TRAGIC EXPRESSION IN SELECTED XHOSA LITERARY WORKS

BY

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Dissertation presented for the Degree of Doctor of Literature at the University of Stellenbosch.

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DATE OF SUBMISSION: MARCH 1996
DECLARATION

I DORCAS NOMPUMELELO JAFTA hereby declare that the work contained in this dissertation is my own original work and has not previously in its entirety or in part been submitted at any University for a degree.

28 November, 1995

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SUMMARY

This study gives an exposition of how the tragic is expressed in Xhosa. A selection of written works is examined. As a starting point the Aristotelian approach is given but the work emphasises the world view of amaXhosa as the way of looking at tragedy and the tragic. The tragic is taken to be prevalent during a time of transition when there is a clash of values between parents and their offspring. The clash of values takes place within a family environment so that there is a severance of filial bonds. This is accompanied by serious tensions within the family. The family is thus taken as a tragic milieu. An examination of the tragic as manifested in conflict, characterisation and emotional intensity is undertaken.

The work is arranged as follows:

Chapter 1 gives exposition of what tragedy and the tragic are. The Aristotelian approach is critically examined. The African world view is given as the basis for the tragic in Xhosa.

Chapter 2 deals with conflict as a tragic image. The clash of values between parents and their offspring is examined. Marriage is regarded as an important social and, to some extent, religious institution which must follow certain rigid procedures that are no longer acceptable to the younger generation. There is a socio-
cultural change that is taking place and it is this transition that generates conflict between members of a family.

Chapter 3 deals with characterisation as a tragic image. The discussion shows that the Aristotelian concept of a tragic hero may not be taken as the norm in Xhosa. Any person can become a tragic character depending on the world view of amaXhosa.

Chapter 4 examines the feelings of pity and fear as tragic images. The severance of filial bonds is accompanied by strong emotions which are not necessarily aroused simultaneously to produce a cathartic effect.

Chapter 5 summarises the argument and shows the important tragic elements in the written works discussed in this study.
Hierdie studie gee ’n uiteensetting van hoe die tragiese in Xhosa uitdruk word. ’n Seleksie van literêre werke word ondersoek. Aristoteles se benadering word gegee as beginpunt, maar die studie bekleemstoon die Afrikaâwêreld se beskouing van die amaXhosa se wyse waarop die tragedie en tragiese beskou word. Dit word aanvaar dat die tragiese na vore kom tydens ’n oorgang wanneer daar ’n botsing in waardes tussen ouers en hulle kinders is. Die botsing vind binne die gesinsomgewing plaas en lei tot verbreking van bande met kinders. Die skeiding gaan gepaard met ernstige spanning binne die gesin. Die gesin word dus beskou as ’n tragiese omgewing. ’n Onderzoek na die tragiese soos dit in konflik manifesteer, karakterisering en emosionele intensiteit word onderneem.

Die werk word soos volg georganiseer: Hoofstuk 1 gee ’n uiteensetting van wat die tragedie en tragiese is. Die Aristoteliëanse benadering word krities bekyk, en die Afrikaâwêreldsiening word gegee as die grondslag van die tragiese in Xhosa.

Hoofstuk 2 handel oor botsing as ’n tragiese boeaid. Die botsing in waardes tussen ouers en hulle kinders word bestudeer. Die huwelik word beskou as ’n belangrike maatskaplike instelling, en tot ’n sekere mate, godsdienstige instelling, wat streng handelwyse moet volg, en wat nie meer vir die jonger geslag aanvaarbaar is nie.
Sosio-kulturele verandering vind plaas, en dit is hierdie oorgang wat die botsing tussen gesinslede veroorsaak.

Hoofstuk 3 handel oor karakterisering as tragiese beeld. Die bespreking toon aan dat die Aristoteliaanse konsep van 'n tragiese held nie beskou kan word as die norm vir Xhosa nie. Enige persoon kan 'n tragiese karakter word volgens die wêreldsiëning van die amaXhosa.

Hoofstuk 4 ondersoek die gevoelens van simpatie en vrees as tragiese beelde. Die verbreking van bande met kinders gaan gepaard met sterk gevoelens wat nie noodwendig gelykydig opgewek word om 'n katarsis teweeg te bring nie.

Hoofstuk 5 gee 'n opsomming van die argumente wat in die studie aangevoer is en dui op belangrike tragiese elemente in die literêre werke wat in die studie bespreek is.
Lo msebenzi ubonisa ukuba ubuntulekele buyintoni na esiXhoseni.
Ingxoxo isekese kwinkcazo kaAristotle ngentlekele kodwa lo msebenzi wahluhile kuba wona usekeke kwintsokotho sotomi babantu.
Ubuntulekele buthathathu intlalo yekhaya njengesona sigqubu kuba kulapho ungquszulwano lukhoyo phakathi komzali nomntwana ngenxa yokutshintsha kwamaxesha okutsho kuze nokungqzulana kwezinto ezingundoqo kwintlalo yesi sibini. Ubuntulekele bubonakala kwimpixano ephakathi kwabazali nabantu, abalinganiswa novakalelo oluvusela kukuXhuzulela komxhelo okuthi kudale ukoyikisela nosizi olukhulu.

Lo msebenzi ucwangcwiswe wazizahlulo ezihlana ngolu hlobo:

Esokuqala sivandlakanya ukunaba kwentlekele ngokusekeke kuAristotle kodwa eyona ngxoxo ibonisa ukuba ubuntulekele esiXhoseni busekeke kwindlela yentalo yabantu edala ubudlelwane phakathi komntu nendalo kunye nabanye abantu.

Esesibini sichaza ngongquszulwana lezezimo phakathi komzali nomntwana ingakumbi kwisiko lokubonela.

Esesethathu sigwalasela ukuveliswa kwabalinganiswa bentlekele. Ingxoxo icacisa ukuba asimlinganiswa wonke wentlekele ongumntu obalulekileyo ngokwesikhundla. Wonke umlinganiswa angangowentlekele ngokuxhomekeke kuluvo lwentalo yabantu.
Esesine sichaza ngovakalelo oluvuselelwa kukwahlukena komzali nomntwana ngenxa yongqezulwano. Olu ngqezulwana ludala izoyikiselo nosizi ngexa yokwenzekayo.

Esesihlanu sishwankathela ingxoxo, sibonisa izinto ezingundogo kubuntlekele.
DEDICATION

This study is dedicated to my late mother Ina Makhuboni and my late sisters Nomathamsanga and Nonkosi.
ACKNOWLEDGEMENTS

I would like to acknowledge, most sincerely, the assistance and encouragement I got from various people in order to accomplish this study.

I would never have been able to finish this study had it not been for the University of Transkei which granted me a year’s study leave under very difficult circumstances. I equally acknowledge the willingness of Professor H.M. Thipa and the staff of the African Languages Department to run the department very efficiently during my absence.

I am greatly indebted to my promoter Professor J. A. Du Plessis for his guidance in the presentation of my work. His encouragement and scholarly discussions enabled me to work with confidence.

My stay at Stellenbosch University was made an academically rewarding experience by the interaction I had with the members of the African Languages Department. My special word of appreciation goes to Dr M. Visser who secured comfortable office and residence accommodation for me.

Mhlobo Jadezweni and family opened their house to me and made me feel as if I was part of the family. Their hospitality made me not to care for the treacherous Cape winters. Nangomso, Chizama.
The assistance of Dr Heese of the English Department who made his personal library available for my reference is highly appreciated.

My respectable physical condition could not allow me to reach certain distances and meet certain time constraints. Mr Brain Mahlangu became very handy in running my errands and sharing social moments with me. Thank you Brain.

Mr. I. Nhlapo the Deputy Librarian of Unitra rendered invaluable assistance in searching relevant material for my topic.

My sincere thanks to Mrs Vuyiswa Maqagi for her willingness to edit my language within a very short time. Thank you MaDlamini.

My sincere appreciation goes to Mr Denis Ngcangca, a Senior Lecturer in the African Languages Department at Unitra for the Afrikaans version of the summary. Nangomso, Ndlovakhel

This work would never have been done had it not been for the services of Mrs Martha November who typed this work in spite of her tight schedule.

Finally I would like to extend a particular word of appreciation to the members of my family who supported me during all my years of private study and particularly for 1995 when I was away from home.
My sister Zoleka for taking care of my house, my daughters Bonza and Zanele and grand children Xhanti and Sinazo for being my inspiration during difficult times. I cannot forget my house assistant Nonkoliso Mgaju who looked after my children and property during my absence. I wish them all God’s speed.
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CHAPTER 1

TRAGIC EXPRESSION IN SELECTED XHOSA LITERARY WORKS

INTRODUCTION

AIM OF THE STUDY

The aim of this study is to show what is tragic in Xhosa and how it is expressed in written literature. A sample of written works is taken in which the writer hopes to show that the tragic is primarily experienced as a cultural phenomenon that is interpreted according to the world view of amaxhosa.

SCOPE

This study attempts to examine the essence of experience of amaxhosa as seen through their traditions and as part of their culture. The dynamism of culture change brings about conflicts in families and communities so that it becomes difficult to establish why people stick to their traditions even at the expense of peace and happiness in the family. The family is mainly taken as the tragic milieu and the breaking of family bonds results in alienation of parents and their offspring.

The present study covers written works with a related theme of marriage as the cornerstone of a society. In African culture
traditionally marriage is not a concern of individuals who fall in love. It is a public concern that involves the whole community because it is where the values of the society are nurtured and perpetuated. The parent has an obligation to follow what his forebears prescribed in order to have showers of blessing. The encroachment of Western culture on the African culture causes a schism between parents and their children and, also, that the parents seem to abuse their powers. The work will hopefully put this kind of clash of cultural values in perspective.

The study is going to cover a selection of published works both in drama and prose which share a common theme. The study does not concentrate on drama as would be expected when tragedy or the tragic is studied. This is due to the fact that written plays in Xhosa are more literary than performable because the written plays have taken a western pattern. Due to the social and political constraints of the black artists the culture of performance in the Western style could not be afforded to them because there were no formal theatres such as the Elizabethans and the Greeks enjoyed. Had they developed their indigenous theatre there would have been no problem because their written style would have evolved from that tradition. As Steiner indicates, drama was not the only medium of tragedy. He deduces this from the medieval definition of tragedy as propounded by Dante that

"tragedy is a narrative recounting the life of
some ancient or eminent personage who suffered
a decline of fortune toward a disastrous end.
(1960:11)

King also justifies the novel as a mode of tragic expression in
that he says
drama takes tragedy as a totality with a
particular structure whereas the novel uses it
as a moral philosophy. (1978:2)

Taking the above description of tragedy, the following works have
been selected on the basis of their common themes and the tragic
thread that links them.

