).

Gqayinyanga: Zibike khona-manje.

(Report yourself now).

Mkabayi: OkaJama.

(It is Jama's daughter).

Gqayinyanga: Nxephepha wena weSilo.

(I am sorry your worship).

It is observed from the above dialogue that the author focuses on the function of a character not to focus on their names. Guard's function is to prevent intruders and to welcome people who visit at the chief's homestead. In Zondi (1986:11) where one finds the police speaking to Bhambada:

76. *Iphoyisa: Impela sizwa ukuthi uNdabazabantu u-(amnqume ulimi)*

(It is true we heard that Native Commissioner..(he disturbs him)

Bhambada: Singaba abantu kanjani ezweni lethu, akuyibona abantu? Akuyibona? (akhombise ukudinwa)

(How can we be strangers in our land, these are not humans? They are not? (He shows anger)).

Iphoyisa: Yebo Nondaba, pho sehlulwa.

(Yes Nondaba, but we were defeated).

The function of the police here is to defend the British government. The police were also used as spy for the government. Bhambada does not believe that being defeated gives the enemy a chance to rule forever.

4.6.4 Fictional characters

Fictional characters are used to generate action and to facilitate its development. The writer uses his or her genius to create characters that have no reference to history as such. In Zondi's drama, there are some characters which are important in the drama but they were not there by the time. Characters like MaMchunu, her job is to advise her son not to talk to anyone about sensitive topics or issues. Zondi (1986:98) has the following:

77. MaMchunu: Kodwa nenzani, yini lena eniyenza umuzi kaMancinza, uyothini lapho ekhona yena, esikhundleni sokuba nichithe igazi lezimbuzi nezinkomo elingumhlatshelo owemukelekayo kuye nifuna ukuchitha igazi lamaZondi? (Asule izinyembezi)

(What are you doing at Mancinza's home, what would he say where he is, instead of killing the goats and cows as they are an acceptable to him you want to kill the Zondis? (She uttered those words while she wipes tears).

It is observed that MaMchunu's role is to be a peacemaker not to encourage her son to fight against the British government. She does not want the Zondi people to fight against Whites. She thinks that her husband would also not agree with Bhambada's decision to fight.

4.7 Kinds of characters

In this section, characters are classified according to their functions in the play. Thus there are villains, foils, protagonist, antagonist, tritagonist and confidante. All characters have their work in a play which can be characterized by the action of the character.

4.7.1 Villain

In drama, a villain is an antagonist. The villain is more bad than good. His work in a play is to prevent the protagonist from achieving the goal. He constantly put obstacles in the way of the protagonist. This is the technique employed by the author to develop the conflict between the protagonist and antagonist. In Zondi's dramas there are villains. In Zondi (1960:23) the villain is Mkabayi:

*78. Mkabayi: Anikushayi mkhuba ukufa Dingane?
Ngake ngazibona iziduli ezifana nani? Ngisho
nezinkomo Dingane, ziyakuzwa ukufa uma kuza,
ziphenduke izinhlanya, zihlahle amehlo,
zibemidlwembe. Nina?*

(Aren't you afraid of death Dingane? I haven't seen nest like you? Even cattle Dingane they feel death if its coming, they turned insane, look with their eyes, they behaved strange. What about you?)

Mkabayi uses the technique of scaring Dingane so that he will kill Shaka. She pushes Dingane and makes him believe that Shaka wants to kill them. In Zondi (1986:32) the villain is Ndabazabantu:

*79. Ndabazabantu: Akunjalo, kodwa uHulumeni
uyethemba ukuthi wena njengenye yamakhosi
akhaliphile nehlonishwayo uzomesekele ezimisweni*

ezintsha ezihlongozwayo. Lezi zimiso zizokwenzelwa ukwenza ngcono impilo yamaZulu.

(It is not so, but the government believes that you as one of the clever and respected chief will support the government in the new given laws. These laws will make life of the Zondi's tribe better).

Ndabazabantu do not explain how the Zulus will benefit from the tax payment. He only keeps on introducing the tax.

4.7.2 Foil

Foil is a character which its function is to reveal some trait or aspects of major character through contrast. Foil is a minor character. His work is to comment or to support the protagonist or the villain. Soni (1990:43) has the following to say:

Foil is usually a companion for the protagonist or the antagonist.

The above quotation means that foil's function is to reveal the personality of the protagonist or the antagonist. In Zondi's dramas, there are characters that fit the description of being a foil. Zondi (1986:33) Magwababa is the foil whose function is to reveal Ndabazabantu's traits:

80. *Magwababa: Ngeke singameseki uHulumeni wethu.*

(It cannot happen that we do not support our government).

Bhambada: Ungathini baba, ungamezwa nokuthi zimiso zini lezi ezihlongozwayo bese uthi ngeke singamesekeli Hulumeni?

(What can you say father having not even heard what laws are being planned and then you say you cannot support the government).

Magwababa: Ubaba wethu ngeke ahlongoze inkathazo kubantwana bakhe.

(Our father would not suggest trouble to his children).

Ndabazabantu: Uqinisile uZondi

(Zondi is right).

From the above dialogue, it is observed that Ndabazabantu like people who do not ask questions about the tax. He loves people who do not think critically. Therefore, one observes that behaviour from Magwababa's actions that Ndabazabantu do not like to explain the tax to Blacks.

4.7.3 Protagonist

The protagonist is a hero of the play. Protagonist is a character which experiences the problems in a play. This character can be seen trying to solve the problem. Malinga (1995:31) has the following to say:

This is the most important character in the story. The rest on him or her that is everything is centered on him or her. He or she is the center of things, and she or he is here to promote the interest of the theme.

From the above quotation, Malinga mentions that the protagonist is an important character in a story. The protagonist is the center of attraction, everything is centered around him. He or she can be seen trying to solve the problem. Smiley (1991:90) has this to say:

The protagonist is involved in an extended struggle and passion of some sort.

From the above quotation, it is observed that a protagonist is involved in the struggle to balance the state in his or her life. The good example of protagonist can be found in **Ukufa KukaShaka**, the protagonist is Shaka and in **Insumansumane** where it is Bhambada. Let us look at the characterization of Shaka and later Bhambada.

4.7.3.1 Characterization of Shaka

Shaka was the king of Zulus. Shaka was the son of Senzangakhona and Nandi, His birth is said to have caused Senzangakhona a great embarrassment. When one reads the novel called *Buzani kuMkabayi*, one can see that Shaka grew up at Langeni kraal because Senzangakhona refuses to acknowledge his existence. Shaka only visit his father's kraal once, on the invitation by Mthaniya, his grandmother. Shaka's childhood at eLangeni and Qwabe kraals is a string of humiliating experiences. Besides the ill treatment he went through, he also experiences rejection which contributes greatly to forming his personality and later his behaviour.

The story exhibits how the ill-treatment, humiliation and rejection help to bring about Shaka's overwhelming desire for revenge, ruthlessness and ambition to become a mighty king of the Zulu nation. The description of events, characters, milieu and their actions prevail throughout the play. This provides the story with an intense and clear depiction of life. History becomes alive as one reads the play. Shaka has been portrayed convincingly in the story. The author succeeds in illustrating Shaka as the brave, brilliant diplomat by constantly describing scenes and events which depict these characteristics. In Zondi (1960:4) when Shaka says:

81. *Shaka: Jeqe mina ngifuna izinsizwa ezifana nawe. Uma ngingazandisa kulelizwe ngingaqotha imbokodo nesisekelo. Ngilapha nje ngizomisa umbuso kaZulu. Ngithanda njengoba sengiqalile nje, ukuba ngibumbe umuntu omnyama abe munye.*

(Jeqe I like to have males like you. If I could multiply them in this country I can finish other chiefs completely. I am here to create Zulu nation. I like it because I have started, to create Black person to unit).

Shaka is looking forward in building one big nation. He believes that one nation will make people to unite. In Zondi (1960:5) Shaka further says:

82. *Shaka: Angikalishakazisi, ngisazolishukumeza ukuze ngilikhulule ebugqilini bovalo nasovalweni lobugqila. Uma abathunjwa sebephansi kwephiko lami, kufanele bazi ukuthi akukho okuyobathinta; yinhloso yabaphansi leyo okufanele ichunyiswe. Ukuze inkululeko ime kufanele ngiqede ubuthakathi, ubusela, amanga, kanye nawo onke lamakhosana abantu bawo bedlela egitweni. Nina nizothi uZulu, nilibale ukuthi uZulu ubuhle bodwa.*

(I have not yet done anything, I will do something as to free Zulu people from fear of oppression. When annexed people are under my name they should know that nothing will worry them, that is the ancestor's aim that must be encouraged so that freedom may start firm. I should stop witchcraft, theft, lies and those chiefs whose people are not happy. You will say Zulu, and forget that Zulu is the nicest only)

Shaka's vision is to build one nation. He forgot that his brothers do not like to go out for war. They are interested in having their families. That was Shaka's blind spot he put the Zulu kingdom first above everything. He further mentions that he is still growing that means there still have to be wars so that he can have the nation he desired to have. In Zondi (1960:37) Shaka mentions that he needs more people:

83. *Shaka: Ngisemncane Jeqe, nabantu bami baseyingcosana. Kodwa ngizokhula ngibemkhulu, ikhanda lami lize liyosithela emafini, nithi niyalibheka phezulu ningaliboni; nobuso bami bunixhophe ngokukhazimula ngoba buyokhazimula okwelanga, kanti nabantu bami bayokhula kanye nami bawengamele wonke umhlaba. Jeqe!*

(I am still young Jeqe, and my people are still young. But I will grow bigger, my head will hide in the clouds, when you try to look above you won't see it; my face will dazzle by its shininess because it will be shining like a sun, and my people will grow as I grow they will rule the whole world. Jeqe!).

From the above dialogue, Shaka has a dream that end up being destroyed by Mkabayi. They do not understand his plan to build the Zulu kingdom. It is observed from characterization that Shaka has the tragic flow. He realizes that Mkabayi is behind something terrible that they want to do to him. He does not do anything to prevent this because he thinks that since he is a hero, no one will kill him. He forgets that there is this proverb: *indlovu ibulawa intuthwane* (the elephant is killed by an ant). A person who does not have qualities of being a hero can kill even a hero.

4.7.3.2. Characterization of Bhambada

Bhambada was the chief of the Zondi tribe. Bhambada was the son of Mancinza. Bhambada became a chief in 1890 in the Umvoti district where his people lived on white-owned farms. During 1901-1906 he was involved in criminal actions due to failure to pay poll tax. Due to the irresponsible behaviour of the Zondi tribe. Therefore, they were called to pay their tax a bit later in 1906. He died in 1906 in a skirmish on the 10th of June. Groenewald (1989:8) mentions that:

Bhambada was eventually killed in a skirmish on the 10th of June 1906. In order to allay a rumour that Bhambada had escaped, his head was severed and taken to be photographed. It was later buried with the body.

He is the protagonist of **Insumansumane**. His job is to try to solve the problem he faces together with his people. He also tries to keep culture, tradition and customs of Zulus. He does not hate Whites but he hates the way they approach Blacks. He wanted Whites to understand and respect the Zulu culture and norms. In return he is willing to respect Ndabazabantu. The evidence is found in Zondi (1986:10):

84. *Bhambada: (Anikine ikhanda) Kona lokho ukuthi ngiyedelela, ngiyindoda ngingaka, ngiphethe isizwe samaZondi, akukhombisi inhlonipho, ngokwethu kuhlonishwana kabili,ngokwabo uyaqonelwa umuntu ukuze akuhloniphe. Uyabonalo mlungwana uqhele ukudlala ngami, akhehla, obaba, wona angasafuni kukhuluma nakukhathazeka esebefuna ukuzichamuzela amanqina empilo bazifele, mina angijahe kuzifela,uma ngifa ngofa nomlungu*

((He shakes his head) To say I am disobedient, being a man, a chief of the Zondi tribe, does not show respect, in our culture respect is bi-directional, in their culture one has to be in superior so that you could be respected. This White man used to deceit old man, our fathers, who do not want to talk too much, need no trouble, they want too stay peacefully and thereafter die, when I die I will die with a White man).