*Ingqumbo Yamiyanya* (1940) by A.C. Jordan. The edition used in
this discussion is the 1979 one and its English translation, *The
Wrath of the Ancestors* (1980).

*Ukughayuka Kwembeleko* (1960) by D.M. Jongilanga.

The plays that are considered in this study are:

*Buzani Kubawo* (1958) by W.K. Tamsanqa

*Inene Nasi Isibozo* (1968) by A. Mthingane

*UDiKa NoCikizwa* (1976) by A.M. Mmango
The purpose of selecting these works is to indicate the concern that Xhosa writers have about their tradition even at different decades.

Method of Approach

One cannot discuss tragedy or tragic experience without knowing what it is. Although it is difficult to define art in any definite way one cannot avoid making reference to Aristotle's theory of tragedy. All dramatists in discussing tragedy take Aristotle as a starting point by virtue of his pioneering work among the Greeks. Similarly, this study starts with a definition of tragedy as postulated by Aristotle and how it is viewed by the different dramatists. Tragedy cannot be understood clearly without looking at the moral issues because they influence the tragic vision of a particular people at a particular time. A socio-cultural view is thus adopted in order to establish what is regarded as morally admissible. This looks at the relationship of a person to the cosmos, a relation to other people and a relation to oneself. This is often referred to as the world view.

Armstrong explains a world view as

the expression of those groups in society whose thought, feeling and behaviour are oriented towards an overall organisation of
interhuman relations and of relations between men and nature. (1975:184)

The analysis in this work is based on the African experience and that of amaXhosa in particular as dictated by their world view. The African world view is culturally different from that of the West as it is going to be explained later in this chapter. It is also necessary to explain what culture is because it plays a very important role in both the religious and social realisation of a people. Armstrong explains culture as a viable pattern in the consciousness, a structure and dynamic engagement, a code of awareness that instills each person causing him to inherit and in turn to help constitute his culture, dictating the terms under which the world is to be perceived and experienced. (1975:95)

Thus man is obliged to perpetuate the values of his community and thus form his perception of reality. Le Vine is more pertinent to our discussion in that he gives a view of culture as an inherited system of ideas that structures the subjective experiences of individuals. (1984:20)
From the above one can deduce that it is not very easy for anyone to disengage oneself abruptly from one's culture. The transition from one state of culture to another causes a conflict which is the subject of this study. Culture also plays a very important role in this work because it is also used as a determinant of the type of language used. The cultural norms of society are reflected in the language used in the work so that the social context in which the language operates is very important. The interaction between the writer and the audience may only succeed if they have a common code. Symbolism is the case in point. A symbol may be interpreted differently in different cultures. For instance, the hooting of an owl among amaXhosa is taken as an evil omen and arouses fears of an unknown disaster. On the contrary, another culture may regard the same symbol as bringing good luck. (The Sunday Times of 14 March 1993 reports that the owl was suggested by the National Party as a symbol of strength and unity.) Symbolism, metaphor and irony are extensively used as forms of language that create a tragic atmosphere in Chapter IV.

Using the socio-cultural approach, the study will try to select what makes the work tragic. It will, therefore, not focus on form or structure but on particular elements of the tragic like the breaking of bonds between progenitors and their offspring as a result of cultural transition and or change as evident in conflict, characterisation and emotional intensity of the tragic. This study is arranged as follows.
Chapter I looks at the definition of tragedy in general and the tragic in particular. The Aristotelian definition is given and how it is challenged by other modern writers. Then a description of the tragic in Xhosa is given on the basis of the Xhosa world view.

Chapter II deals with the conflict which arises as a result of the transition that takes place from one culture to the other. The severance of filial bonds results in social alienation.

Chapter III deals with tragic character. We look at how a tragic character is depicted in the selected Xhosa works as against a tragic hero of the Aristotelian type. We see how the common person may be regarded as a tragic character. This is viewed against the background of the philosophy of life or world view of amaXhosa.

Chapter IV discusses the emotional feeling in the tragic. The discussion tries to show that Aristotle's idea of pity and fear is not generated by the actors only because these works are not in performance as their effect on theatre goers would be in experiencing catharsis. The tragic in Xhosa makes use of other linguistic devices to create a tragic atmosphere.

Chapter V is a summary in which all the strands are put together in order to determine clearly what is tragic in Xhosa.
TRAGEDY AND THE TRAGIC IN XHOSA

In discussing the above topic it is necessary to give a broad overview of what tragedy is and also what the tragic is. It is very difficult to exhaust the different definitions as there is a massive literature on tragedy most of which is controversial. Apart from the grammatical difference in the terms which are distinguishable as noun and qualifier, respectively, they are often used in a complementary manner.

Tragedy is associated with a particular form in literature which has come to be accepted as drama or a play while the tragic extends beyond the confines of drama. The tragic is used to mean a type of experience, a sense, a vision of some kind.

Krieger (1973) makes a distinction between tragedy and the tragic vision. He maintains that tragedy refers to the totality of the work and considers the object's literary form that is associated with Aristotle's formalistic or structural definition. The tragic refers to the subject's psychology, his view as well as his version of reality. In discussing tragedy our starting point is Aristotle's definition of tragedy.

Butcher gives Aristotle's definition of tragedy as follows:

Tragedy is an imitation of an action that is
serious, complete and of a certain magnitude in language embellished with each kind of artistic ornament the several kinds being found in separate parts of the play; in the form of action, not of narrative, through pity and fear effecting the proper katharsis or purgation of these emotions. (1951:240)

Many literary artists challenge this definition as being prescriptive. One cannot define literary art and tragedy as one in strictly scientific terms. The above definition limits the art to a particular kind and gives it a totality. As a result there is expectation that a successful tragedy should conform to this definition at all times and in all cultures. Mason (1985) does not attribute to any view that stereotypes art, neither does he welcome the idea of prioritizing art and the elements of tragedy. However, he concedes that tragedy is experienced by society, everybody in society and he sums up his argument by saying, "doing is suffering praxis is pathos" (Mason, 1985:5). In some instances it does happen that a dramatist may be at pains to follow an Aristotelian model only to find that the audience does not appreciate the work because it may be too rigid for anybody's enjoyment.

Various dramatists have challenged certain aspects of the definition such as:
(i) the seriousness of action. It is difficult to know how one would establish the seriousness of an action because such seriousness may differ from culture to culture and period to period. For instance, in the Xhosa culture, filial piety is regarded as essential in creating and maintaining social order and, as such, parents' orders are to be observed and cannot be regarded as autocratic. This may not be the case in other cultures where individual liberties are prized. Similarly, infertility in married women is regarded as a socially destabilising matter because it threatens the procreation of humankind. It is for this reason that marriage is a very important institution which must be entered into by the whole society and not by individuals. It must follow certain procedures and the relationship of the married woman to her immediate "family-in-law" is prescribed. Nonconformity to such socially prescribed practices may result not only in individual catastrophe but also that of the group. Xhosa tragedy finds expression in such matters as conflict between parents and their offspring in relation to arranged marriages as in Buzani Kubavo by W. Tamsanqa and the concerns of a wife who disobeys social taboos as Nobantu in Ingqubo Yeminyanya by A.C. Jordan, among others. This point is going to be developed in the subsequent chapters.

(ii) in language embellished. The style of writing is also prescriptive in that tragedy should use good language that is
rhythmical so that it is suitable for verse and song. Understandably, the idea of rhythmic language emanates from the fact that tragedy originated from the Dithyramb which was a song of lament to the god Dionysus. There may be good tragedies that are written in ordinary every day language and yet they are able to reach every level of society and elicit the same tragic feeling. The choice of language should be left to the individual artist who is able to create a relevant mood.

(iii) in the form of action, not of narrative. The definition assumes that drama and the play in particular is the medium of tragedy where the story unfolds on the stage, performed by actors. It is generally known that the play is not the only medium of tragedy. Steiner quotes a definition of tragedy given by Chaucer in the Prologue to the Monk's tale, in modern English, as

a narrative recounting the life of some ancient or eminent personage who suffered a decline of fortune towards a disastrous end.

(1960:11)

The above definition points to the fact that performance is not an essential component of tragedy but the story must show the change of fortune from prosperity to disaster. Gardner (1971) also
reveals that when drama declined in England such English writers as Emily Brontë and Thomas Hardy produced tragic novels like *Wuthering Heights* and *Tess of the Durbervilles* respectively. In Xhosa the writer has included some works which are not plays but novels because they equally express the tragic, for example, *Ukughavuka Kwembaleko* by D.M. Jongilanga and *Ingqumbo Yeminyanya* by A.C. Jordan among others.

(iv) through pity and fear effecting proper katharsis or purgation, of these emotions. The occasion of these two contradictory feelings of pity and fear takes place simultaneously and they take us through a process of purgation. Various dramatists explain these emotions in various ways. They believe that the katharsis that one experiences in tragedy is like an emotional orgasm. Tragedy is meant to excite emotions and not to tranquilise them. It is this idea of pity and fear that makes us enjoy tragedy. Butcher (1951:248) further explains that these two emotions give us a "homeopathic treatment in that they cure emotion by means of an emotion though not identical."

Mandel (1961) challenges the inclusion of the emotional effect in tragedy as part of the definition. He maintains that tragedy is about ideas and, as such, an idea arouses emotion of one form or another. There is no idea that inherently arouses a specific emotion and, consequently, the idea of tragedy cannot be charged
with one. A good art can arouse various emotions not only pity and fear but others like awe, terror, admiration, exuberance as well. His objection is that "we cannot define our term by some function which it ought to fulfill in its perfect state" (Mandel, 1961:62). He concludes that the emotional aspect should not be part of the definition.

The writer of this study believes that the tragic is an emotional happening and some kind of strong feeling will always be associated with the tragic but not necessarily pity and fear. But these emotions were aroused because the personages involved were high ranking people of above average intelligence and class. The whole of society's life revolved around these persons and what affected them adversely, equally affected the subjects. Butcher (1951:302) says that the qualities of the character are deduced from the primary fact that the "function of tragedy is to produce the katharsis of pity and fear." Such qualities have given rise to the tragic hero who is a character with certain prescriptions and moral qualities. Butcher says

He rises indeed above the common level in moral elevation and dignity but he is not free from frailties and imperfections. (1951:260)

The tragic sufferer is a man like ourselves and it is this likeness to human folly that we are drawn to him. It is worth noting that,
indeed, the great heroes of tragedy were eminent persons of a noble class, princes and kings as well as of intelligence so that we could identify with their great fall in adversity.

Gardner also agrees that great figures of tragedy arouse passionate concern. We sympathise with them because we realise their exceptional value and the catastrophe which befalls them results from their error of judgement. She says there must be

some natural obliquity in the tragic hero, a defect of character or temperament which reconciles us to his fate as being not wholly unmerited. (1971:27)

To prescribe a particular morality and class of a character in tragedy has been challenged by various dramatists. Some writers like Ibsen were able to produce tragedies although his characters were ordinary people. Janko (1987) also agrees that tragic characters must be of a particular kind in their reasoning and character. However, he rejects the idea of nobility and class and maintains that such a person does not necessarily have to belong to a particular class because every person, irrespective of class, can be good. Draper (1980) also rejects the idea of class as a determinant for a tragic protagonist. He takes this as a serious misrepresentation because we cannot depend on class to have our emotions of pity and fear triggered. According to him the
important aspect is the dignity of man. He regards representativeness as an important aspect. He says

The tragic hero represents some fundamental persistent aspect of man's nature. And it is for this reason that he must possess some kind of extraordinary qualities... (1980:19)

An exposition of the tragic hero will be done in the subsequent chapters of this work.

(v) Tragedy must have a structure with a beginning, middle and ending. This is taken to refer to the plot. This is another controversy where some writers interpret this to mean a mere chronology of events while others take it to mean a plot structure. Draper in giving an explanation of tragedy emphasises the incidents and plot in tragedy. He says

... hence the incidents and the plot are the end of a tragedy and the end is the chief thing of all. (1980:14)

The end of tragedy is what gives it character. The end of tragedy is catastrophic. It is bad and often involves death. The destruction is final and as Steiner (1963:8) puts it "tragedy ends badly and is irreparable."
Santanyana (1981), in discussing the tragic spirit, admits that the Aristotelian model which was relevant to his time has been taken as the pattern of tragedy but because times change and cultures differ, it is difficult to take it as universally applicable to all times and all cultures. According to him, tragedy is a way of looking at experience and this has not changed. He introduces the fatalistic component as part of this experience that everything in nature must die including man. He then introduces a new idea of the conflict in which man finds himself. He must strive for survival although he is fully conscious of the end. It is out of the struggle with necessity that heroism is born. The resistance against the forces of fate by the hero even though he suffers in the process brings him admiration. The end is thus inevitable and it is death.

The element of death has been taken as the important end of tragedy. This is a late development which was introduced by the English dramatists. The Greek tragedies of the early centuries did not necessarily end in death. The plot was always the change of fortune from prosperity to adversity. Adversity could be a disaster which is a wide term, indeed, and a catastrophe. Other dramatists like Brereton (1968) believe that the circumstances which result in death must be equally moving. Death must have an effect on the other people.

In the Xhosa culture and literature the tragic is always associated
with death as the final end or blow. One may ascribe this to the myth of death which came with the salamander. AmaXhosa believed that man was not destined to die and that the message was sent through the chameleon. The chameleon took time to relay the message because it enjoyed itself on the way, eating luscious berries. The salamander quickly went to deliver the message of death that man would die. When the chameleon came with the right message the wrong message had already been received and accepted. From that day people always resisted their fate. Death was never accepted as a natural end. It was taken as the work of evil spirits or punishment from the ancestors for some breach of certain taboos. Thus the end of a tragedy in Xhosa is always death and the removal of the tragic protagonists from the face of the earth is taken as tragic.

If one would look at the Aristotelian model very closely one would find it very difficult to admit that there are tragedies in Xhosa. As stated earlier in this work Aristotle’s model is taken as a starting point and in the subsequent chapters the discussion will show some common ground without necessarily making a comparative study. In order to understand a person’s experience we must know how he/she sees himself/herself in relation to the cosmos.

Sewall (1978) in discussing tragedy, believes that it must make certain affirmations and denials about (i) the Cosmos and man’s relation to it (ii) the nature of the individual and relation to
himself (iii) the individual in society. He is aware of the fact that man believes that there is some force beyond his understanding that he is in communion with. He maintains that there must be an awareness of some supernatural power, however vaguely or variously of an order that transcends time, space and matter. It assumes man’s connection with some supersensory or supernatural or metaphysical being or principle whether it be the Olympians or Job’s Jehovah or the Christian God. (1978:641)

Great tragedies have been associated with different world views that determine the nature of their tragedies. The Greek tragedies were based on the religious conceptions of the gods who influenced every sphere of their lives – hence Sophocle’s Oedipus who communicated with the oracles. The Elizabethan tragedies were humanistic and focused on man to man encounters – hence their emphasis on the ruling class of kings and princes. AmaXhosa also have a world view that determines their existence in relation to the cosmos.

The Africans are known by their communal culture which emphasises interpersonal relationship. Cook (1977) shows the communal nature of Africans from which their literature takes root. He further explains that no individual is an island but that he/she is part of
the corporate whole. Their existence is determined by the social pattern of the group which "overwhelms any private life he might lead within the confines of his own consciousness". Social conventions have great authority over the individual so that conformity to social patterns forms a communal good and any personal denial of the group commitment appears to weaken the whole and is deplored. Any deviation from a "typical group behaviour" is seriously decried in both the young and the old. Anyone who ignores or defies such traditional patterns is inviting disaster.

In order to understand how this communalism is established we must know the Xhosa world view. Kunene (1980) throws light on this issue by his exposition of the Zulu cosmological world. He recognises three worlds which are:

(i) the concrete world of man which he terms the first world and this is the world where man dances and expresses union with the earth. In relation to this one there is the world of animate and inanimate objects like animals, rivers, mountains and forests which abound with personalities which describe man's social drama. The legends of rivers and forests which show how man is confronted by the forces of nature in our folktales is a testimony to this world. The various metaphors that are used in our tragedies as well as totems come from this world.
(ii) Then there is the world of the ancestors or the living-dead which continually interacts with the world of the living in the first world. They keep a spiritual presence or a symbolic presence. They have to be petitioned for blessing and the world order maintained for peace and prosperity. Once things are not normalised tragedy strikes.

(iii) There is the Creator who is " unknowable" and cannot be represented in any art form. In Xhosa this is known as Qamata. Although He cannot be seen Kunene says

"but man can glimpse the mystery and greatness of His being through the manifestation of balance and harmony." (1980:195)

According to Kunene, the Creator has delegated his powers to his agents who include the gods, the holy men and visionaries and all the specially gifted people. Society, therefore, consists of the various strata of authority so that each one is taken to be a creation of Qamata and no one is more important than the other because without him/her the circle of relationships would not be complete. Man in society is seen to be in concord with the cosmic order. This is how the communal nature of society is established. In order to maintain the communal identity an individual is discouraged from or despised for expressing individual heroism. Kunene explains that
as an individual, man’s heroism is viewed as anti-social, for any act carried for self-glorification is a threat to the solidarity of society. (1980:200)

What this means is that the individual must always conform to the group’s desires. No person acts as an individual. Harmony with the world ensures man’s happiness but discord results in chaos and suffering. This is easy to find in Xhosa tragic works because Zweinzinga in Ingqombo Yamiyanya ignores the ancestral wish of his dead father and wants to bring change single handedly among amaMpondomise. Gugulethu in Buzani KuBawo wants to follow the dictates of his passion and not to conform to traditional ways of acquiring a wife. These will be discussed in the following chapters.

We also note that communalism comes from basic African philosophy Ubuntu (humaneness) which is a philosophy of life that is lately generating interest in the western world. Ubuntu is inculcated in every member of society to show concern for one another in every aspect of life. In greeting the Africans usually express all their woes and pleasures to one another. They rally around one another during times of happiness, be it a wedding or party, or during times of sorrow such as loss of a dear one. They give every respect and comfort to a stranger even if he/she is unknown. An elaborate feast will be held on the occasion of his/her arrival and
departure and if they decide to stay they would gladly be welcome and given a homestead. If one's child is seen doing anything wrong he/she can be disciplined by any senior person who acts as a parent. This is the concept of sharing everything. It is ubuntu that regulates human relations between people. Once it disappears people act like animals and lack respect for human life. This is the case in MaSukude in Inene Nasi Isibhizo who kills her step-son because she wants her son to be heir.

The harmony and stability in society does not take place spontaneously. There are people who make sure that life goes on smoothly. They are the departed ones who once ruled the earth but keep 'surveillance' over the living. The ancestors play an important role in the lives of the living in regulating their lives and consequently see to the maintenance of social and religious order. It must be observed that though we talk of ancestors they never work overtly but through their agents who are rulers, kings, chiefs, senior people like parents and the aged. There are other mediums like isangoma (diviner) imbongi (praise singer). For a society that is greatly patriarchal in nature and administered by kings and chiefs the affected ones are mainly those of lesser authority like subjects, women and children. For this reason the Xhosa tragic will differ from the western kind because no equal forces will be in conflict. It is usually the senior or more powerful character who wants to exert influence on the less powerful character. The victim tries to resist such an unfair
treatment, if it is at all. This is the case where the father is pitted against his son or daughter as in *Buzani Kubawo* by Tamsanqa and *uDike Nocikizwa* by Mmango.

The rulers are believed to be created by Qamata. Their office is supposed to be a divine one and reverence to it is reverence to the ancestors. Anyone who disobeys the king or ruler is not only condemned in this world but also in the world of the ancestors. It is interesting to note that this belief is still respected today. King Zwelithini, a Zulu monarch, is reported to have expressed disappointment and disgust at the political killings in KwaZulu-Natal and said

> Those who are killing people will be cursed by their ancestors. They forget we are just passing through this life and they will not be accepted after death.