Bhambada is the only developing character in this drama. He has shown different sides of his behaviour and personality. He has weaknesses and strengths. He is portrayed as a humorous, critical and sarcastic chief. Groenewald (1989:7) has this to say:

Bhambada Zondi is the only one drawn as a multi-faceted developing character. He is shown to be humorous, critical (also self critical), poignantly sarcastic and meticulous on principles of equal rights. Bhambada reflects in depth on leadership and loyalty.

Bhambada's character is real because he is shown as humorous while he is depicted as serious about what he says. This makes him believable. He questions Ndabazabantu about the poll tax and mentions that people need clarification and strong reasons that will make people pay tax.

4.7.4 Antagonist

Antagonist in a play can be characterized by a behaviour of character trying to prevent the protagonist in whatever he is trying to achieve. Malinga (1995:32) has this to say:

This character is the second to the protagonist. He is still a main character, but usually more bad than good. The antagonist hinders the interest of the protagonist he is trying to promote.

From the above quotation, it is observed that the antagonist its function is to put obstacles in whatever the protagonist try to achieve. Smiley (1997:97) has this to say:

The resultant crisis and conflict will be more dynamic and can more easily reach an optimum level. Like the protagonist, the antagonist also faces expedient and ethical decisions.

From the above quotation it is observed that antagonist creates obstacles which lead to conflict. Zondi uses characters like Mkabayi and Ndabazabantu as his

antagonist. They create obstacles to prevent protagonist to achieve their goals. In **Ukufa KukaShaka**, Mkabayi is an antagonist of the play. In **Insumansumane** Ndabazabantu is the antagonist.

4.7.4.1. Characterization of Mkabayi

Mkabayi was the daughter of Jama, the chief of the Zulus. She is also the sister of Senzangakhona and the elder aunt of Shaka, Dingane and Mhlangana. Mkabayi possesses so much power and strengths from time to time. Mkabayi has no interest in getting married instead she develops interest in affairs of the state. She displays exceptional intelligence in the running and organizing of the state. All the time Mkabayi just like Shaka, maintains that her intentions are to build a strong and unified Zulu kingdom. To achieve her desire, she continually meddles with the socio-political issues of the tribe. She interferes throughout Shaka, Dingane and Mpande's reigns.

In **Ukufa KukaShaka**, Mkabayi is a villain and the protagonist of the story. She wants Shaka to view the world through her eyes. When Shaka refuses to follow her orders, she plans to kill him. The good example of this can be found in Zondi (1960:7) where it is stated as follows:

85. *Mkabayi: Bangingi abanenhlanhla yokuthola izeluleko kodwa amaqili odwa azuzayo ngazo.*

(Many are lucky to find advises but cunning people earn from them).

Shaka: Amaqili, Jama abantu abadala abeluleka izinto ezabehlula ebusheni babo.

(Cunning people Jama are those old people who advise people of things they did not accomplish in their adulthood).

From the above quotation, Mkabayi likes to give advices to Shaka. When Shaka refuses to take her advice, she plans to kill him. Mkabayi convinces Dingane that the ancestors has pointed him to free the nation from Shaka and support that by telling Dingane that Shaka has ill-treated the nation. Mkabayi uses special techniques when speaking to Dingane. She knew that it will be easy to convince Dingane if she degrades Shaka's dignity. That is evident in Zondi (1960:23) when Mkabayi says:

86. *Mkabayi: Usendo lwake kwasendana Dingane? Awuve uyisiwula. Ubenganithumela empini namaxhegu uma efisa niphile?*

(Do near relatives intermarry? You are a fool. He would not send you with an old warriors if he wanted you alive?)

Mkabayi wanted Dingane to see Shaka as an animal. In Zondi (1960:23) this is evident when Mkabayi say this about Shaka:

87. *Mkabayi: Ubuntu ! ubuntu! Lapho lungekho uthando nozwela, lapho umuntu ebeka ubuyena phambili, buwukufa; yena uShaka uthi uhlakaniphile ngaphezu kobabamkhulu, kobaba, kukaDingane. Angaze azishaye uMvelinqangi afune ukuthuba awakhe odwa amathe, Ngani?*

(Humaneness! Humaneness! When there is no love, and sympathy, when a person shows self importance that means death, Shaka thinks he is clever than the grandfathers, fathers and Dingane. He thinks he is God, he wants to overcast his saliva, why?)

Mkabayi also manages to scare Dingane by telling him that Shaka will kill him first. The evidence is found in Zondi (1960:22) when Mkabayi says that:

88. *Mkabayi: Nanti iktwa likugwaza!*

(There is the spear stabbing you!)

Mkabayi uses a strong language to push Dingane to kill Shaka. In Zondi (1960:21) it is evident when Mkabayi says this to Dingane:

89. *Mkabayi: Ulele obunjani ubuthongo lobu obungaqedwa nawuvalo lokufa? Yini engakuswabulukisa Dingane? Akubona ubuthongo lobu, ukufa kwempela. awuzizwa usuqoshanyisiwe? Awuzwa nesikhumba senkoma sikubandisa ngegazi? Limnandi lelithuna okulo. Mhlawumbe awulizwa ukhohliswa yilababantu onabo ucabanga ukuthi usaphila; usufile, Dingane awulele.*

(What kind of sleeping that is not finished by the fears of death? What could motivate Dingane? This is not the sleep it's a real death. Can't you hear the cow skin cooling you with the blood? Is the grave you in nice. Maybe you do not hear you delude by people around you, you think you are still alive you dead Dingane you're not sleeping).

Mkabayi: Uyakhala mfazindini? Ukuba ubuwazi ukuthi ingozi ocaca kuyona ingakanani, ubungelale kangaka. Alukho lutho olukuthintayo? Impela ukufa ubuthongo; mhlawumbe uma ubhekile uzikhohlisa ngokuthi uphephile, ubona abantu bekukhohlisa bethi Mntwana. Abaphansi bakubhekile, kodwa uma ungenzi mzamo wokuzisindisa, nabo bayokuhlansa ngedela. Lala-ke Dingane ucabange ukuthi ukuphila kufana nokugwiya.

(You are crying you women? If you knew that you are in danger you would not sleep like this. Is there anything touching you? Really death is like sleeping. You think you are safe. You see people calling you prince. The ancestors are looking after you, if you do not do something to save your life, they will not look after you. Sleep Dingane and think that life is not like sleeping).

Zondi has presented Mkabayi exactly the way we know her in history. She is portrayed as a woman who is brave, clever, cunning and a killer. Everything she

does she wanted to achieve her dreams which is to build growing nation. Malinga (1995:4) agrees to what is mentioned above when he says:

Mkabayi loves to see the nation developing and growing up. Anyone standing on the way of development of the Zulus, must be killed.

Mkabayi has love for her nation and specifically Zulu Kingdom. Shaka is determined to do whatever he feels will protect his forefathers Kingdom. Mkabayi sees herself as a close representative of Zulu ancestors and responsible to keep the Zulu Kingdom developing and growing. The speech of the antagonist leads the researcher to look at the tritagonist who are the foil of the play (Dingane, Mhlangana and Mbopha).

4.7.4.2 Characterization of Ndabazabantu

Native Commissioner is the antagonist in **Insumansumane**. Native Commissioner was a representative of the Government of the time. Native Commissioner did not have a respect of African culture and customs. His interest was in the well being of white farmers. His attitude was that Bhambada would not tell him how to rule. In Zondi (1986:34) one encounters the following:

90. *Ndabazabantu: Akuwena (esho ekhomba ngomunwe); akuwena ozotshela uHulumeni ukuthi makalibuse kanjani izwe. UDimuzulu wakho lona uphethe isifunda njengoba nawe uphethe isifunda.*

(That is not you(while he is pointing with his finger)that is not you who would tell the government how to rule the tribe. This Dinuzulu of yours is ruling the district as you do)

Native Commissioner loves people like Magwababa. People who undermine their tribe and loyal to British government. Native Commissioner hates people like Bhambada who always question everything before they respond. Native Commissioner views his people as superior. That is observed through the portrayal of discrimination. Discrimination was a major source of conflict.

4.7.5 Tritagonist

Tritagonist is a third character which supports the antagonist or the protagonist. Tritagonist's job is to reveal the personality of the protagonist or the antagonist. Zondi in his dramas have tritagonist. Shaw (1972:344) when he says:

Tritagonist is the third actor in Greek tragedy.
Tritagonist should be compared with antagonist or
protagonist.

From the above quotation, tritagonist's function is to expose the behaviour and the characterization of the protagonist or the antagonist.

4.7.5.1 Characterization of Magwababa

Magwababa is the paternal uncle of Bhambada. He is an old man who does not think critically, always appreciate what Native Commissioner says. He likes Native Commissioner and is loyal to him. He even found in few occasions referring to Ndabazabantu as chief (inkosi). In Zondi (1986:3) this is stated as follows:

91. *Magwababa: Yini nkosi, kwenzenjani?*

(What king, what has happened).

Magwababa shows the quality of being *incelebane* (spy of Native Commissioner). He undermines his own people. In Zondi (1986:17):

92. *MaMchunu: ...Okunye okufanele ukwenze ukuba izindlebe zemu nizibeke enhlabathini ukuze kungabikho mahlebezi aniphuthayo; ziningi izinqibi la kwaZondi ezihlala zikhamise imilomo zilindele ukudla ngisho igazi lozalo. Umfowethu lona omkhulu inhliziyo yami ayimthandisisi sengathi uthengeka kalula.*

(The other thing you should do is to keep your ears open so that you will hear; there are many people here at the Zondi who waited to deceive and to take the throne. The big brother my heart does not like him he is easily convinced).

From the above quotation, one can realize that MaMchunu observes Magwababa as spy of Native Commissioner. MaMchunu mentions Native Commissioner easily convinces him. Magwababa seems to want Bhambada's position. He agrees with Native Commissioner to take Bhambada's position without questioning him. In Zondi (1986:94) has the following:

93. *Ndabazabantu: Akukho lutho ozolubikela amaZondi, kusukela manje nangu uyihlo uMagwababa ozobamba isikhundla sobukhosi bakwaZondi, nguyena kuphela ozoba nelungelo lokubiza amaZondi. (bahleke) Thulani, yini eyizisini lapha?*

(There is nothing you have to report to the Zondis, as from now on here is your father who will take the position of being a chief of the Zondis, he is the only person who have a right to call the Zondis. (They laugh) shut up what is so funny here).

Magwababa: Ngiyabonga, baba.

(Thank you, father).

From the above dialogue, it is observed that Magwababa as an old man is thinking for what will happen to the Zondis if they fight with the Europeans. He realizes

that their standard of weapons is very low. Therefore he decides to side with Ndabazabantu to protect the Zondi nation. He forgets one thing that Bhambada will not agree and the whole Zondi will support their chief not him.

4.7.5.2 Characterization of Nhlonhlo

Nhlonhlo is Bhambada's induna. He is portrayed as a person who likes fighting. He shows love for his chief and the nation. He does not like Ndabazabantu because he disturbs the way his chief rules. He hates whites because of the way they treat blacks.

He thinks that house tax is a way of reducing the number of blacks. He viewed tax as a second lobolo paid to Ndabazabantu. In Zondi (1986:37) reflects this:

94. *Nhlonhlo: Ngikwazi kahle lokho kodwa malingahlwithwa lelo lungelo lethu, inkululeko ukukwazi ukuzikhethela ukulisebenzisa noma ukungalisebenzisi ilungelo elisesikweni; uma inkosi ibhoka ikhahlela wonke umuntu uthanda ukuyisola kanti likhulu iqiniso kulokho kubhoka kwayo. Abelungu bafuna ukusithena hhayi amandla mje wona uqobo, enye indlela lena yokuthi singazali, isizwe sinciphile uma sesinciphile bafuna ukwenzani?*

(I know that very well but our right should not be snatched away. The freedom is to be able to choose to use that right or not to use it the right that is in our culture; if the king does not agree with the White laws people like to blame him but there is a huge reality behind his anger. Whites want not only to degrade the power but also to reduce birth rate, if the nation is reduces what they want to do).