(Cape Times, Wednesday January 18, 1995:2)

In the above extract one notes that the king no longer refers to his powers or laws legislated by man but to the fact that disobeying him is tantamount to disobeying the ancestors. He does not ascribe this brutality to the failure of his authority. Mqhayi, in his famous praise poem on the verdict of the suit of the twins in *Ityala Lamavale* shows the hierarchy of power in African society from the Creator/Qamata to the ancestors who have their
selected ones in kings and rulers down to the head of the household
to sons, mothers and children. He also mentions the world view of
amaXhosa and the importance of a king/chief when he says

Yivani zizwe sinibalisele
Ngemihla yakudala, mini kwavel’iintaba
Kwabe kwumntu wamnye wokuphath’abanye
Kwathiwa ke 1oo mntu ngumntu wegazi,
Kwathiwa 1oo mntu yinkonyana yohlanga,
Kwathiwa 1oo mntu makathotyeiwe luluntu
Aze athi yen’athobele uQamatha
Apho kuya kuvel’imithetho nezimiselo,
Aya kuth’akuziwenza, kungalunegedani,
Kube ziziphithi-phithi nokuphambana koluntu
Ibe nguqukulubhode ukuphambana komhlaba.

(1914:30)

[Listen countrymen, let us tell you of the
olden days when mountains were created
One person was installed to rule over others
And that person was called the Calf of the
Nation.
And it was decided that person would be obeyed
by everyone
And he in turn obey Qamata
Where laws and regulations would be promulgated
And disobedience to them would cause havoc and confusion. There would be conflict and disharmony among people. And there would be disorder and pandemonium on earth.

Even though the African cosmological face has been stipulated it is not possible to maintain the same orderliness and serenity. Gurr (1976) notes that both the Greek and Shakespearan tragedies were based on a world view that was static. The pace of the social changes was so slow that it could not be noticed. On the contrary, the African world view changed rapidly. He notes that changes brought by human agencies usually bring chaos but nevertheless man still relies on the powers of the supernatural, that beyond the chaos there is justice and peace. He refers to a Yoruba case where the gods are an expression of hope that order will be retained as well as justice and control which lie behind the apparent chaos.

The Xhosa world view has been changing very rapidly through human agencies brought about by colonisation. The area of conflict is always where the power is, in government and religion. In Xhosa society the office of chieftainship is a divine office that is created and controlled by ancestors and not by man. The present congress of Traditional Leaders (Contralesa) bears witness to this for they do not want to be in the same house of parliament as commoners. As overseers of the community they have the prerogative
to delegate their responsibilities to selected people like the head of households, who are overseers of their immediate families. Thus all the time there is a high degree of communication and continuity between the social and the cosmic order. Any forced change to this social and cosmic order is sure to bring disaster which is tragic.

Ashley (1980) applies this change aptly when he shows how the missionaries in their quest for Christianity tried to change the Universe of amaXhosa by nihilation. He explains ‘nihilation’ as a determination by the missionaries to present a new universe in totality. He says

they claimed competence to present comprehensively new definitions of reality to replace those previously dominant among native peoples. *(1980:23)*

The Xhosa Universe became ‘pressurised’ when they were colonised. The tragic shows itself in this transition where amaXhosa lose the world they know and are confident of, for an uncertain world of the missionary. There was a cultural rupture. The new agents of change, the school and the church became suspect. The office of chieftainship no longer enjoyed the confidence of its subjects as it was believed to be manipulated by the new forces. The economy emphasised individualism and thus encouraged greed and corruption as is tackled by Mnango in his play *Law'ilelehle*. Education became
divisive and separated not only the educated from the uneducated but also parent and child. It threatened the survival of the nation because girls no longer believed in arranged marriages as well as polygamous marriages as is shown by Mmango's play *udike Nogikizwa* and Jongilanga's novel *Ukughawuka Kwenbeleko*. These new changes in the cosmological world of amaXhosa brought strife, suffering and catastrophe in various forms.

Scheler (1981) supports the view that the tragic appears in the realm of changing values and circumstances. He further identifies these values as cultural, political or religious values. He also brings out a very important point that the values are both positive and it is only that the one striven for seems to be a better one. This is equally true in Xhosa because the traditionalist has reason to adhere to what harmonises him with his universe whereas the modern person sees the new values better than the traditional ones.

Szondi (1987) also advances the view that tragedy abounds in moments of transition because they create tensions, discrepancies "epistemologically productive ruptures" on which the critic can dwell and from which he can comprehend social features as features of difference.

The above exposition has tried to show that tragedy and the tragic are very closely related. The tragic is the other side of the coin as far as tragedy is concerned. There is no way that one can
discuss one without referring to the other. However, tragedy is
other prescriptive because it states most undoubtedly the form and
structure which have been understood to refer to drama - a play
that unfolds in front of an audience with prescribed unities of
action, time and place in addition to the others mentioned in this
work. While some of the elements mentioned in Aristotle's model
may be found in Xhosa works most of them would not conform
altogether to it. The tragic is a wide encompassing view of
tragedy because it still produces certain feelings and it also
deals with man's relationship to his universe. Sinclair puts it
very succinctly when he observes that tragedy may not have all the
qualities prescribed by the Aristotelian model but admits that it
deals with the problem of man in his relation
to the cosmos - the time honoured subject of
destiny. (1960:25)

Sinclair goes further to mention a very important point that in our
day to day lives we have moved away from the conflict with the gods
and ancestors to a human level where emotions are personalised and
the situations are real. Having said that, I would like to state
that an understanding of the African world view in general and of
amaXhosa in particular would give a better understanding of why we
have a tragic end to Nobantu who ignores the taboos of
amaMpondomise, why Zoleka is dying so wretchedly in Ukughavuka
Kwenbaleko.

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The above exposition indicates how contentious a definition of art, especially tragedy, may be. The various scholars have shown various facets of what tragedy may include or exclude. In trying to establish the tragic in Xhosa it is important to take as a basis the worldview of amaXhosa which illustrates how they relate to the cosmos, how they relate to one another and how they relate to themselves. We notice that there is a strong relationship between the living and the living-dead and the Creator. The living-dead see to it that order and harmony are maintained through the observance of taboos and rituals which bring blessings and good fortune to the living. As indicated earlier in this chapter, they do not function in person, but through their chosen ones. These are the people in authority like the rulers, kings, chiefs, medicine people as the people who see to the maintenance of solidarity. Then there is the family which is charged with the responsibility of preparing their offspring to be meaningful members of society and in which the spirit of ubuntu is inculcated. With such a social organisation no person is an individual or island. The basic philosophy that 'one is because others are' is applicable in African society. For all the time a person must be seen to be promoting group values that nurture dignity and solidarity.

However, life cannot always remain orderly. The human element always tries to strive for what is seen to promote individual interests and ambitions. This gives rise to a conflict between the desires of the individual and those of society. The conflict
manifests itself in the family where children rise against their parents in so far as the diversity of interests and values is concerned. The children happen to see things differently because they have been enriched by the introduction of new values through formal education and other forces of modern civilization. The authority of the parent is no longer accepted without challenge while culturally such a challenge is almost sacrilege. This is particularly the case where marriage is concerned. The offspring take the choice of a marriage partner as an individual right while the parent believes that it must be done according to the cultural norms as established by the ancestors because marriage is regarded as functional. It is a means of perpetuating the 'human species' and maintaining the group values. It does not only involve the individuals but also the whole community. This is the crux of the matter in Buzani Kubowo by Tamsanga, Udike NoCikizva by Mmango, Ukughawuka Kwembeleko by Jongilanga and Inqumbo Yeminyanya by Jordan.

The values of the modern offspring are also different from those of their parents. They do not believe in ancestors although their parents' lives are guided by the communication between the living and the living-dead. As a result they do not believe in the power of the ancestors as is the case in Zwelinzima and Nobantu in Inqumbo Yeminyanya and Zoleka in Ukughawuka Kwembeleko. There is thus a clash of cultural values which are changing because of the influence of education and colonization.
The characters involved are not high ranking people at all. Usually it is the underdog and the powerless who is trying to make a statement that he/she must be given an opportunity to express his/her sentiments freely. This is a deviation from the Aristotelian model because the character who works himself or herself to a catastrophe may not command such respect as emanating from his/her office or rank. The rupture in a family causes pain because of the closeness of a family. Everybody identifies with the situation not only because of a common cultural view but also because everybody can imagine the pain of emotional alienation in a family. Besides, the society is such that every member must contribute to the solidarity and cohesion of the community. Anyone who deviates from the course is courting disaster. The tragic, therefore, results in the catastrophe which one experiences as a result of his/her selfish actions that are intended to satisfy his/her individual desires. Thus character becomes an important aspect of the tragic in so far as it indicates how the individuals act towards other individuals, the cosmos and himself or herself. We have to trace how the character’s fortunes change from prosperity to adversity. The death of the tragic character is regarded as tragic irrespective of his or her actions because the traditional African does not believe in death as a necessary end although he believes in life after death. It is always a loss to the living because every individual has a role to play in society. This point will be discussed in Chapter 3.
The conflict which is aroused among members of a family always gives rise to strong emotions. Although Aristotle speaks of the feelings of pity and fear which are associated with a tragic hero these may not necessarily be aroused by the actions of the hero in Xhosa but by a belief to which the people cling to such an extent that they are unable to free their minds from it. Although the offspring are depicted as insubordinate and selfish in the tragedies like Buqani Kubawo and Ukughwuka Kwembeleko we empathise with them as modern thinkers because we understand their aspirations. The artist may use other devices to arouse very strong emotions in tragedy through the command of good language.

The tragic in Xhosa would thus deal with the failure of an individual to harmonise with his/her environment including the cosmos and other individuals. It also deals with the suffering to which the individual subjects himself/herself as a result of his/her choice in life and his/her subsequent destruction. The end is usually death. Let us examine conflict as an element of the tragic in Xhosa.
CHAPTER 2

CONFLICT AS TRAGIC EXPRESSION

In the previous chapter the writer has indicated that ubuntu (humaneness) is an important philosophy of life that governs interpersonal relationships. It is the core of family and societal organisation in that it does not only harmonise the life of the living but also their relation with the living-dead.

The family is the most important institution where the values of the society are inculcated. Studies among African societies show that children are socialised in the family in order to grow up as useful members of society. Fortes (1983) in discussing Oedipal and Jobian principles in West African religion shows that filial piety is the basis of social organisation. Children are dependent on their parents for everything like shelter, food, clothing and love. In return they must not only love their parents but also obey them under all circumstances. AmaXhosa are no exception. In patriarchal societies like amaXhosa, the son is the one who carries the family name. For this reason he becomes an extension of his father because he is the one who takes up all the responsibilities of his father after his death. He becomes the heir (indlalifa - literally the one who eats the inheritance). He becomes the one who performs rituals for the ancestors when the need arises. For this reason, he is, more than anybody else, bound to observe all
the customs and abide by the tradition. A daughter has no permanent place in her original home. A place must be found for her where she will settle and have her children.

Marriage is a very important institution because it is where the young are initiated into society. It is where procreation should take place according to the traditions of the people. Certain procedures are to be followed in marriage negotiations. It is the duty of the parents to ‘see for’ their children - (ukubonela). The marriage is between families (ukwalamana). They must be satisfied that the home to which they are sending their daughter or they are getting a wife for their son is a reputable home and can provide for their children. The newly formed ties are cemented with the exchange of gifts. Lobola is given to the girls’ family as a kind of appreciation for having brought up their daughter and prepared her for marriage. The girl also brings gifts and cattle which will take care of her health needs (ubulunga) and her general needs (inqakhwe).

Thus marriage was not an individual affair between two lovers. It was not necessary for the couple to know or love each other. Nomazala in uDike NoCikizwa points out this idea when Cikizwa moans for her love, Dike. She says

Umdala ungaka nje kanti usacinga ngezinto
zendialo yokuntwana, uthando? ... Ungakhe
uphinde uyiethethe mntwini le nto. Uya kuhlazeka uhlekwe nyaphesulu. Liggithile elo xesha lobuntwana kuwe ngoku.

(UDike Nqikizwa. Indima 1 Umboniso 3 p9)

[Old as you are, are you still thinking about childish things like love? ... You must not repeat this to anybody you will be disgraced and ridiculed. You have passed that childish stage now.]

Nomazala is expressing the general idea that parents are taking responsibility for the choice of a suitable marriage partner for their offspring.

The family is a closely knit unit where bonds of relationship are very strong. These bonds are established through time. The family becomes a place of love, of sharing and of providing everything. The head of the family is entrusted with the responsibility of maintaining order so that there may be order in the larger society. It is where the mores of society are passed from generation to generation so that there is social and, to some extent, religious cohesion. There is no written law in the modern sense but traditions become entrenched in the way of life of a people. When these bonds break between parents and their children, between husbands and wives and between king or chiefs and their subjects
there is bound to be conflict and chaos. The family is a fertile ground for tragedy because when the conflict occurs in the family there is usually painful emotional alienation and destruction of lives. The foregoing explanation is given because, as Sewall (1959) indicates, culture plays an important role in the interpretation of tragedy. Each culture has its own idea of tragedy as reflected in its own tradition.

The traditional values as explained above, changed with the advent of missionaries who established formal education through schools and churches. The world view of the young generation became different from that of the old generation. There was a dichotomy between the traditionalists and the modern generation. The former had no external influence while the latter were under the new influence of education, christianity and industrialisation. Even parents who followed christianity found support for the way they were bringing up their children from the scriptures, Ephesians Chapter 6 verses 1-4

Nina bantwana baveni abazali benu ngokwabaseNkosini; kuba oko kububulungisa. Beka uyihlo nonyoko, wona lowo ngumthetho wokuqala onedinga; ukuze kulunge kuwe ube nexesha elide emhlabeni. Nani boyise musani ukubacaphukisa abantwana benu; bondleleni ekugqesheni nasekululweni

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kwenkosi.

[Children, it is your Christian duty to obey your parents, for this is the right thing to do. Respect your father and mother is the first commandment that has a promise added: so that all may go well with you, and you may live a long time in the land. Parents, do not treat your children in such a way as to make them angry. Instead, bring them up with Christian discipline and instruction].

(Holy Bible: Good News Edition 1988)

The children divorced themselves from their parents while the parents still regarded them as under their control and could not let them do their 'own thing', as it were. The young generation found new values which gave them freedom of choice, to some extent, in choosing a life partner. This became a sensitive area where conflict between progenitors and their offspring occurred. There was a clash of values - traditional values against modern values.

Scheler (1981) explains conflict in tragedy as a clash of values. The tragic appears in the realm of changing values and circumstances. The changing values may be cultural, political and religious. He says
the tragic is first of all a struggle that is occasioned in an object of high positive value i.e. of a high moral nature, generally treating of a family, marriage or the state.

(1981:20)

He further explains that the conflict takes place between a positive value and the very object which possesses it. The course that the values take in trying to dominate each other is tragic. We may observe that the values of traditionalists and the 'modernists' are both positive or good values. The traditionalist wants to maintain order and love for his society and family respectively while the modernist wants to exercise his/her rights of individualism. He/she wants to establish his/her identity and not to be seen as part of, and be swallowed by the group.

The values thus show a change or transition. This change is resisted by the traditionalists and embraced by the modernists. It is during this period that conflict is well generated between the old and the emerging values. While the old is being overtaken by the new there are still traces of the old. The old older sends its crushing shadows on the new as the shadows of Ngcolokini on the borders of the Thina river which symbolically ring the end of the old order and the dawn of the new order indicate in Ingqumbo Yeminyanya. The old proves to be strong and functioning through its deep roots of tradition while the new has not taken as deep and
secure a stand as the old one. It is not surprising that in
Ingqumbo Yeminyanya Zwelinzima with his modern and intelligent
ideas is no match for seers like Ngxabane and traditionalists like
Jongilanga and Dingindawo as will be discussed in the following
chapter.

The parties that are involved in conflict are divided in the way
they accept change. The values change with time. The
traditionalist’s time is not moving, there are no new situations
which can make him change his world view while the modernist
accepts change. We notice that the conflict in the studies taken
also indicates this point. In UDike NoCikizwa Nomatiletile who is
Sando’s sister and Cikizwa’s paternal aunt, warns her brother about
the consequences of his action during the modern times. She says

Lo Cikizwa asinguva Cikizwa wamaxesha akudala,
amaxesha obumnyama; nguCikizwa wala maxesha
okhanyo.

(UDike NoCikizwa: Indima 1 Umboniso 1 p6)

[This Cikizwa is not the Cikizwa of the old
times, times of darkness; she is Cikizwa of
these times of enlightenment.]

Similarly, Zweni in Buzani Kubawo also warns Zwilakhe to take heed
of the changing times and not to stick to the tradition of his
time. He says


(Buzani Kubawo. Indima 2 Umboniso 4 p33)

[I do not oppose the thing of the custom, neither do I obstruct it. But there is something you must take notice of when you do all these things. Time. These are other times in which we are today, they are not the ones of our ancestors.]

In Ingqumbo Yeminyanya Dabula sets a cat among the pigeons when he introduces the idea that Zwelinzima is a modern chief and must be given an opportunity to choose his own wife. He says

... Kambe ke ndizikhathaza kuba ixesha ileli likhoyo. .... Ngokwakudala bekuza kuthunywa amadoda aye kufunel’inkosi umfazi kwamany’amakhosi. Kanti ke amaxesha sele’ngamanye.

(Inqumbo Yeminyanya :1979:130)
[... and my reason for doing so being the nature of the times in which we live. ...according to the old way of life, it would only be necessary to send men to find a wife for the Chief among other Chiefs. But times have changed.]

[The Wrath of the Ancestors :1980:140]

Jasper (1981:68) takes conflict to be an essential element of the tragic. "The truth and reality split apart and in consequence men support each other in community and they battle in collision." When people work against one another it is usually due to their incompatibility with their needs, duties, motives as well as the qualities of character.

Jasper discusses the different types of conflict under the following:

(a) The individual against the universal

In this case the individual finds himself opposed to universal laws, norms and necessities. From a tragical point of view he represents a genuine exception which "through opposing the law yet has the truth on its side" (p68). If we apply this idea to Xhosa we observe that those who resist tradition are not doing that just for the sake of opposition and resistance. They have genuine
reasons that are regarded as true and essential. Zoleka in 
Ukughawuka Kwembeleko wants to acquire more knowledge in order to 
be a citizen of a wider world. She wants to continue with 
education because she looks upon it as a liberating force that will 
enable her to make the right and informed choices in life, 
including marriage. Zwelinzima wants to uplift amaMpondomise tc a 
universal standard but they have built a wall around them and want 
to draw him into that "laager".

(b) Man against gods

Man unknowingly falls victim of forces he wants to escape. The 
gods and their ways are elusive. AmaXhosa have no gods but believe 
in the world of the living-dead. These ancestors, as they are 
known, reveal themselves through certain chosen people as Kunene 
(1980) says. In some communities they reveal themselves in totems 
which are symbols used to regulate the religious and social lives 
of individuals. A conflict with an older person or somebody put in 
a senior position by the will of the ancestors is a dual conflict, 
that does not only involve the person alone but also the living 
dead. In Ingqumbo Yeminyanya the snake (inkwakhwa) assumes a 
personal status and is referred to as uMajola. The people who 
believe in it assume the clan name Majola. Nozihlwele in Ingqumbo 
Yeminyanya explains its significance when she says

Inkwakhwa, sis’Nobantu, ndingathi
Ngunit’ontioni apha kuko mzi wakho. Nokubizwa ayibizwa ngegama; kuthiwa Majola. Kuyanqulwa kukhahlelwe kuyo ngamadoda; iyahlonitshwa ngabafazi.

(Ingqumbo Yeminyanya :54)

[The Nkwakhwa is regarded with reverence amongst your husband’s people. It is never referred by name, but it is called "Majola". The men worship it and the women give it reverence.]

(The Wrath of the Ancestors :168)

We can thus see that in a case where the person rejects tradition and totemism he/she enters the realm of the unknown. Thus Zwelinzima and his wife Nobantu are pitted not just against amaMpodomise as a people but against their ancestors. The children who are pitted against their parents are not only pitted against them but against their ancestors because they are responsible for the traditions of the people in society. Zoleka in Ukughawka Kwembaleko is not only pitted against her father but also against the ancestors. She offends them by failing to observe the set taboos of a married woman. She also aggravates her situation by defying her father, Zenzile. The ‘evil’ seems to work with her and leads her to murder her husband in order to free herself from traditional bondage. Gugulethu in Buzani Kubowo is pitted against
his father so that he may get his freedom to marry the woman he loves. These young people are not just defying their parents. They are defying the traditional establishment which is honoured by every citizen as it is believed to have been created by the ancestors to regulate society.

(c) Gods against one another

In this case man becomes a pawn between the forces of the gods and is imbued with a soul identical with the gods. This type of conflict is not found in Xhosa.