According to Nhlonhlo, the tax payment will lead to the reduction of wives which in turn will reduce the number of child birth. Nhlonhlo strongly feels that tax is the way of reducing blacks so that it would weakens the strength of the nation.

Nhlonhlo is prepared to do anything for the nation. He organizes the warriors to be prepared for the fight without consulting the chief. He even suggests that if one wants to eradicate the termite you have to destroy the nest. Therefore the country is the government's nest. In Zondi (1986:75) has this to say:

95. *Nhlonhlo: (Ahleke) Uma ufuna ukuqeda umuhlwa kufanele ubhidlize isiduli. Uyabona izwe leli yisidleke sikaHulumeni okudingeka kufe lona ukubulala ukuze uhulumeni lo esingamthandi afe.*

((He laughs) If you want to eradicate the termite you have to destroy the nest. You see the land is the nest of the government therefore we have to destroy the land so that the government will also be destroyed).

Nhlonhlo's actions are partly motivated by the White man's unwillingness to know the people. That is indeed a crucial issue in the government of the time when they deal with the Zulus. Marks in Groenewald (1989:12) has this to say:

One of the greatest mistake is the belief of the native Affairs Department that they are fully acquainted with the disposition of the natives, whereas they are not.

It is observed that Whites are not willing to respect other cultures not only Zulu culture. Blacks also are not willing to learn more about people from different cultures. It is observed that culture ignorance was also another source of fiction.

4.7.5.3 Characterization of MaMchunu

MaMchunu the mother of the chief Bhambada, plays a role of being a peacemaker. Her role is very small but it is important. In Zondi (1986:39) MaMchunu intercedes between white farmer and Bhambada:

96. *MaMchunu: Kahleni, bantabami, ningalibulali izwe lamaZondi, ayokhala ngani uma nenze nje.*

(Stop, my children, do not destroy the land of the Zondis, they will blame you if you behave like this).

MaMchunu also blames her son for not persevering in starting their case with Ndabazabantu. She is a person who does not like to see people fighting. She likes to live peacefully. In Zondi (1986:88):

97. *MaMchunu: Ngoba uyazi ukuthi unyamana mbana kulo mlungu okungenani ubungahamba uye ufike abone ukuthi uzamile? Akukho okunye azokusho manje, usuvele waqhuba ikhanda lakho elilukhuni. Ukudlulisa uthi lo mzimba bekuyokwenela ngokwami ukubuka. (asho ngomoya okhathazekile) singakupha okuya ethunjini?*

(As because you are disfavoured by this white man it would be better if you could go until you reach the place so that he can see that you have tried. There is nothing you can say now, you showed your stubbornness. Just to pass at the place would be enough according to my opinion. (She says this worriedly). Can we give you something to eat?)

From the above dialogue, MaMchunu is worried about her son. She wishes that Bhambada could have gone to hear out what the government will suggest about poll tax. She thinks that things will be different if Bhambada do as he is told to do so.

4.7.5.4 Characterization of Jeqe

Jeqe the bodyguard and attendant of the king. He is a brave man and has skills in fighting. He loves his king, nation and country. Whatever he does, he does it out of

love for the nation. Jeqe loves his king even when the King is dead. In Zondi (1960:52):

98. *Jeqe: Wo! Elokufa alitsheli. (afole apha the isidumbu) Impela akusoka lingenasici; leligazi elimpompozayo likhokhomba ukugqwala kwethusi, ukubuna komthunzi, ukusha kwesiphethu sobuzwe bukaZulu. Nakuba inkosi ibinolaka, ingancengi, ingathetheleli, ikwazile ukumisa umthetho, inhlonipho, ukuzibamba, ubuqhawe, nokuzithanda, konke lokhu okuzobhuntsha. Wo! SiShaka, ubuphothana phambi kwethu sikuthande. Ubuyiphaka ngobuciko, uyibambe nathi singerwe uhlevane, sime isibindi; kodwa ngokuzimisela ukuqoqo, kukubulele okudliwayo.*

(Alas! One does not know when one will die. There is no person without a feature to criticise. The blood that is coming out shows the discoloured of brass, fade of the shadow, dry up of coming to the surface in swarms of the Zulus. Even though the king has no mercy, cruelty, not forgiving, but he was able to give direction and law, respect, honest, heroes, love, all this will come to end. SiShaka, you have been twisting and leading us, that make us love you, you have been using techniques of attacking enemies, fighting the way that makes us shiver, we become brave, through your determination, you have been killed).

From the above dialogue, Jeqe indicates that there is no person who does not have mistakes. Shaka also commits mistakes in his life. He loves Shaka even in his death. He mentions that the Zulu kingdom will change since Dingane killed Shaka. He also mentions that Shaka taught them skills of fighting.

4.7.5.5 Characterization of Dingane

Dingane is the half brother of King Shaka. He listens when king Shaka speaks to him. This is evident in Zondi (1960:24):

99. *Dingane*: *Kodwa ngoba kusho okade ebona , kufanele umuntu abambe umoya, aphefumule selidume ledlula.*

(Because this is said by experienced person, I must not breathe at this moment, I will breathe thereafter)

He is reluctant, he thinks Mkabayi promises Dingane something that will never happen. He agrees only because he thinks Mkabayi is right. He is clever to see that people love Shaka. In Zondi (1960:24) Dingane say:

100. *Dingane* : *Kepha ukuhlela uhlelo oluhlelwe iminyaka eminingi ngelanga elilodwa nokuguqula uthando lweminyaka ngomzuzu, kufana nokuthi inkomo ayizale umuntu.*

(But to plan a plan that was planned for years within a day and to change the love of years within a second, it is the same as that the cow will give birth to a human).

From the above dialogue, Dingane mentions that it is difficult to kill Shaka and it is not easy for him to take over. It is because he knows that people might revenge for their king or they might not love him as they have loved Shaka. He knows that he could not kill Shaka alone, he needs help from Mhlangana and Mbopha as they are closer to Shaka. This is encountered in Zondi (1960:24):

101. *Dingane* : *Lento futhi umuntu angeze ayenza yedwa. Kufuneka umuntu atholane noMhlangana, injobo kaShaka; noMbopha ibheshu likaShaka; noJeqe, isinene sikaShaka; nesizwe sonke angaconsi kuso uShaka. Bonke lababantu bayokhonjiswa kanjani ukuthi uShaka ufanele ukufa?*

(A person cannot do this thing alone. A person must get Mhlangana, a confidante of Shaka; Mbopha the adviser of Shaka, Jeqe Shaka's attendant; how would all these people be convinced that Shaka must die).

Dingane was not sure of how to show people that Shaka has to be killed to save them from him. Dingane is a coward man, who cannot stand for what he wants. He is not prepared to kill Shaka. He does not agree with Mkabayi at first. Mkabayi employs the technique of scarring Dingane. She also uses the strong language to convince Dingane. Therefore, Dingane end up killing his brother unintentionally. He depends fully on Mkabayi for plans, thoughts and actions. He does not realize that he is Mkabayi's tool. He is a liar to back up his plan. He tells Mhlangana and Mbopha that he had a dream. This is his technique used to make Mbopha and Mhlangana to believe that ancestor's wants Shaka dead. Zondi (1960:31) where Dingane says:

102. *Dingane: Bafowethu, sekuze kwakaningana ngithi ngiyalala ngibone obabamkhulu, abaphansi behlubule, begqunqe bemnyama befana nezulu lihlo mile.*

(My brothers, there has been many occasions when I try to sleep I saw forefathers, ancestors naked, they were deep dark like a weather before it rains).

Mhlangana : Bakhulume nawe?

(Did they talk to you?)

Dingane :Bangathi vu, bangibuke bangibuke banikine amakhanda bashingile bahambe. Emva kokuba behambile kuqhamuke ithala lemikhonto lize libheke kimi, lithi uma liphezu kwami lime bese lishabalala.

(They keep quiet, they look at me shaking their heads and they left. After they have left there come many spears directed to me, when the spears are on top of my head it stop and vanished).

Dingane knows that if he mentions that he had a dream, Mbopha and Mhlangana will be interested in what he will tell them. Dingane's instinct has been right.

Mbopha and Mhlangana starts to listen when Dingane talks. Mbopha and Mhlangana also believed that the dream is another way of warning Dingane of the danger he is in.

4.7.5.6 Characterization of Mhlangana

Mhlangana is the half brother of the king Shaka. He loves his brother. He knew that Dingane and Mkabayi do not like the king. He does not stand for what he thinks is right. He hates to be a warrior. He wants to be treated as the prince. He does not like the idea of killing the king. He pretends to like the idea from Dingane because he knew that if Mkabayi is involved she can kill them by betraying them. He forgets one thing that at the end, Dingane will also plot to kill him. In Zondi (1960:35) has the following excerpt:

103. *Mhlangana* :*Ilukhuni lendaba ngoba ngeke umuntu amuke owoselewa, kungathi kusasa bese kuthiwa uyena oyingozi ofuna ukuqothula abegazi ukuze kusale yena abuse. Asazi, siyoyicela ivuthiwe*

(This is a difficult matter because no one can suspect the family member, they might say he is a dangerous person he wants to destroy other prince so that he will remain to be a king. We shall wait and see).

Mhlangana realizes that if he does not go along with Mkabayi's plan, he will be killed. He also agrees with the plan because Mhlangana wants peace and happiness. He does not like to fight. He does not care if the Zulu kingdom grew. From the above quotation, Mhlangana thinks that telling Shaka will also lead them to be killed because Shaka do not like people who tell him stories. Therefore, he plans to go along with Dingane's plan but he thinks that they will push Dingane to do all this on his own. He forgets that Dingane and Mkabayi are not stupid. They also plan to use Mhlangana and Mbopha to accomplish the task.

4.7.5.7 Characterization of Mbopha

Mbopha the induna of the king. He loves the king. He mentions that he lives for the king. Mbopha did not tell Shaka that Dingane and Mkabayi are planning to kill him. Mbopha is a councilor for the king. Therefore it is his duty to warn the king if he heard anyone planning to kill the king.

He is willing to take instructions and orders from the king. On the other hand he is afraid of Mkabayi. He knew that if he disagree with Mkabayi, she might plot to kill him as well. He forgets that he is not the family member. If an outsider is involved in killing, at the end the members of the family will kill him. In Zondi (1960:47) Mkabayi mentions that:

104. *Mkabayi : We, Dingane. Awazi ukuthi umuntu onesibindi sokugqaza owezulu engesiye owosehwa akafanele neze ukuphila? Awazi ukuthi umuntu onjalo kwawena ebenisebenzelana naye angakukhwebula kuleliziko okulo?*

(Dingane. You do not know that anyone who is brave to kill the king not being one of the royal family must not live? You do not know that kind of a person you work with can also kill you for the position?)

Mkabayi mentions that after they killed Shaka, Mbopha should also be killed. Mbopha is a threat to Dingane. Mkabayi also think that Mbopha can kill Dingane for the position.

4.8 Plot

In this section of the plot there will be a definition, and its various aspects are delineated. These various aspects of plot will then be discussed.

4.8.1 Definition of plot

Plot is one of those terms that do not have a single definition. It is the arrangement of events in a play. One can say it is a plan of the story. Pretorius and Swart (1991:13) remarks that:

The author must plan the plot or scheme of his drama in such a way that it will capture, and hold, the interest of the reader to the very end. Everything that is told, should be related to, and be necessary for, the course of events that forms the plot of the drama. These events build up to a climax or turning point of the theme.

Pretorius mentions that plot should have a plan of how events will follow each other. All actions should have a unity which will capture readers to read the play. Abrams (1971:159) has this to say about plot:

Plot in a dramatic work is constituted by its events and actions, as these are rendered and ordered towards achieving particular emotional and artistic effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Therefore plot and characters are interdependent critical concepts.