Let us examine the conflict in the family. The conflict between traditionalists and modernists becomes personalised through the representatives of these values. The conflict between parents and children is expressed through father against daughter and father against son in the case of marriage. As stated earlier, marriage is not just a family matter but also that of a society. The parents feel they owe it to society to provide for their children and also apply their authority benignly. The children on the other hand feel oppressed, deprived of better opportunities in education and constrained in exercising their individualism. Jongilanga in Ukughawuka Kwezimbileko, Mmango in Udike Ncikizwa and Tamsanqa in Buzani Kubavo deal with the conflict which arises out of the choice of a marriage partner by parents.
In *Ukughawuka Kwembeleko* (the snapping of a baby carrying blanket) the title suggests the traumatic severing of the bond between mother and child. When a new baby is born the mother remains in bed for a number of days (efukwini). A goat is slaughtered for the mother and child. The child is given a name and introduced to the ancestors. There is also a belief that such a ritual fortifies the baby against evil. The skin of the goat is dressed and softened so that the mother may use it as a blanket to carry the baby on her back. When it snaps the baby may fall to its death. Thus the title of the book already suggests an alienation of a child from its parents. In this book the bonds break between father and daughter.

The conflict between father and daughter in *Ukughawuka Kwembeleko* arises out of Zenzile’s actions to ‘marry his daughter away’ (ukwendisela) to the Xatasi family. Zoleka, the daughter, is against the idea. The writer shows that Zenzile is practising a well known custom among Africans and, therefore, could not have been unreasonable. The match was planned by the parents. He says

> La madoda abuyila ubuhlobo eKapa apho ayesebenza khona ehlala ndlWININYE, etyela sityeni sinye.

> *(Ukughawuka Kwembeleko:17)*

> [These men planned the relationship in Cape]
Town where they worked and stayed together and ate from one dish.]

He further says

Namhlanje ke babeza kwakhelana imililo, balamane ngakhazi- isithathe ke eso nesiko lakwantu (emphasis mine). (p17)

[This day they were going to be neighbours, relatives by marriage - a tradition and custom of the black people] (emphasis mine)

The practice is thus universalised among the black nation so that one has an idea that it is not because of Zenzile’s greed and authority.

Zoleka sees the practice as mental and emotional enslavement where she is selfishly made to abandon her studies when she is about to finish and thus become an independent person. She sees this marriage as an obstacle to a better future. She says

Ba - ba - bandijojisa ngengatha. Ndithi xa ndilithi hlsi, baxhulule baligibisele enzonzobileni, apho ndinokuthi nokuba ndizama ukulithatha imizamo yam iwe phantsi

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ndiphelelwe ngamandla ndirhaxwe. Yin! Thixo.
Nkosí yam, lilishwa lantoni eli?
(\textit{Ukughawuka Kyembeleko} :9)

[They - they - they make me smell fat and when
I am about to grab it they seize it and throw
it away into the deep waters where I cannot
retrieve it even if I try my best I may fail
and be choked. O! God! My Lord what
misfortune is this?]

Zoleka regards her father's action as malicious, authoritative and
selfish. She is taken out of school when she is already in her
last year. She says

Ndichithe ixesha lam eìngaka, kwale kunyaka
wam wokugqibela kuthiwe mandilahle yonke loo
nto? Oh No! No! No! 
\textit{Ngawayengandisanga esikolweni kwakanye.}
(\textit{Ukughawuka Kyembeleko} :9)

[As for wasting so much of my time and on my
last year I am told to abandon all that? O!
No! No! No! Rather he should never have sent
me to school at all.]
Zoleka's protestations against her father's actions are not only caused by the loss of educational opportunities but also because she is made to marry somebody she has never loved, let alone seen. She is in love with Zwelakhe Songishe whom she met at Healdtown where they all studied. She says to her sister, Thandeka

(Ukugawuka Kwembeleko: 9)

[My sister, just tell me: where is wisdom? Where is the truth? Just after spending so many years in an educational institution and after I have passed Form II a suitor is forced upon me, a suitor I have never seen and is not brought by me? What is it that makes father not to leave me to finish (studies)? Just fancy that! A strange man I have never seen even casually! O! Jehovah! Do you not think I shall just run amok?]
We can also see that Zoleka has a conflict within herself as to the truth or good intentions of her father and her own values. She is fully aware of her expected obedience to her father and tradition, hence she does not discuss this matter with any of the elderly people. Thandeka tries to calm her sister by bringing up the question of destiny, that their father is following their fate. This gives the impression that their father’s decision cannot be reversed. She says

Mhlawumbi asizange simiselwe kwasesizalweni sikamana okokuba sifumane imfundo ephakamileyo

(Ukughavuka Kwembeleko: 12)

[May be we were never destined from our mother’s womb to get higher education]

Zoleka has no way of confronting her father directly on this matter as tradition does not allow it. Although he is kind he is a strong disciplinarian to the extent of being a bully. His daughter, Thandeka, when discouraging Zoleka from her resistance says of their father

Uyamazi nawe utata ukuba lilitye lenyengane, ighina aliqhinileyo alinakubuya likhululwe mntu; umthetho wakhe unggqongqo, waye ngaphezulu asinja idlala nambundlwana.

(Ukughavuka Kwembeleko :11)
[You also know father that he is as hard as a granite stone, a knot he has tied cannot be undone by anybody (a decision he has taken cannot be rescinded) His rules are strict and he has no time to play with puppies (does not spoil children)]

Zoleka also reaches a decision which she is not prepared to withdraw that whatever happens she will never be Zolile’s life partner. The narrator says

... wabe eggibile kwinto yokuba uZolile akasayi kuze abe nguNdofanaye wakhe

(Ukughawuka Kwembeleko :12)

[...and she had decided that Zolile would never be her life partner]

She decides to go to her place of marriage for a few days after which she will break all the taboos so that her people-in-law should expel her and return her to her people. Traditionally a woman who returns home from a place of marriage has disgraced her parents because it means that they failed to prepare her well for marriage. Such an action would not be setting her free but would open another chain of misfortune.
Zoleka does not commit herself to Zolile in church because she does not repeat all the vows especially the one which commits her to her husband. At the home-in-law she shows extreme disobedience. The marriage is not consummated. She flouts all the traditional taboos of a makoti (a newly married young woman). She does not dress decently and goes about in her undies and does not have a scarf on her head (iqhiya/doq) which must hide her eyes. This behaviour is unacceptable because it is a provocation to the ancestors of her home-in-law who are expected to shower her with blessings so that she may bear children. Her behaviour shocks everybody when she enters the cattle kraal to fetch cow-dung. This is considered sacrilege as married women, young and old, never set their feet near such a place. This is the last straw to break the camel’s back with her in-laws.

The narrator puts it as follows:

Mayi ke ngoku! Ingwe wayeyinyathel’emsileni.
(Ukughawuka Kwembeleko :28)

[Alas for now! She had stepped on the tiger’s tail – She had annoyed them beyond provocation]

This action astounds everybody. The narrator puts it thus:

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(Ukughawuka Kwembeleko: 28)

[Xatasi wandered and wandered not knowing what to do. This abomination was beyond him. The courtyard and cattle kraal are revered places in Xhosaland. A woman does not even put her foot on them ... This fellow had no experience of this ghastly act.]

Zoleka is courting disaster because she has gone beyond the human challenge but is challenging the living-dead who inhabit the inkundla (courtyard). This is why her dress must not show legs and eyes. The words 'isikizi' 'calamity' and 'isihelegu' abomination are very powerful emotive words in Xhosa indicating the magnitude of her actions.

Her actions do not only shock (amaCira) her people-in-law but also become a matter for the whole neighbourhood. The matter confounds her parents. When a messenger arrives at Zoleka’s home he puts the matter in a very powerful way. He says
... Ndize kubika apha kowawo (amaCira) izinto ezithe zawahlasimlisa. (p33)

[I have come to report at their home (the Ciras) things that made them shudder]

Zoleka hopes that this behaviour will liberate her from the constraints of an unwanted marriage and she absconds to King Williamstown. Zenzile is indeed devastated as the narrator puts it

Bathi bakuva imisebenzi yentombi yabo bangathi, "vuleka mhlaba ndingene" (p32)

[When they heard the actions of their daughter they felt as if they could disappear from the surface of the earth]

Zenzile is not prepared to let his daughter have her way. He feels that he has the right, by virtue of being a parent, to control his daughter, an idea that Zoleka cannot tolerate. He says

Andinakuzala umtwana ndimondle ndimkhulise aze athi akwakhela indlwana yentaka phezu kwentloko yam ndisuke ama ndifake intloko phakathi kwamadolo. (p34)
[I cannot bear a child, feed her, bring her up and when she grows up she builds a nest on my head and then I just hide my head between my knees]

Zoleka’s fleeting freedom comes to an end when her father captures her. She is captured by her father who has lost parental love and patience. He no longer trusts her and we see a complete break of family bonds. He says to his friend who helped him to find her,

Andinakube ndilale apha Ntshangase nesi sigebengakazi somntvana.(emphasis mine) (p53)

[I cannot sleep here again Ntshangase with this murderer of a child] (emphasis mine)

Zenzile exercises his authority over his daughter and inflicts corporal and emotional punishment on his daughter before he returns her to her place of marriage. Zenzile no longer has fatherly love. When Zoleka feigns death he beats the lights out of her and curses her. He says,

Yinile! Inja ndiyondle, ndiyondle ifune ukwakhela indlwana yentaka phezu kwenkoko yam? Ungubani wena? Thole lerhamba! Ndiza kukubonisa andikakwenzi nto, ndisanyela nje
intambo. (p56)

[How dare you! I feed a dog and feed it and now it wants to build a bird’s nest on my head? And who are you? The young of a puff-adder! I am going to show you. I have not done anything to you yet, I am just softening a rope.]

This treatment meted out to her by her father does not change her ideas about and feelings for Zolile. She is resolved never to be Zolile’s wife. She confides in her grieving mother and says

Mama! ... Ndifuna ukukuxelela namhlanje ukuba andisayi kuze ndibe ngumfazi kaZolile naphakade. Ütata angandibulala nje, ndixolele nayiphi na into, ndizinikezele. Sendinje kakade. (p59)

[Mother! I want to tell you today that I will never be a wife of Zolile, never ever. Father can kill me, or do any other thing I have given up. I am already hurt.]