From Abrams' definition, it is observed that plot is the arrangement of events and actions. Its chronological order should achieve particular emotional and artistic effect. Abrams (1981:137) further define plot as follows:

The plot in a dramatic or narrative work is the structure of its actions, as these are ordered towards achieving particular emotional and artistic effects.

According to the above definition plot and structure appear to be the same. Many critics view plot as structure. As far as the research could establish, structure is broader than plot. Structure refers to a total sum of all the component parts of a whole. A whole does not carry any specific if it is a text or language or a sentence. In this chapter, my concern will be on plot with the emphasis of cause and effect not on logical sequence.

4.8.2 Exposition

Exposition is an introduction of the play. At this stage the author presents the problem facing the main character. Even if it is not exactly a problem but there may be some questions that should make the reader keen to read on to find out what is the outcome of the story. When one reads the title **Ukufa KukaShaka** three questions that a reader may ask himself or herself. Those questions are as follows:

What is happening ?

Where is it happening ?

Who is the course of particular happening?

Normally in drama the first scene is an expository of the play. In **Ukufa KukaShaka**, the writer introduces characters, the protagonist, antagonist and tritagonist. The writer also presents the problem that the main character is facing. Elliot Zondi adopts the same strategy in his dramas. In the following section, there will be a discussion of how Zondi presents his characters and the problem.

In **Ukufa KukaShaka**, the author presents his main characters. Zondi in this section also presents the problem. The problem is that Mkabayi and Dingane have been thinking that Shaka's aim is to kill people. For them to stop this behaviour, they plan to kill Shaka. Shaka has figured out that even though he does not have a son but there are people like Dingane who want his position so badly that they can kill him. He also note that Dingane was not doing this alone, there is a third person that is Mkabayi.

In scene one, act one, one can note that Mkabayi is trying to convince Dingane that Shaka has to die and she states the reasons for this whole business of killing Shaka. Mkabayi uses strong words to convince Dingane and makes him think that all this was from the ancestors. This is evident from Mkabayi's dialogue when she tries to convince Dingane. In Zondi (1960:1):

105. *Mkabayi* : *Nkosi kaZulu yoselwa, alishoni elake labona izizwe zibhokodana ngemikhonto, kanti futhi ayikho inkosi engahlonishwa abantu bayo ngoba beyesaba, kepha kufanele bayikhonze ukuze kuthi noma zimbiwe insele bangawuhloleli umbuso wayo.*

(Zulu traditional king, the sun does not set which have seen the nations stabbing each other with spears, and there is no king which can be respected by its subordinates because of being afraid of him, but they should respect him so that even when the situation is normal they must not turn against his kingdom).

Dingane: Amanga Jama!

(It is true Jama!)

Mkabayi: Uyayibona Dingane imizi yezifunda ngezifunda iphenduka amanxiwa; uyasibona isizwe sakithi siphela: izintombi zijendeviswa, izinsizwa zithenwa, amakhehla nezalukazi kuthiwa akuganane kuzale kwandise isizwe. Amasimu Dingane aphenduka amfusi, izwe liphenduka ihlane, abantu sekuyizimamba nezilo. Nithule nithini Dingane?

*Ningamadoda ngoba nilengise amalengisi?
Angiphenduk' indoda yini?*

(Dingane do you see the kraals being turned into deserted houses, do you see the nation being destroyed; young maidens are deprived the chance of marriage, young men being castrated, old men and old women instructed to marry one another and multiply to make the nation grow. Plots Dingane are turned to be cultivated land lying around, the land turned to be deserted, people are *mambas*. Why do you keep quiet about this Dingane? You are man because you have male organs? I will turn to be a man?)

Dingane: Ungcede uthumela indlovu Jama.

(The fantail warbler sends the elephant).

Form the above dialogue, Mkabayi convinces Dingane that he is the king of the Zulus. She tells Dingane that people need his help. She wants Dingane to believe that he is chosen by ancestors. Dingane, on the other hand, hesitates to do the job. He listens when Mkabayi talk to him. He is not prepared to kill his half brother.

In *Insumansumane*, the author presents the protagonist Bhambada, the antagonist Ndabazabantu and the tritagonist which is Magwababa. He also presents the problem that Bhambada is faced with. The problem is that Ndabazabantu views whites as superior. Bhambada views whites as poor people who try to raise money from the Zondi nation. This is the major conflict that resulted in cultural conflict.

In scene one, act one, it is observed that Ndabazabantu ignores other cultures. He remains standing while he speaks to the chief. He does not greet the chief. He does not have a respect to the chief, he is found in few occasions calling the chief *lo mfana*. In Zondi (1986:1) has the following:

106. *Ndabazabantu: Bhambada, uthi uyinkosi wena?(ithule inkosi kubonakale ukuthi isadidekile)*

Uthi uphethe isizwe uma kunjé kule indawo oyiphethe?

(Bhambada do you regard yourself as a king? (The king keeps quiet and he seems lost) do you look after a nation if the place you looking after is like this?)

Bhambada: Kwenzenjani phoyisa nafika seniwulwandle?

(What is going on police, why do you come as ocean?)

Ndabazabantu: Ngibuza ukuthi uthi uyini wena?

(I am asking who do you think you are?)

Bhambada: Uma ngisho kubani?

(To whom did I tell?)

It is observed that the exposition deals with the presentation of the characters and the social environment they are in.

4.8.3 Prolepsis

Prolepsis is the anticipation of possible objections in rhetorical speech. It is also a technique employed by the author of arranging events and information in a narrative in such a way that later events are prepared for or shadowed forth before hand. The main character may speak about something which will eventually happen to him at the end. Genette (1980:67) has the following to say:

The first person narrative lends itself better than any other to anticipation, by the very fact of its avowedly retrospective character, which authorizes the narrator to allude to the utter and in particular to his present situation, for these to some extent form part of his role.

From the above quotation, it is observed that prolepsis is the term used for prospective displacement. Prolepsis, the narrative privileges certain facts and brings them out in the sequence before their actual turn. The level of expectation is pushed up by a prolepsis. In Zondi's work one can find many foreshadowing lines. In Zondi (1960:5) for example, at first Dingane uses the phrase:

107. *Dingane* : *Umbango, Silo usuka emlotheni*

(The conflict, your Majesty starts from the ashes)

Later in a drama Mkabayi repeats the similar phrase used by Dingane. Zondi (1960:9) has the following quotation:

108. *Mkabayi* : *Umbango, Ssilo usuka emlotheni.*

(The conflict, your Majesty starts from the ashes).

Thirdly, Shaka refers to his death in Zondi (1960:6) when he says:

109. *Shaka*: *Kusasa ngiyokuba nani kwelabaphansi.*

(Tomorrow I will be with you at the ancestors land)

Fourthly, Jeqe tells one of the security that he has a strange dream about the king.

In Zondi (1960:36) the dream is as follows:

110. *Jeqe* : *Angingedwa, sengibe yathe ngiyalala kufike iphupho elingumbelebele. Ngibona inkosi*

iqingqilizile, yopha; ngibone iziphundu zalabo abayigwazile seziyosithela.

(I am not alone, when I try to sleep I have a pod dream. I saw the king lying down, bleeding; I saw the back of those who stabbed him they run away).

Shaka also repeats talking about his death but he has no idea that it will happen. In Zondi (1960:40):

111. *Shaka* : *Elokufa alitsheli Jeqe, siyobonana.*

(No body knows when to die Jeqe, we will meet again).

Dingane repeats that he wants to kill the king. Zondi (1960:43) he says the following:

112. *Dingane* : *Ndaba bekungakuhle futhi uma amabutho abengezwa izwi leNgonyama lokugcina.*

(Ndaba it will be a good idea if the warriors could here your voice for the last time).

Dingane also made an emphasis indicating that he is now going to kill the king. The good evidence is in Zondi (1960:45,46) when he says:

113. *Dingane* : *Siphuma impi yokugcina kusasa.*

(We are going for the last war tomorrow)

Dingane : *Kothi ebusuku sisendleleni sinyibe, sibuye sizohlasela inkosi iyodwa lapha ekhaya.*

(At night on the way we will draw back, come back to attack the king while he is alone here at home).

Shaka highlighted that he has foreboding sentiments in Zondi (1960:51) when he says :

114. *Shaka* : *Awu yenza nempela! umzimba wami ngizwa utubekile ingathi bengenza omkhulu umsebenzi.*

(My! Do it! My body feels exhausted thoroughly as if I was doing a hard job).

Shaka from the above dialogue feels that something terrible will happen to him. That is why he asks his traditional healer to sprinkle the protective medicine before he goes out. All these above lines are prolepsis, which indicate that Dingane, Mhlangana, Mbopha and Mkabayi will kill the king. Zondi employs the technique of using prolepsis to create suspense while emphasizing the theme of the play. These lines create suspense to the reader to read more to find out what will happen to Shaka.

In *Insumansumane* there is prolepsis. Where it indicates that Bhambada at the end will die for the Zondi's. Zondi (1986:5) where Magwababa remarks this:

115. *Magwababa*: *Uthuthu aluvami ukuthunqa, ngakho-ke akulula ukusho ulimise ukuthi seluyabanda.*

(The hot ashes usually does not smoke. Therefore it is not easy to say it is cold).

From the above quotation, it is observed that there will be a physical conflict between the Zondis and Whites. Zondi (1986:10) where Bhambada mentions that if he die he will die together with a White man:

116. *Bhambada*: *(Anikine ikhanda) Kona lokho ukuthi ngiyedelela, ngiyindoda ngingaka, ngiphethe isizwe samaZondi, akukhombisi inhlonipho,*

ngokwethu kuhlonishwana kabili, ngokwabo uyaqonehwa umuntu ukuze akuhloniphe. Uyabonalo mlungwana uqhele ukudlala ngamakhehla, obaba, wona angasafuni kukhuluma nakukhathazeka esebefuna ukuzichamuzela amanqina empilo bazifele, mina angijahe kuzifela, uma ngifa ngofa nomlungu

((He shake his head) to say I am disobedient, being a man, a chief of the Zondis, does not show respect, in our culture respect is bi-directional, in their culture one has to be in superior so that you could be respected. This White man used to deceit old man, our fathers, who do not want to talk too much, need no trouble, they want too stay peacefully and thereafter die, when I die I will die with a White man).

The above quotation make it clear that Bhambada talks about his death without knowing that he will die as he said. Bhambada further mentions his death in Zondi (1986:98) he mention this:

117. *Bhambada: Kahle Mchumu, ungasitheli ngezinyembezi funa lempi esizoyilwa ingaphumeleli. Asilali lapha ezinyembezini namuhla, mhlawumbe ngeke siphinde sizikhale izinyembezi.*

(Stop Mchunu, do not cry this may cause us to loose this battle. We are not sleeping here at Zinyembezini today, may be we will not shed the tears).

The above function of prolepses heightens the level of expectation. Bhambada talks about his death without knowing what will happen to him. This technique is used to keep readers to read more to find out if their expectations were fulfilled.

4.9. Suspense

The writer must keep the reader's in suspense right through the rest of his drama. He must exclude unnecessary details. We must see the main character battling hard to solve his problem which may have further complications as we read on. By this time the reader may be aware of various possibilities with regard to the way the story will end but he is not sure and therefore reads on. Ncube (1990:3) defines suspense as follows:

This is one aspect, which keeps the reader attached to the story up to the end. It is a technique that moves the reader to a state of uncertainty and fear.

From the above quotation, Ncube mentions that it is the suspense that keeps the readers to go on with reading. It is this technique that is employed by the authors to keep readers reading the story. As the reader reads the story they learn new facts of life and that leads the reader to be uncertain of what will follow. Cuddon (1977:669) defines suspense as follows:

A state of uncertainty, anticipation and curiosity as to the outcome of a play or any kind of narrative in verse.

Characters actions and their speeches indicate what will happen in the future. The way the author represents his characters in such a way that the reader will have a desire to read more. There are three characteristics of suspense which are pity, fear and certainty. Ncube (1990:24) agrees when he says:

Pity, fear and certainty always cause a desire to know more about the character concerned. These concepts work together. Once a person is filled with pity he always has fear of the outcome and at the same time he is not certain of what will happen.