Zoleka decides to remove the cause of the conflict by murdering Zolile in his sleep. Zoleka ironically entangles herself in more
controversy and misfortune. Her path crossed her father’s again when they face each other in a court of law.

Zenzile reiterates his purpose in sending Zoleka to Xatasi

Ndimendise ngokwesiko nesithethe sakokwethu.
(p84)

[I ‘married her away’ according to the custom and tradition of my people]

Zenzile is denounced as a greedy father who does everything to gain—by marrying his daughter away. The judge in sentencing Zoleka to a reformatory, says

Ndinethemba lokuba abazali bonke abalapha namhlanje baya kuthabatha ingqalelo ngento yokuba isiko lokuhlolelwu ukubonelewa konyana umfazi latshatyalaliswa latshabhiswa yile mpucuko bangena kuyo. Wena ke mntu usaqhuba lona, wendise ngetshova utheza olunenkume, kuba namhlanje sesixhaphe amagwebu nje lolu nyanzeliso sithetha ngalo. (p59)

[I hope that all the parents who are here today will take notice of the fact that the
custom of finding a husband or wife for your children was destroyed and despised by the civilisation they adopted. If you are still practising it and forcefully "marrying your child away" you invite trouble because today we are kept busy because of the practice of forced marriages.)

Zenzile is humiliated by a white judge who looks down upon traditional practices. Zoleka is given a lighter sentence than expected but they are both losers. Thus we see that both Zoleka and Zenzile are strong characters who stand for their ideas. This point will be developed under characterisation in the next chapter.

In UDIKE NoCikizwa [Dike and Cikizwa] we get a similar situation as above.

Cikizwa is in love with Dike whom she met at Shawbury Institution where he trained as a teacher. She is a seamstress and, therefore, generates some income. Her father is "marrying her away" to Mjongwa the son of a prosperous farmer and is himself a reputable farmer. Sando, Cikizwa's father, believes that he is fulfilling a fatherly obligation by finding a permanent good home for his daughter. When the family members and her sister, express concern about this practice he silences them by saying

(UDike NoCikizwa: Indima 1 Umboniso 2 p7)

[Sando: I have not done anything against the law. It is a parent’s obligation to bring up his child and give her/him all her/his rights. And now what am I challenged for when I am trying to provide for my child, building a home for her? Am I not right when I say the future home of a girl is in her place of marriage? Do you wish that my child should be desolate when I die?]

Cikizwa on the other hand curses her tradition which deprives her of the basic rights of individualism which would enable her to enjoy the pleasure of expressing her love the way she chooses. In her letter to Dike in which she informs him of the unpleasant news of her betrothal to Mjongwa she says

Kubi ukuphila kweli lizwe - ilizwe lamasiko lezithethe nemithetho izinto ezithi unenyama negazi nengqondo nje zikwenze ufane nesigodo

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somthi olinde ukubaswa.
(Indima 1 Umboniso 2 :7)

[It is bad to live in this world - a world of custom, of tradition, of laws things which, although you have flesh blood and brains, make you look like dead wood ready to make a fire.]

[Act 1 Scene 2 :7]

However, Cikizwa feels compelled by the way of life of her times that is regulated by customs, traditions and laws to obey them. She is fully aware of the consequences of her behaviour should she disobey them. She says

...Ndisitsho nje ndiva intlungu yokuthobela umthetho katata - umthetho ondiphanga bonk'ubuntu bam, undenze ndibe yigusha efuyiweyo - Umthetho onggongqo katata undinyanzela ukuba nditshate noMjongwa Ngqike...... Onke amalinge am okuzama ukubonisa utata ukuba andifuni ukutshata nalo mfana awe phantsi....

(Indima 1 Umboniso I :2)

[...Saying this I feel the agony of respecting my father's law, a law which deprives me of my
humanity and makes me feel like a reared sheep. My father's strong law forces me to marry Mjongwa Ngqike. All attempts to show father that I do not want to marry this young man have failed.

[Act 1 Scene 1:2]

Cikizwa, as she acknowledges, is incapacitated by tradition but she hopes that her lover is going to save her. She feigns illness in order to extend the days before marriage.

Dike promises to take up cudgels with Sando so that he may save his love. He believes in true love and vows that there can never be any customs and traditions that can separate him from Cikizwa. He says

...Ukuba uyohluthwa kum nam ndiya kuba yingonyama

(Indima I Umboniso 1:3)

...if she is taken away from me by force I will also be a lion]

[Act 1 Scene 1:3]

Cikizwa and Dike team up to fight against Sando. Their actions are meant to thwart those of Sando. Dike uses the lion as an image of
power that will mercilessly destroy Sando’s efforts.

Dike and Cikizwa share the same ideas about love and marriage. Dike says

...lowo udlala ngothando udlala ngomlilo ongenakucinywa naziinyembezi. Ndinga ke ngoko ndingamthanda ngokunyaniseka nangobunyulu lowo ndizimisele ukumthanda

(Indima I Umboniso 1 :4)

[...one who plays with love plays with fire which cannot be extinguished even with tears.
I wish I can love the one I am determined to love with faithfullness and purity.]

[Act 1 Scene 1 :4]

Similarly Cikizwa expresses the same sentiments when her paternal aunt Nomazala tries to show her that her father is giving her a golden opportunity. She says

... Ubuhle nokufudumala komzi ukuphila nokomelela komfana asizona zinto zinganditsalela ekwendeni. Eyona nto luthando.

(Indima 1 Umboniso 3 :9)
[... the beauty and wealth of a homestead the
health and strength of a suitor are not the
attractive things in marriage. The most
important thing is love.]

[Act 1 Scene 3:9]

Cikizwa decides to feign illness in order to give Dike time to
react. Her father's reaction shows a complete break of the bonds
and love between father and daughter. He says

Ukugula kwalo mntwana akusayi kundijika
kwisigqibo sam. Uza kutshata noMjongwa
ethanda engathandi. Ngaba akasayi kuze
aphile. Uya kugula ad'agobe.

(Indima 1 Umboniso 4:11)

[The sickness of this child will not change my
decision. She is going to marry Mjongwa
whether she likes it or not. Unless she will
never recover, she will be sick until she
bends (her back)]

[Act 1 Scene 4:11]

Sando has lost all fatherly love for his daughter as he says
...nokuba ufite lo mntwana ngowa

(Indima I Umboniso IV :11)

[... even if this child dies she is mine.]

[Act 1 Scene 4 :11]

He seems to think he can do anything with his child as the Xhosa idiom says "Oxhel’eyakhe akabuzwa" (the one who slaughters his own is not asked anything.)

Cikizwa has a divided loyalty. She feels obliged to respect her father and her tradition while at the same time she wants to defend her ideas about true love. She is taken out of this dilemma by her rival Nonjoli. She says to Nonjoli

Cikizwa: Kaloku Sis’Nonjoli, wumbi sukuba esenza imfanelo, ethobela umthetho wabazali bakhe. Ngaphezu koko ke andithi thina bantwana sikhulela phantsi kwemithetho yabazali, kuyimfanelo ke ngoko ukuba siyithobele khon’ukuze sifumane amathamsanga neentsikelele?

Nonjoli: Lilonke ke utheth’ukuthi uza kutshata noMjongwa ngokuthobel’umthetho wabazali bakho?

Cikizwa: Ewe... kungokuba ndicing’ukuba ukuthobel’umthetho wabazali yinyaniso.

(Indima I Umboniso V :14)
By the way Sis’ Nonjoli, one may be following an obligation, obeying the authority of one’s parents and besides, don’t we as children grow up under the tutelage of our parents and, therefore, is it not an obligation to obey them so that we may be blessed with good fortune.

So in all, do you mean that you are going to marry Mjongwa because you must obey your parents’ wishes?

Yes ... because I think that to obey parents’ wishes is the right thing to do.)

[Act 1 Scene V:14]

It is Nonjoli who advises Cikizwa not to say the vows in church and that the wedding cannot go on.


[Alas! You have liberated me, daughter of Fadalele with your advice. Now I shall not worry about this (thing). I am going to use your advice and have nothing to do with Mjongwa. The priest will not
bind me with Mjongwa because I shall refuse to marry Mjongwa as I do not want him.]  
[Act 1 Scene 4 :15]

Cikizwa uses her education to counteract her father's efforts. She knows how a marriage contract commits one both on moral and religious grounds and knows that if she does not repeat them the marriage will be nullified.

By a twist of events Sando discovers that Cikizwa has other interests when he intercepts a letter from Dike to Cikizwa. Cikizwa has no privacy. She is just a 'thing' possessed by her father. This letter makes Sando a 'lion' as Dike suggested. He no longer speaks of Cikizwa as his child but as a bitch because she has betrayed him. He says

Oo! Kanti le n'akazi iyazigulisa, sokha sibone.  
(Indima 2 Umboniso 4 :27)

[Oo! Indeed! So this bitch is feigning illness, we shall see.]  
[Act 2 Scene 4 :27]

As Sando reads the letter he spits venom and curses Dike. He says of Dike
... ngokwenene uza kufa wahlukane nomntwana wam. Ukuba ke gqwirhandini wamdlisela ukuba aze endele nasengcwabeni lakho uya kuba uyandahlula ndaye nam ndiva kumhlamba.

(Indima 2 Umboniso 4 :27)

[... indeed you are going to die and leave my child alone. If you poisoned her, you wizard, that she might marry you even when you are dead, you will cast me out and I shall also cast her out.]

[Act 2 Scene 4 :27]

Sando is prepared to remove Dike from the surface of the earth and hopes that Cikizwa will be reconciled to the idea of marrying Mjongwa. He says

Njengokuba ndiphila kufuneka ngaloo mhla litshone wena sebaphelayo ubuntu kuwe, selunuka emazantsi omhlaba mlahleksindini.

(Indima 2 Umboniso 4 :28)

[Just as I live it is necessary that you must be dead before sunset and be smelling in the depths of the earth below, you deceiver.]

[Act 2 Scene 4 :28]
Sando hopes to solve the conflict between himself and his daughter by killing Dike. He says

Yakuba ishenxile le nja umntwana wam uya kuvuleka lindlebe namehlo aqiqe, aqonde, eve, ade abunakane ubutyhakala bokwala ukwenza intando yam ndimzele. Yona le inja ayisayi kuphinda ilahlekise abantwana babantu igqibelisile

(Indima 3 Umboniso 2 :31)

[After this dog has been removed, my child’s eyes and ears will open, she will be able to see reason and she will also realise the stupidity of refusing to obey my will, being her parent. As for this dog, he will never deceive any other people’s children, this is his last time.]