These characteristics of suspense help to develop suspense in the plot. Suspense can be found from the title, beginning, middle and the end of the play.

4.9.1 Suspense in title

To arrest the reader's attention, the title should be gripping. Title of the drama must not reveal the content of the story. It is clearly evident that in Zondi's titles are cliffhangers. They stimulate the reader to know more about the topic. The moment the reader comes across the title, he becomes quickly engaged in a question which he is supposed to answer. This can be seen in the following titles that are: **Ukufa KukaShaka** and **Insumansumane**. The following discussions will focus on suspense in three levels from Zondi's work, the beginning the middle and the end of the play.

4.9.2 The beginning

This stage is the introductory part of the story. This stage is also known as exposition. At this stage the main character and the theme are presented. Zondi's artistic way of beginning the play creates suspense from the onset. The play starts in the state of disequilibrium. The exposition presents the characters and the problem they are facing. This is evident from both dramas he wrote. Brooks (1959:81) mentions that:

Beginning of a plot action is called the exposition.

In **Ukufa KukaShaka**, from act one, scene one, the story starts of when one finds Mkabayi talks to Dingane about the plot to kill Shaka. This creates suspense to the reader. One will be keen to find out why did Shaka has to be killed also to learn more about the character of Mkabayi, Shaka and Dingane.

In **Insumansumane**, from act one, scene one, the story starts of where Ndabazabantu is asking if Bhambada is a chief because he thought that Bhambada sent people to bit Whites. This creates suspense to the reader. One may want to know what is the problem between Ndabazabantu and Bhambada. One might want to find out what kind of a person is Ndabazabantu who do not know that if you speak to the chief, you sit down and do not shout at the chief.

4.9.3 The middle

After exposition the middle begins. The essence of this part is conflict. Conflict spread everywhere in the middle of the play, starting from exposition through complication, crisis and climax which is the most critical point in plot development. The strength of conflict leads to the rising of actions, tension experienced and suspense is created. Complication creates a lot of questions to the reader. The reader becomes uncertain of many things and he reads further to satisfy his curiosity. Brooks (1959:81) has this to say:

The middle is called the complication. It presents the increasing difficult encountered in the movement towards stability. The complication moves towards a moment, an event, when something has to happen, when something has to crack. The moment is the point of highest tension, the moment when the story turns towards its solution.

The above quotation shows that middle and complication are one and the same thing. Brooks (1959) mentions that it is the moment that develops the story towards the climax.

4.9.3.1 Conflict

Conflict is the tension in a situation between characters or the actual opposition of characters. There are two types of conflict that is internal and external. This is

essential in the development of the drama. Thompson (1995:310) has this to say about conflict:

Conflict is a state of opposition or hostilities; a fight or struggle.

From the above definition of conflict, one observes that it involves a clash of idea which is triggered off by the state of imbalance. Generally human nature does not tolerate the state of imbalance in life. Therefore, it is vital for one to initiate actions that will restore the balance. When the antagonist creates the obstacles, it is up to the protagonist to initiate action to restore balance. Cuddon (1976:188) further defines the conflict as:

The tension in a situation between characters on the actual opposition of characters.

The above quotation reveals that conflict is the tension in a situation that is experienced between two or more characters. Usually people hold different opinions over the same issue. If the two characters do not agree the tension may arise. That tension leads to a physical conflict. When there is conflict the play develops to the climax.

4.9.3.2 Types of Conflict

There are two types of conflict, that is: internal and external conflict. Brooks (1959:652) has the following to say:

There are many types of conflict. There is conflict between man and man, man and society, one idea and another. There is conflict in the external world and conflict in a man's own mind.

The above quotation it is observed that conflict happens between two or more people. It can also happen inside the mind of a person. Shipley (1970:63) has the following to say:

Conflict it involves two opposing forces; not more from the emotional flow of the receptor is drawn with one, and all others urge to support or to retard this.

From the above quotation, it is observed that the term conflict refers to the two opposing forces. It might be between two people or it might be inside an individual.

4.9.3.2.1 Internal conflict

Internal conflict happens internally. It is something that happens within individual character. Internal conflict is usually exposed by soliloquy. Internal conflict leads to external conflict. Brooks (1959:682) has this to say:

Characters are engaged in struggle with themselves.

The above quotation means it is a struggle within an individual. It happens inside the head of oneself. Shaw (1972:91) has the following to say:

Internal conflict is a struggle between desire within a person.

Shaw mentions that internal conflict takes place inside a person's mind between his or her desires. This is manifested in Zondi (1960:9) where Shaka says:

117. *Shaka: Uthini uDingane uma ethi 'umbango usuk' emlotheni', ngabe usho ukuthi nakuba ngingenankosana bakhona abayodla ifa lami nabangahle bangigudluze? abafowethu, ngaphandle kukaMpande, abasemnandi neze. alikho iqili elazikhotha emhlane; bazohola izimpi ukuze bafe ngingangcolisanga igazi lami ngaboselwa. Uve luzodla isisila.*

(What did Dingane mean when he say 'family feud starts from the ashes', did he mean that even though I do not have a son but there will be people who will take my position and kill me? My half brothers except Mpande they are no longer nice. There is no person who is more clever. I will make them lead the army so that they will die without dirtying my hands with the family blood).

From the above quotation, it is observed that Shaka is thinking deeply. He expresses his emotions. At the same time it is noted that Shaka has internal conflict. He is not sure of how to kill his half brothers without actually killing them.

4.9.3.2.2 External conflict

External conflict happens between two or more characters. External conflict may be verbal or physical between characters. It heightens the suspense in the drama. Zondi employs this technique in both dramas. Brooks (!959:682) has the following to say:

External conflict refers to the characters struggles against environment or with each other.

External conflict is a conflict of ideas between two or more characters. It may lead to physical conflict between characters. Shaw (1972:91) has the following to say:

External conflict may be important and other characters may appear in the narrative but the focus is always upon central figure inner turmoil.

Shaw remarks that the external conflict is important in literature because the focus is on turmoil. Characters may be seen in a fight or in verbal conflict. There is evidence in Zondi (1986:27) where the following is found:

118. *Ndabazabantu: Ngahlala ngaze ngakhathala ngilinde wena?*

(I waited for a long time waiting for you?)

Bhambada : Inkosi yakwaZondi ayikhekhezeli uma ibona umlungu.

(The Zondi king does not shuffle along when he sees the White man).

From the above dialogue, it is observed that Ndabazabantu wants to treat Bhambada as his boy who has to run when he sees him. Bhambada on the other hand wants to show Ndabazabantu that he is not willing to do as he wishes. In Zondi (1960:8) there is an external conflict which is found between Mkabayi and Shaka:

119. *Mkabayi : Mntanami, umbonile uNonkenkeza efaka lobuthi etshwaleni?*

(My son, have you seen Nonkenkeza putting the poison in the brew)

Shaka :Buzifakile!

(Does it get there on its own)

Mkabayi :Ubengabuphuzi yini utshwala lobo?

(Was he not drinking the beer?)

From the above dialogue, it is noticed that Shaka tries to deal with conflict created by Mkabayi. There is no evidence that Nonkenkeza has put the poison in the brew. There is also no evidence that he has not put poison in the brew. The difficulty is that Shaka does not have investigators in cases like this.

4.9.3.3 **Complication**

Complication is the situation that appears suddenly which might lead in changing of plans. This is the biggest moment in drama because it arrows the suspense to readers. Shaw (1991:61) has this to say about complication:

A difficult issue or situation, appearing sometimes suddenly, which change existing plans, method or attitudes. In literature, a complication consists of a detail of a character or situation entering into and twisting or changing the main thread of a plot.

From the above definition, it is observed that commplication is a situation which changes the plans of the antagonist or the protagonist. Brooks (1959:682) has the following to say:

The interplay between character and event that builds up a tension and develops a problem out of the original situation given in the story.

The above quotation makes it clear that complication helps to develop the story to the climax. Complication is the problem that arouses between the characters and can leads the story towards the conflict. In Zondi (1960:50) there is an evidence of the complication:

120. Dingane: Sisebunzimeni obukhulu baba, uJeqe sizwa ukuthi usebuyile, okusho ukuthi kuzoba

lukhuni ukuthola inkosi ngoba uzohamba nayo uma isiyo geza.

(We are in great trouble father, we heard that Jeqe is back, which means it will be difficult to find the king because he will go with him to take a bath).

Dingane experiences the difficulty when he hears that Jeqe is with the King. He knows that it would not be easy for them to kill Shaka if he is around. He knows that Jeqe loves his king, he might fight to defend the king. Therefore, the change of plans took place. It is also observed that Dingane is reluctant to go on with his plan of killing the king.

In **Insumansumane** the complication is first introduced by a farmer who barges into Bhambada's homestead in pursuit of a boy who has been under his employ. Out of anger Bhambada lashes Uys with a sjambok. The incidence makes things worse between the whites and the blacks. That is followed by a further announcement that the government wants all young men to pay poll tax. Zondi (1986:39) where this is found:

121. *Nhlonhlo: Kwenzenjani?*

(What is going on?)

Mlungu: Uphi lomfana?

(Where is this boy?)

Nhlonhlo: Akungerwa lapha

(There is no entry here).

Mlungu: Ekabani le ndawo, akuyindawo yethu lena?

(Who owns this place, is it not our place?)

Nhlonhlo: Umuzi wenkosi lona akungenwa kuwo ngalendlela ofuna ukungena ngayo.

(This is the chief's homestead so you could not enter the way you want to enter).

The external conflict is physical. Bhambada does this to show Whites that they should respect him as he is the chief of the Zondis. Whites do not respect other people because they are superior to other cultures.

4.9.3.4 Climax

The accumulation of crises in a story develops its plot to the climax. Climax is a peak of the highest point. De Villiers (1979:6) defines climax as follows:

The climax occurs almost simultaneously with the crisis. The climax is merely that point towards which everything has been directed. It is the highest and most dramatic moment of the story.

From the above quotation, the climax and crisis occurs almost the sametime. The climax is the turning point of the story. It is influenced by the complications that a character experienced. Shaw (1991:55) has the following to say about the Climax:

Climax is the moment in a play, at which a crisis comes to its point of greatest intensity and is in some manner resolved.

Shaw mentions that climax is the changing moment for the antagonist. At this stage the antagonist has no turning back but to solve the problem no matter what it takes. In Zondi's dramas there are climax that can be found. In Zondi (1960:52) there is the following:

122. *Shaka: Yini Dingane? Kwenzenjani? (umkhonto ungene ngemuva) Awu Niyangigwaza! (Ithi jeqe) Hawu, uwe Mbopha? (kuthinya) kwenzenjani bafowethu nangibulalisa okwamagwala? (Awe). Ningibulalela ubukhosi?*

(What is it Dingane? What is going on? (The spear stab him at the back) Alas you are stabbing me! (He looks) Alas Mbopha? (Silent for a while) What is it my brothers why do you kill me like a coward? (alas) you kill me for the kingship?)

From the above quotation, it transpires that there is always a change in the life of a person. In **Ukufa KukaShaka** there is a change for Shaka. He has been killed and Dingane took the position of being a Zulu king.

In **Insumansumane** the climax is found when four of the warriors take Magwababa as the hostile. Bhambada then prepares his warriors for the war. He chooses to fight for his position due to the changes made by Ndabazabantu to give the position to Magwababa. In Zondi (986:97-98) where this is found:

123. *Bhambada: Sesiinyathele emsileni, MaZondi, izinsizwa azime ngomumo ngoba uma amaphoyisa engafiki namhlanje ntambama siyovuswa yiwo ekuseni. Lawo-ke sesiyoncama ngawo, sesiyinyathele emsileni isinganqaphaza noma nini, izinsizwa maziqoqwe namuhla zilale ehlathini ukuze zishunqiselwe zichelwe ngentelezi yempi.*

(We have caused trouble, you Zondi tribe, young males should be prepared because the army might come afternoon or they will come at dawn. All young males must come together today, they must sleep in the forest, in order to get medicine for fumigated and to sprinkle with protective medicine of war)

From the above dialogue, it is observed that Bhambada is now preparing to fight and there is no turning back.

4.9.3.5 The end

This is the end of the story which comes after the middle. This is where the complications are resolved and untangled. The fact that the complication is untangled does not mean that there is no more suspense. Brooks(1959:81) has the following to say:

The end is called *dénouement*. It gives us the outcome of the conflict, the solution to the problem, the basis of a new stability.

The above quotation makes it clear that the end deals with the solution to the problem. This is not always the case because some dramas do not have this stage. Some authors like to end the story in climax. The suspense is found in Zondi's dramas. In **Ukufa KukaShaka** the end is touching, readers feel pity for Shaka. There is also fear of what will happen to the conspirators. In **Insumansumane** readers feel fears and pity for the Zondi nation. Zondi did not tell us what happened to Bhambada but from history Bhambada was killed on the 10th of June 1906.

4.10. Conclusion

In conclusion, the aim of this chapter was to look at the characterization and plot. The section of characterization dealt with definition of characterization and its various aspects are delineated. These various aspects of characterization are discussed. The discussion focuses on the characters and methods of character portrayal. Various types of characters in drama were considered and analyzed and also kinds of characters. Plot and its various aspects were defined. These various aspects of plot were then discussed in details.

CHAPTER 5

SETTING

5.1 Introduction

This chapter deals with the setting. The use of setting in fiction is endless. Setting can establish the mood of the story, suggest the social position, sometimes the setting can explain the social and moral message as well as the tone of the story. Setting first will be defined and thereafter aspect of setting will be discussed. Setting has three aspects namely: time, locale and social circumstances.

5.2 Definition of setting

Setting is one of the most important aspects of drama. Setting refers to place, time and social circumstances. Time involves year, specific time of the day and historical time. Place involves the place where the event or events took place. Social circumstances involve the social way of life, such as customs, culture, norms and attitudes. Setting is not only important because it gives locale, time and social circumstances but it is relevant to other aspects of drama. Exposition has a lot of contribution because it gives the place where the events take place. Maxwell-Mahon (1980:6-7) defines setting as follows:

The choice of setting or background for the story can be Imaginary or realistic. It is wise to choose a setting that you know from personal experience. The setting must be located as quickly as possible and with a minimum of words. The setting must be factually and temporally credible. The setting must form a unity with both character and action so as to produce the overall effect or idea that you want the story to convey to the reader.

From the above definition, it is observed that setting of the story can be imaginary that means the place can be a figment of imagination of the author. The author can also use the realistic setting which is known from the writer's personal experience. Zondi uses iNgome, the place that he knows very well. He was born at iNgome. Abrams (1993:192) has the following to say about setting:

The overall setting of dramatic work is the general locale, historical time and social circumstances in which its action occurs; the setting of a single episode or scene within a work is the particular physical location in which it takes place.

Abrams further mentions that setting involves the three aspect of setting namely place, time and social circumstances. Setting is intimately connected with mood and atmosphere of the drama.

5.3 Historical setting

In literary work situation is presented in a way that it stimulates the reader's imagination. The mere mention of Shaka's name, or mentioning of the Bhambada rebellion stirs up deep emotions. Actions must be represented as taking place at some definite or indefinite time and in a particular place. In Zondi's dramas setting is well portrayed even though he left out some information about time and place.

Setting is the physical and social background to events in the story. It is important that the dramatist consider the frames of reference of the character because they are the products of the society in which they live. Where the audience shares the same or a similar social and historical background the audience will understand events without being appraised of all circumstances. Where the background of the play is foreign to audience, the writer should make a particular effort to externalize a social and historical background of the play. That will make the action plausible and understandable.

5.4 Place

Place refers to the physical place in which the events take place. Zulu written dramas were considered to be difficult when it comes to the stageability of the play. It was difficult to use scenes that involve the use of river, army and many other similar circumstances. Now the technology has improved, it is no longer a problem to present a play like **Insumansumane** and **Ukufa KukaShaka** on stage. The producers make a good attempt in presenting the play that is possible on stage. The creation of setting on stage is changed to suit the needs of the scene. For example, if the scene takes place next to the river, they use a picture of a river in connection with the sounds of the river to make the story plausible.

There are three types of places that can be used in literary works. The writer may choose to use urban, rural and fictional places. The writer should use the place that he or she knows very well. It is because if the writer chooses the place that he or she is not familiar with, this could lead the story not to be plausible to its readers.

5.4.1 Rural places

The setting of most stories is in rural areas. The writer depicts the social environment where people live in. The writer should know how people from rural areas live in their places. The author should know the culture, norms and customs of his chosen environment. The writer should provide details of the place and social circumstances to provide background information to the readers who do not know about the place he chooses to write about. Our many stories occur in rural areas. The author is observed trying to show us the way the rural people live. But if he or she chooses the rural area, it is wise for him or her to have the knowledge of the way people live. It can be very wise if the author may be a person who had once lived in rural area or who had spent a number of days there, so that the people that reside in that area could accept what is written about their place.

It is important that the writer chooses a place that he knows very well. It is because if the author chooses to use a place that he knows nothing about, the story will end up not convincing the readers that it is true. Zondi chooses to use places that have reference in history. He mentions the place iNgome and Ezinyembezi. He knows the place because he was born at iNgome, lived and started his primary education there. Therefore his story is plausible to its readers.

5.4.2 Urban places

The writer who chooses to use urban areas should use a place that he or she knows very well. He or she must write in a way that convinces the reader that he or she knows the place very well. The writer should have done the research about the place she or he chooses for his or her story. It would be difficult if the writer uses the place that he or she never visits. The author who has never lived in urban area is not expected to write clearly about the urban life. He or she should be a person who had once lived in urban areas or who had researched about the urban life and the way the urban people live their lives.

It is observed that the writer should conduct a thorough research about the place he chooses to use. This is very important because the theme should relate to the place, time and its environment. It is unusual to find a person from urban areas do things that can be done in rural areas. Things like to collect some woods for making fire, cooking in a three-legged pot, using the cow dung to polish the floor of the room and to fetch water from the river.

5.4.3 Fictional places

Fictional places are better to be used because the writer creates his or her own place from his or her imaginary world. But the place should be presented in a way that portrays the real world. This technique is achieved through the use of social circumstances. Zulu (1988:354) has the following to say:

Abanye ababhali bavele bazisungulele eyabo indawo esuka emakhanda abo. Kwesinye isikhathi lokhu kuyamsiza umbhali ngoba wenza umathanda khona endaweni azisungulele yona. Angabheka izintaba nemifula lapho ethanda khona angaphikiswa muntu. Nokho indawo ayisungulile kufanele ivumelane nesimo sayo esijwayelekile uma indawo ayisungulile ingeyasemaphandleni, noma ingeyasedolobheni, kufanele ivumelane nesimo esijwayelekile kuleyo naleyo ndawo.

(Other writers have the tendency of using their own imaginary places. Sometimes this helps the writer because he can do what he feels like doing in his own created place. He can place the mountains and rivers wherever he wants and no one is going to bother him or her. But his created place should relate to its normal social circumstances. If he or she chooses the urban or rural area, it should relate to the normal circumstances of that area).

From the above quotation, Zulu mentions that fictional areas are advantageous to the author because he uses whatever he wants to use. No one will argue that he is wrong but the theme should match with characters and the place they are in.

Zondi chooses to use urban areas for the following reasons: the events really took place in urban areas, he knows the culture of people living in urban areas, and he knows the customs and norms of the Zulus. **Insumansumane** Zondi names the place called iNgome where the events took place. He uses iNgome because he once lived there while he was young. He mentions during the interview that he was born at iNgome and start primary education at this place. Therefore he chooses a place that he knows very well. He also mentions the king's homestead eZinyembezini. The play took place at eZinyembezini they only refer to other scene when Ndabazabantu mentions that they were at the pick of iNgome when two males attack their horses. The events in history took place at eNgome in Greytown.

Ukufa KukaShaka, the place is not mentioned. He kept it vague. The reason might be that he focuses mainly on events rather than place. Another reason is that maybe he does not mention places for the readers to find out for themselves the details about Shaka. Zondi might also be ignorant of mentioning place. He assumes that readers know about Shaka. He forgot that there are readers from other backgrounds who do not know the history of Shaka. Therefore it is important for the writer to mention the name of the place.

5.5 Time

Time as an element of setting can be viewed from number of angles. It can refer to placing events in their proper historical context or placing them at specific time of the day. Time can be divided into four namely: historical time, revolution time, modern time and time in a day.

Zondi did not mention time in hours, it is because the setting would not be accepted as realism, for example, if Shaka looks at his watch this could make the story unbelievable. Therefore, for the story to be accepted as true, the setting should fit with the events, characters, mode of dress and the dialogue. Zondi uses specific times of the day in both dramas. In Zondi (1986:9) the following examples are:

124. *Kusekuseni kumakhazana uBhambada uhlezi elawini, usezwa kukhuleka umuntu emnyango.*

(It is in the morning and it is little bit cold Bhambada is in his house, he heard a person at the door giving greetings of respect).

Time in the play can also be observed through the language used by characters in the play. The historical play should use terms that can be referred as the language spoken in the past. Zondi in **Ukufa KukaShaka** uses some key words based on

Shaka's praise poetry. He is also careful not to use adoptive or modern vocabulary. This has the effect of giving the play its historical flavor and depth. In *Insumansumane*, same thing applies. Zondi uses the language that fit Ndabazabantu as a White man not understanding the wide use of Zulu language. In Zondi (1986:3) where Ndabazabantu shows that he does not understand Zulu language:

125. *Ndabazabantu : Uma ngithi ngibikela lo mfana uthi singamaqolo.*

(If I report to this boy he said we are effeminate men).

From the above dialogue, it is noticed that Ndabazabantu does not understand the language and he does not take any actions to overcome the barrier created by misunderstanding of the language.

5.5.1 Historical time

The drama **Ukufa KukaShaka** took place during the time when Whites arrived in South Africa. Maphumulo (1987:16) has this to say:

Uma sikhuluma ngenkathi yasendulo, siqondisa enkathini lapho imfundo kanye nempucuko yaseNtshonalanga ingakafiki. Zingakabibikho izinto zokuhamba, abantu besahamba ngezinyawo amabanga amade. zingakabibikho izinto ezifana nezingubo. Abantu besambatha izikhumba. Singabala nokunye okuningi okwakwenzeka ngenkathi yasendulo. Izwe lisabuswa amakhosi kanye nezinduna. Kusekhona amabutho, kuhlala kuliwa izimpi.

(If we talk about historical time, we refer to time where education and Western civilization was not yet came. There was no transport, people walk a long distance. There were no clothes, people were

used to wear animal skin. There are so many things that happened during historical time. The land was ruled by chiefs or kings and headmen. There were warriors, there were many wars that took place).

From the above quotation, it is clear that the historical time focuses on events that happened in the past. It also shows the way in which people behaved during that time, how did they live before they met whites. In **Ukufa KukaShaka**, it is clear that people's religion was to worship ancestors and to practice Zulu norms. When whites arrived in South Africa, KwaZulu, Bhambada realizes that whites were only interested in the land. He therefore did not give them what they wanted. He managed to keep them under his wing by not giving them the land. He knew that if he give them land, they will try to oppress Africans by taking their cattle and coerce them to work for Whites'. There is evidence that can be found in Zondi (1960:18) where Shaka says that:

126. *Shaka* : *Bathini abafana basolwandle?*

(What did whites say:)

Hlambamanzi: *Nkosi, basakhala njalo ngesicelo sabo sezwe.*

(King, they still propose for their land).

Shaka: *Angithi baphansi kwami njengoba belapha nje?*

(Are they not under me as they are here?)

Hlambamanzi : *Ndabezitha!*

(Yes you Majesty!)

Shaka: *Pho bafuna izwe lani? Kanti bona esifundeni sakubo yilowo nalowo unezwe lakhe?*

(So why they want land? In their region a person has his own land?)

The above quotation shows that Shaka realizes that the way Whites do things is different from the way he wants them to do things. He believes that the land is for Shaka but his people would use it not that everyone should have a piece of land. In Zondi (1960:19) the evidence is found when Shaka mentions that:

127. *Shaka: Niyawubona umbuso wasemanzini? Owezigameko. Ngavele ngawabona lamadoda athi aphuma olwandle ukuthi akhuluma insumo, akukho mbuso, zambiwa insele yazishiya; yilowo nalowo mlungu uyinkosi ngokwakhe - lento esizama ukuyiqeda thina lapha.*

(Do you see that kingdom of water? It is the kingdom of incidences. I have just noticed those men who said they are from the ocean that they speak of an absurd, there is no kingdom, ; all they are king for themselves -that is what we are trying to finish here).

The above dialogue shows that Shaka's concern was to build one Zulu nation so that there would be one king. He fails to do this because of the obstacles created by Mkabayi. They kill him before he finishes to put things into perspective.

Insumansumane took place during the Bhambada rebellion. It was the first time Blacks meet Whites. Whites were dominant to the natives. They mention that the land is theirs. Therefore they want people to obey their rules. The chiefs were under the White government. They could not rule the way they like to do things. Marks in Groenewald(1989:6) has the following to say:

The natives must be clearly made to understand that the presence and the predominance of the White race

will be preserved at all hazards... and all attempts to destroy its hegemony will be promptly punished.

From the above quotation, it is clear that Whites view themselves as the dominant race. They even mention that their presence and predominance should be preserved at all hazards. They also mention that an attempt to destroy hegemony will be punished. That is why they killed Bhambada. This was a quite stressing time for the Zondi's tribe. The government keeps on introducing the tax. Bhambada exposes the sentiments in Zondi (1986:64) when he says:

128. *Bhambada: Yiqiniso ukuthi uHulumeni yimbungulu, usesiyekisile ukuchitha igazi ukuze yena alincele, akungoba ethanda thina kodwa ngoba ezithanda yena*

(It is true that the Government is a bug: he has prevented us from shedding blood in order that he may suck it, not because he likes us but because he likes himself).

It is observed from the above quotation that the Government pretends to love Blacks while they do not love them. Their interest was on the well being of a White man.

5.5.2 Revolution time

This is based on the times when Whites first came in South Africa. The author will try to show readers how people lived when they first come together with whites. The author must have knowledge of both cultures to convince the readers. Zulu (1988:355) mentions that:

Abanye ababhali bazama ukusivezela indlela abantu abaphila ngayo ngenkathi behlangana nabelungu okokuqala. Nakho lapha umbhali kufanele abenolwazi ngamasiko alezi zinhlanga zombili,

*aveze obala lokho okwakungahle kudale udweshu
ngenxa yamasiko.*

(Other writers attempt to show us the way black people behaved when they first came into contact with the Whites. Even here the writer should have the knowledge of the customs of both these races. The author should show the motoric moment that could cause the conflict due to these different customs).

From the above quotation, it is observed that the author who chooses to use revolution time must have been in a position of knowing more about the culture, customs and norms of both races. Zondi in his drama, **Insumansumane**, uses this time, he mentions some cultural differences which lead to the conflict. He mentions that both cultures were not willing to learn more about other culture. Groenewald (1989:9) concurs with this when he says:

A mutual lack of knowledge and acceptance is perpetuated in the following way: the more the Whites give the impression that it is not worth their while to know the other, the more the Zulu's conceal their feelings, so that the Whites forget that they (Zulus) have feelings at all.

The major problem was that both cultures were ignorant of other cultures. Whites perceive themselves as superior. Therefore they were not prepared to learn about the Zulus.

Insumansumane took place during the time of revolution. The chiefs were under the White government. They could not rule the way they like to do things. People were introduced in paying tax for their hut. Later the government introduced the tax for males to pay for their heads. This was a quite stressing time for the Zondi's tribe. The example, is found in Zondi (1986: 34) when Ndabazabantu mentions that Bhambada would not tell the government how to rule:

129. *Ndabazabantu: Akuwena (esho ekhomba ngomunwe); akuwena ozotshela uHulumeni ukuthi makalibuse kanjani izwe. UDimuzulu wakho lona uphethe isifunda njengoba nawe uphethe isifunda.*

(That is not you (while he pointing with his finger); that is not you who would tell the government how to rule the nation. Dinuzulu of yours rule the district as you rule the district).

It is observed from the above quotation, that the Government did not like people like Bhambada who always question things. They force their laws to people because they believed that they are superior to Blacks. Therefore they demand people to pay tax without any negotiations with them.

5.5.3 Modern time

The author uses the events that took place in modern times. It might be possible that the author have experience some of those events that he chooses to use in his story. Zulu (1988:355) mentions that:

Ababhali abaningi balezi zinsuku babhala ngezinto zesimanje. Akufanele ukuthi umbhali abe nobunzima ekubhaleni ngesimo sezinto asazi kahle. Indaba yakhe ingahle igxile kulokho okwake kwamehlela naye, ngakho-ke ngeke abe nobunzima ngesizinda.

(Many modern writers write about the things that take place these days. The author should not have problems in writing about the things he knows very well. His or her story should concentrate on his or her own life experiences, in this way he would not have the problem with the setting).

From the above quotation, it is observed that many authors today focus their work on events that took place in these days. It might happen that they write about their experiences. Zondi uses an old events to assert his perception of some present-day

issues, as well as to strengthen Zulu nationality. Groenewald (1989:7) concurs with this idea:

Zondi has written *Insumansumane* in this context, but for the first time in Zulu drama, Zondi -in my view- has taken a committed stand in that he is critical about the prevailing hegemony and suggests a way to deal with it.

From the above quotation, it is observed that Zondi writes *Insumansumane* to suggest the way of dealing with hegemony but he does not say that blacks should kill whites.

5.5.4 Time in a day

This refers to the specific time in a day, for example, *ekuseni*, *ntambama* and *ebusuku*. The story could concentrate on a particular time of the day which could be in the morning, during the day or in the night. The time in a day can be used to fit with the theme, characters and the setting. If it does not fit with other aspects of the drama, it would lead the story not to be plausible. Zondi did not bother to use time in a watch. He used time in a day so that the time will fit with the theme. Zondi (1986:9):

130. Kusekuseni kumakhazana uBhambada uhlezi elawini, usezwa kukhuleka umuntu emnyango..

(It is in the morning and it is little bit cold, Bhambada stays in his room while he hears a person saluting outside).

In Zondi (1986:43):

131. Kusekuseni emzini wenkosi, kushaya umoyana obandayo, ngakho-ke induna ebheke umuzi ayikho

esangweni imi yencike ngeqhugwana ukuze ingawuzwa ngempela lo moya.

(It is in the morning in the chief's kraal, there is a cold air moving about. So the headman who watches this kraal is not at the gate but standing against rondavel so that he could not feel this cold air).

In Zondi (1986:51):

132. Kusemini yantambama, uMagwababa uphuma esangweni lomuzi wenkosi, usebona uNdabazabantu eza ngasesangweni egibele hhashi elimnyama, usengathi angafika eduze uNdabazabantu useyakhuleka

(It is early in the afternoon, Magwababa goes out of the chief's gate, he sees Ndabazabantu coming towards the gate riding black horse, when he nears Ndabazabantu he salutes).

Zondi has his reasons for choosing to use time in a day. From the above quotation, it is observed that in most cases Ndabazabantu used to come at anytime during the day. It is because the place UMGungundlovana and iNgome are at distant Ndabazabantu can come after lunch but not at night.

5.6 Social circumstances

This aspect of the setting involves the society's way of life at the time and place in which the story takes place. It also looks at the society's customs, culture, beliefs and traditions. Canonici (1990:31) mentions the following about social circumstances:

Before the introduction of widespread literary, the theatre was considered the most powerful instrument to teach a nation what to think and how to think, to form the minds and souls of the people. Being a

dramatic representation based on aspects of human life, the theatre challenges and shocks into action, while training the mind in the quiet for wisdom.

The above quotation mentions that the literary work is covertly didactic. That means it focuses on what is happening in a story which can be judged against the morals, norms and culture of the society. Canonici (1990:32) further mentions that:

Represent a slice of life, a section of the world stage; however, it is not a faithful photograph of human life, but an idealization of it, which sets the imagination to work.

The above quotation means that literary work represents the human in everyday life experiences therefore it intends to teach the mind of the reader how to deal with similar problems. Zondi in his dramas represents that slice of life.

Insumansumane presents the struggle by Bhambada against poll tax. The conflict arises when Ndabazabantu keeps on introducing the tax without negotiating and explaining the benefits of it to Blacks. This tacit behaviour of representative creates the atmosphere of social tension which eventually crush the hero and brings the nation to the brink of self-destruction.

The use of Nondaba, which is traditional greetings for the chief, reflects Bhambada's social status. The Zondi people address their chief in respect and showing their love. The use of traditional greetings in the dialogue allows the historical social setting of the play.

The clash of two cultures is evident when Bhambada mention that whites do not know anything about Zulu customs. Zondi (1986:11) Bhambada mentions this:

133. *Bhambada: Lezizihwele zezichaka zabelungu ezilinywe yilo Hulumeni njengamathanga, azazi lutho ngathi*

(These poor whites multitudes cultivated by this government like pumpkins, know nothing about our culture and us).

The above dialogue shows how ignorant the Zondis are of the opposite culture.

Groenewald (1989:10) concurs with Zondi when he says:

The mutual lack of knowledge and acceptance is perpetuated in the following ways: the more the Whites give the impression that it is not worth their while to know the other, the more the Zulu's conceal their feeling so that the Whites forget that they have feelings at all.

It is observed from the above quotation that both races are not willing to learn more and to accept other cultures.

Ukufa KukaShaka presents the Zulu society before Shaka's power in order to understand the depth and breadth of the forms that he was trying to introduce in his nation. The obstacles created by Mkabayi and Dingane, who are spurred on by jealousy create the atmosphere of social tension which eventually crush the hero.

The play presents the death of Shaka. It also depicts the conspirators of Shaka. The story from the beginning presents the conflict which was caused by Mkabayi when she defends Nonkenkeza. She tries to advice Shaka but the king refuses to take advice which causes his death. Shaka focuses on building the Zulu kingdom and forgets to take care of people like Dingane and Mkabayi. He knows that the source of conflict is Mkabayi but he believes that no one can hurt him.

The social position of Shaka as the king of the Zulus is well reflected in the play. The subjects of the king address him as *Ndabezitha*, *Ngonyama* and *Silo*. The use

of these type of greetings in the dialogue allows the historical setting to be plausible.

Both these dramas the revelation of ceremonies, beliefs and practices give an understanding of the social customs of the Zulus. The belief of power of ancestors is observed from Dingane's supposed dream and the herb potion to sprinkle by the traditional doctor on the army symbolizes the practice of the Zulus.

5.6.1 The economy of the society

The status of economy amongst the Zulus was dependent mainly on cattle. They used cattle to plough, to milk the cows for the milk and sour milk and they used cows for their dresses. When whites came here their status of economy was unhealthy. Groenewald (1989:8) mentions this:

On 9 February 1906, however, martial law was declared. The main cause of this relatively sudden flare-up is to be found in economy.

From the above quotation, it is clear that the introduction of tax payment was meant to uplift the standard of the economy. King in Groenewald (1989:8) also mention that:

The colony's economy was in a very unhealthy state: not only was there a deficit and a fall in the revenue, but there had also been a progressive fall in bank deposits while the value of imports had fallen off dramatically after 1903.

From the above quotation, it is observed that Whites' government was trying to raise money from Blacks to cover the gap that was open when the bank deposit fall and the value of imports fall. Therefore, for them to raise money, they have to introduce the tax payment in a very harsh manner. They believed that Natives will

agree because they are used to agree with whoever raise the point. Chiefs were warned that no excuse will be accepted and any opposition to the tax will be most severely dealt with. Ndabazabantu utilizes culture as a weapon to maintain the hegemony. Zondi (1986:67) where this is found:

134. *Ndabazabantu :Ayikho into efuna ukuchazwa lapha... kinina maZulu kungukweyisa ukuqagulisana nomuntu omkhulu uma ekutshela into.*

(There is nothing which needs to be explained here... to you Zulus it is regarded as insolence to contradict an old important person when he tells you something).

Ndabazabantu made it clear that as he is the white man, he is important and he is older than Bhambada, he needs respect from him. He wants Bhambada to force the Zondis to pay tax. When Bhambada asks for what reasons should they pay tax. He mentions that there is nothing that needs to be explained. He knows that if he tells the Zondis the real reasons for them to pay tax they would not agree to pay the tax. There is no evidence that whites pay the tax. Marks in Groenewald (1989:8) says the following:

These taxes were covering the cost of both Blacks and the Whites administration during the time of Shepstone. According to the new bill, passed on the 8th August 1905, every male over the age of 18 had to pay one pound annually; this fell due on January 1906, legally enforceable after May 31.

From the above quotation, it is clear that the money which was raised from the tax payment covers the cost for both races but there was no solid evidence that they both pay the tax.

In **Ukufa KukaShaka**, during the time Zulus depended mainly on cattle for food supply. By the time no one has money or knew how money looks like. Shaka sends warriors to fight against the enemies. When they win the battle they bring

back cattle and people to be under the great king Shaka. Shaka gives the cattle to the heroes as their reward and that is how they gain wealth. Shaka, when they kill him he mentions that Dingane will not rule but the whites will rule the nation. Zondi (1960:52) when he says:

135. Shaka: Dingane , umbango usuka emlotheni, uzenzile akakhalelwa. Nazo izinyoni zolwandle ngizibhekile.

(Dingane, family feud starts from the ashes, a person who cause his problem should not have sympathy from others. There are the birds from the sea I am watching them).

From the above dialogue, Shaka makes it clear that British government will take the throne. That is why during 1906 whites treat blacks as inferior and they thought blacks were afraid of whites. In Zulu it is believed that the last words before a person dies are true and it will happen as he or she predicts.

5.6.2 The political mood.

The political mood of the times which these dramas depict, forms a very interesting aspects of their setting. The Zulus under Shaka view themselves as the nation to which all other tribes must pay tribute; at the same time Mkabayi and Dingane see things differently. In Zondi (1960:8) Mkabayi says the following:

136. Mkabayi: Mntanami angisiyo inkosi, kodwa ngithanda ukukweluleka ngento engase igubaze umbuso wakho.

(My son I am not a king, but I like to advice you about something that might destroy your kingdom).

It is the harmatia that makes Shaka close his eyes on what Mkabayi employs to curb his rise. Mkabayi takes advantage of this political mood in which no one, not even Shaka, worries about her. In *Insumansumane* the Whites see themselves as

superior as the nation to which the Zondis must pay tribute; at the same time the Zondis see things differently. Zondi (1986:64) where the following is found:

137. Bhambada: Yiqiniso ukuthi uHulumeni yimbungulu, usesiyekisile ukuchitha igazi ukuze yena alincele, akungoba ethanda thina kodwa ngoba ezithanda yena.

(It is true that the Government is a bug; he has prevented us from shedding blood in order that he may suck it, not because he likes us but he loves himself).

The above dialogue shows that whites are only interested in their well being, they do not care for other people.

5.6.3 Socio-cultural factors

The focus in both dramas is on royalty as the center of attraction of the nation's life. The kraals typify the time when the Zulu kings and chiefs, unlike their present counterparts, wielded full political power. The stature of the king and of the tribe could be deduced from the size of the king's royal kraal, the size of the royal herds, and even the size of the harem. Zondi (1960:37) has this to say:

138. Shaka: Ngisemncane Jeqe, nabantu bami baseyingcosana. Kodwa ngizokhula ngibemkhulu, ikhanda lami lize liyosithela emafini, nithi niyalibheka phezulu ningaliboni; nobuso bami bunixhophe ngokukhazimula ngoba buyokhazimula okwelanga, kanti nabantu bami bayokhula kanye nami bawengamele wonke umhlaba. Jeqe!

(I am still young Jeqe, and my people are still few. But I will grow bigger, my head will hide in the clouds, when you try to look above you won't see it; my face will be shining because it will be shining like a sun, and my people will grow as I grow they will rule the whole world. Jeqe!)

From the above dialogue, Shaka's vision is to create the Zulu kingdom. He mentions that his people are still few but he will grow. He means that his people will increase because of the people he conquered the wars.

Girls in the tribe were grouped in terms of their age. The king reserved the right among other things, for example, to decide when these girls could be released to marry. They were also told whom they should marry. Like Shaka, his main preoccupation was to build up a large and well-disciplined army. He would not let young men to get married. In Zondi (1960:1) Mkabayi remarks that:

139. *Mkabayi: Uyasibona Dingane isizwe sakithi siphela izintombi zijendviswa, izinsizwa zithenwa...?*

(Dingane do you see the our nation dying, the young women put past child bearing, and the young men castrated?).

The above quotation shows that Mkabayi sees things differently. She believes that Shaka destroys the nation by not letting young men to get married whenever they wish to.

5.7 Conclusion

The foregoing chapter has discussed the setting. It is observed that setting has three aspects namely: time, place and social circumstances. The above aspects are discussed in depth from both dramas. The discussion reveals that the author has made a careful study of historical facts surrounding the murder of Shaka and the Bhambada rebellion. The setting reveals that historical setting also represents the slice of social life, for example, Jeqe's mourning which represents the mourning of the Zulu nation. In **Insumansumane** the author depicts the method of dealing

with hegemonic situation not only on Bhambada rebellion but also on the present situation.

CHAPTER SIX

CONCLUSION

6.1 Introduction

The intention of this chapter is to make an overall conclusion of the research which covers findings, observations and future research. This section will also look at the personality of Zondi in relation with the experiences of his characters. In addition to that, it will look at the way he handles the aspects of drama.

6.2 General Conclusion

Historical-biographical approach mentions that literary work of the author is not much different to that of the character in a story. The intentions of this study was to collect facts and other data to determine whether there is an interrelationship between Zondi's life experience and that of his characters. Zondi wrote **Insumansumane** which is based on discrimination during the early 20th century. It was observed that Zondi was the victim of discrimination. It is observed from Zondi's political ideology, Zondi mentioned few problems that he experienced. Firstly, natives were not allowed to study law, mathematics and Physical science.

6.3 Findings

During the time Zondi grew up, there was a lot of exploitation especially for those children living in a Farm. Children were not allowed to continue with their studies. After they have learnt basics like writing and reading they were taken to work in a farm. They were not allowed to quit the job when they feel to do so. If found running away, they were followed and brought back for punishment. The same

incidence that happened in **Insumansumane** whereby Uys barges into Bhambada's homestead to remove the boy.

Therefore it is observed that Zondi is a person who does not ignore the truth about the past. He likes to share his ideas with his readers through communicating certain political facts that were left out. Zondi's work covers a number of important areas in literature namely: it serves as a historical record of the Bhambada rebellion from the blackman's point of view and the death of Shaka.

Zondi also attempts to put history into the right perspective by comparing what is said by the elders against what is published in history books. This point is verified when Zondi(1986:v) says in his foreword:

140. Ilisu elihle lokuwubukeza umlando, ukuxoxa nabantu abadala kuthi okutholakala kubo kuqhathwe nokubhaliwe

(The best way to revise history, is to speak with old people and what is obtained from them must be compared with that which is written).

However it is observed that the information communicated to readers is that the government, during the early 20th century, never acknowledged the presence of other cultures. There were no negotiations between the two races. Blacks were treated as slaves and the government imposed the tax without negotiating with Blacks. There was no agreement between the two different races. Groenewald (1989:10) mentions that:

In a situation where the government needs acceptance of its ideas, critical leaders will be a source of considerable irritation; merely asking could be seen as showing disrespect. In fact critics are branded as terrorists.

It is obvious that whites did not accept other cultures but they were only interested in their benefits and the well being of white man. It is observed from his interview that he was also a victim of discrimination. His political ideology he mentions few characteristics of discrimination. Blacks were not allowed to use white public areas. Natives were not allowed to study mathematics, physical science and law. It was believed that it was because it would enable the blacks to realize the exploitation that was imposed on them. Black writers were not allowed to write fiction based on politics, religion or anything that comment on government's behaviour.

The beginning of this study deals with the biography of author to determine the relationship between his experiences and characters experiences. It is observed that Zondi wrote the drama based on his experiences but based it on historical events. The study further looks at the parallel works of the study. It is obvious that there are many research conducted under Elliot Zondi's study. The theoretical framework which helps in text analysis was dealt with. The objectives of the study were discussed in detail.

It is observed that most Zulu literature has moral lesson. That means they are didactic. Swanepoel(1993:7) also concurs when he says:

The most important function of literature is to emphasize moralism and utilitarianism. Literature should be didactic, either from religious or philosophical point of view.

The above quotation mentions that the function of literature is to teach morals to the society. Theme was also discussed. Firstly, theme was defined through looking at various definitions from different sources. The title in relation to theme was dealt with. The relationship of theme with other aspects of drama was discussed. There were many types of themes that were found in Zondi's work. They are as follows: theme of love, poverty, loyalty, political violence and historical. Examples found in

both dramas were provided. It is also observed that literary works are meant to entertain readers but are also didactic. That means it provides moral lesson to its readers. Authors do not interpret the lesson the reason is that the literature will leave readers with no response to the issues that arouse.

Style and dialogue were also given attention in this dissertation. Style and dialogue are discussed both in one chapter because it has a relationship to each other. It is observed that they both interdependent to each other. The study cannot look at the style without also looking at the dialogue. Style focuses on Zondi's choice of words and their arrangements in patterns of syntax, imagery, humour, irony and figures of speech. Arrangements of words constitute the Zondi's imaginative rendering of whatever thoughts, situations, emotions and characters that he chooses to communicate. Various definitions of style and dialogue were examined to find whether there is a relationship between them. Aspects of style were discussed. Stylistic techniques employed in Zulu dramas were outlined.

Structuralist focuses mainly on the structure of the story. It looks at how the story is organized and how is the patterns are combined to form meaningful units. Zondi has a good structure in his dramas. His exposition gives a reader the main character and the problem he or she is faced with. Characterization and plot were also discussed. This section, was divided into two sections, first one, was the characterization, second one, was the plot. The section of characterization looked at the various definitions. Its various aspects have been delineated. These various aspects of characterization are discussed. The discussion focuses on the characters and methods of character portrayal. In the section of the plot, various definitions were looked at to determine the similarities. Plot was discussed in detailed.

Furthremore, setting as an important aspect of drama was also dealt with. The intention of the chapter was to look at the setting and its aspects. Setting has three aspects, namely: time, place and social circumstances. The above aspects were

discussed in depth with examples from both dramas. The discussion above reveals that the author has made a careful study of historical facts surrounding the murder of Shaka and the Bhambada rebellion. Setting reveals that historical setting represent the slice of social life, for example, Jeqe's mourning which can represent the mourning of the Zulu nation. In **Insumansumane**, the author represents how to deal with hegemonic situation not only on Bhambada rebellion but also on the present situation.

6.4 Observations

Zondi displays a great expertise and talent as a writer. The way he handles the aspects of the drama is acceptable. He shows that he has an in-depth understanding into the nature of drama. His dramas show that he has done a research before he wrote the drama. The events are portrayed as they happened in the past. They convince a reader to accept them as they are, even though Bhambada and Shaka has not left their own version of how the rebellion and the plot to kill Shaka took place. Therefore, Zondi takes a liberty to put into their mouths whatever he chooses.

In future, a further study is needed to compare Zondi with other authors who wrote historical literature. Comparative study will enables the researcher to determine if they use similar techniques to present history and other aspects of the drama.

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