[Act 3 Scene 2 :31]

The crisis between father and daughter occurs in church when Cikizwa refuses to take the vows and declares in public her reasons for not taking vows. Cikizwa shows understanding of a contract. She says to the priest

Ukufunga kulibhozo emqaleni womntu ngoko ke
and she continues

uthando lusisiseko solonwabo ke ukuba uthando
alukho nolonwabo alukho

(Indima 4 Umboniso 2 :70)

[Taking an oath is like a knife on a person’s
throat and so a person must swear in earnest
and not just by word of mouth because when you
just swear with your mouth you are cutting
your throat.]

[Act 4 Scene 2 :70]

and she continues

[... love is the foundation of happiness and
so if there is no love there is no happiness.]

[Act 4 Scene 2 :70]

We see that Cikizwa has decided to use her reasoning powers which
her father’s tradition denies her. It is here that Cikizwa makes
a statement against the old values. Sando believes he has won the battle against his daughter and bursts in anger declaring that he has removed the obstacle. Ironically it is he who is removed because he is arrested as a suspect and Cikizwa takes her own life. Both parties are losers and this will be discussed in Chapter 5.

In *Buzani Kubawo* (Ask Father) the conflict is also caused by a forced marriage but in this case it is between father and son. Gugulethu is forced to marry a girl, Thobeka who has been chosen by his parents. He has just fallen in love with and proposed to Nomampondomise, a girl he admired from his school days at Blythswood Institution.

Gugulethu as the heir of Zwilakhe is bound by tradition to follow his people’s customs so that when he takes over the responsibility of being the head of the house he should be able to perpetuate the values of his people.

Zwilakhe and his wife MaGaba discuss between themselves what type of woman they would like as their daughter in-law. Zwilakhe’s ideas are clear because he wants a local girl whose parents he knows very well. He says to MaGaba

Zwilakhe: Kunokuthi kanti kukho ntombi enokuthi kanti uyithandela uGugulethu, nanjengomntu onokuba nolwazi oluphangaleleyo ngeentombi zalapha
ezazulwana kuba andithandi ukuba awele imilambo xa afuna umfazi, aye kusithathela into esingayaziyo nokuba isimilo sayo sinjani na, okanye abazali bayo ngabantu abaluhlobo luni na.

MaGaba: Eneneni ikho intombi ebe ndiyithandela uGugulethu.  
(Buzani Kubawo: Indima I Umboniso 2 p20)

[Zwilakhe: it may be that you have already seen a girl whom you love for Gugulethu as somebody who knows the girls of Zazulwana very well because I do not want him to go far and cross rivers when he wants a wife and brings us 'something' we do not know what 'its' behaviour is like or what type of people 'its' parents are.

MaGaba: In reality there is a girl I love for Gugulethu.]  
(Buzani Kubawo: Act 1 Scene 2 p20)

We can see that Zwilakhe's world is parochial. It starts and ends in the village of Zazulwana where he lives. He despises anybody who comes from another village and uses a derogatory non-personal word "into" a thing to describe a girl from elsewhere.

MaGaba chooses the daughter of Mcothama, Thobeka and gives her the best accolades for a married woman. She says
MaGaba: Loo mntwana uwufanele umzi wendoda eneenjongo: unazo zonke iimpawu ezifanele ubufazi. Ukhuthele uthobile, uthetha kamnandi nabantu. Lihomba unesidima laye negazi lakhe linzima. Yintoni ke enye efuneka emfazini ngaphandle kwezi ndizibalileyo?

(Indima 2 Umboniso I :21)

Zwilakhe echoes MaGaba’s choice and says

Kwowu! Uyazi ukuba unyanisile. Yintombi loo nto! Iyahlokoma yonke le lali ngesimilo sayo esihle.

(Indima 2 Umboniso I :21)

[MaGaba: That child suits a household of purposeful man, she has all the qualities of a good wife. She is diligent, respectful and speaks well with people. She is tidy and dignified and respectable. What else can be there that is necessary in a wife besides all the things I have mentioned?

Zwilakhe: Alas! That is true, you know! That 'thing' is a girl! The whole village echoes her good behaviour.

(N.B. thing is used affectionately in this sense)}
Both HaGaba and Zwilakhe agree not to change their choice and stand by it through thick and thin.

MaGaba: Mna zinkosi andikhathali nokuba umntu uchasa ade alale ngomqolo phantsi, ndifuna intombi kaMcothama ize kurhuqa amaJalimani kule nkundla nokuba sekumnyama entla.

Zwilakhe: ... yena umfana uza kuzeka intombi kaMcothama. Loo nto ndiza kuyimela, andikhathali nokuba umntu selesithini. Ukuba ndithe uza kuzeka intombi ethandwa ndim, uzwa kwenza loo nto ke.

(Indima 2 Umboniso I :21)

[MaGaba: Personally, my fellowmen I do not care how much a person opposes this I want the daughter of Mcothama to come and wear long German prints in my courtyard under all circumstances.]

[Zwilakhe: ... as for the young man, he is going to marry the daughter of Mcothama. I am going to stand for that, I do not care what a person says. If I say he is going to marry a girl who is liked by me, he is going to do that.]

[Act 2 Scene 1 :21]
When Gugulethu comes into the picture he is not allowed to voice his opinion. Zwilakhe and his wife have already decided for him. When Zwilakhe's relatives plead for Gugulethu's opinion he rejects the idea and says

Zwilakhe  ...Lisiko enakha naliva phi elo apha emaHlubini, eli lokuba umfana azibonele umfazi oyise bekho, bengafanga?
(Indima 2 Umboniso 4 :32)

[Zwilakhe  ...Where have you ever heard of such a custom among the Hlubis, that a young man should find for himself a wife while his fathers are still alive?]
[Act 2 Scene 4 :32]

He insists on his prerogative as head of the household that

Uza kuxelalwa ndim intombi amakeze nayo kulo wakowethu umzi, intombi eza kundondla
(Indima 2 Umboniso 4 :32)

[He is going to be told by me which girl he must bring to our homestead, a girl who is going to feed me (look after me)]
[Act 2 Scene 4 :32]
Gugulethu tries to convince his father and his uncles that marriage is based on true love and compatibility. He says

Gugulethu: ...isimilo, ukudibana kwezimvo kumfazi nendoda yakhe njalo-njalo. Kanti ke kwezo nto luthando imbalasane.
(Indima 2 Umboniso 4:32)

[Gugulethu: Good character, sharing of ideas between husband and wife etc and above all true love.]
[Act 2 Scene 4:32]

Gugulethu’s ideas about marriage are not different from those of his contemporaries, Cikizwa and Zoleka, as discussed in this chapter.

Gugulethu also challenges his father’s authority by opposing his choice most vehemently. He says

Gugulethu: ... ndithe andiyifuni nje laa ntombi andiyifuni, ndaye andisayi kuze ndiphinde ndithi ndiyayifuna. Ungayithatha ke ngokubona kwakho, kodwa akuyithatheli uGugulethu, uGugulethu jena uza kubuye umthathele owakhe umfazi amthandayo.
(Indima 2 Umboniso 4:37)
[Gugulethu:] ... As I said I do not want that girl I do not want her, and I will never ever say I want her again. You can take her if you see that way but you must know that you are not taking her for Gugulethu, you are still going to take one for Gugulethu and one who is loved by Gugulethu.]

[Act 2 Scene 4 :37]

When Zwilakhe insists on forcing Gugulethu to marry Thobeka Gugulethu feels helpless against the power of his father who is behaving almost like a god to him. He is, however, determined to resist his efforts and he gives a very vivid image of refusal when he gives the spoonfeeding metaphor. He says


(Indima 2 Umboniso 4 :37)

[... even a baby when you spoonfeed it, if it does not want to eat, it will refuse. You will eventually force it down its throat and it will
kick and swallow because you overpower it and has no choice. You may close its nostrils in order to choke it and you will be playing with danger because the baby will choke and the food takes a wrong course because it is not swallowing voluntarily.

[Act 2 Scene 4 :37]

Zwilakhe wants to use his power as a parent and one who has tradition on his side to support his actions. In the image of a child Gugulethu acknowledges his father’s power over him and nonetheless he is determined to resist it.

From this point Gugulethu is no longer the obedient one. When his father and uncles call him he defies them.

Zweni: Uyeza na Radebe? (Are you coming Radebe?)
Gugulethu: Andizi bawokazi. (I am not coming uncle.)

(Indima 3 Umboniso 1 :42)

This is blatant defiance which shocks his uncles. Gugulethu sees the intransigence of his father and he decides to cut himself out. He says

Gugulethu: Elam lithi kudala ndiphika, ngoku akukho nto ndophinda ndiyithethe. Kuyo yonke into efuna mna kulo mcimbi, mna andinalizwi, ithi impendulo yam,
"Buzani Kubawo"
(Indima 2 Umboniso 4 :37)

[Gugulethu: Mine (word) says I have been opposing for a long time, now there is nothing I will say again. In every thing that needs me in this matter I have no word, my reply is, "Ask father"]
[Act 2 Scene 4 :37]

Zwilakhe is not bothered and mistakenly thinks that is how things should be. He says

(Indima 3 Umboniso 1 :43)

[Zwilakhe: He is right my people, that you should ask me. I was, indeed, surprised why you call the young man. What it is that needs his presence.]

Zwilakhe’s behaviour can be seen in the way Fortes (1983) shows the powers of a father in West Africa. He says that the father’s powers are absolute because he is the provider. Whether he applies his authority arbitrarily or benignly depends on his sense of duty but there are no means open to a child to constrain his/her father.
Gugulethu is not prepared to give in to his father’s powers. He applies the food metaphor. He refuses to communicate with anybody. He does not take food. On the wedding day he covers his right hand so that he cannot sign the marriage register. When he is required to repeat the vows he refuses and tells the priest to ask his father. He creates a total crisis for his father.

Zwilakhe coerces the priest to continue and he signs the register on his son’s behalf. He says

Zwilakhe: Hayi mfundisi, qhuba wena ungayinanzi yonke into aya...yo. Lo mntu wena kwezi ntsuku usuka... wanendawo yokungathi uthe phithi. Inkcazelo ezeleyo ndingabuya ndikunike xa sisobabini.

(Indima 4 Umboniso 1 :63)

[Zwilakhe: Never mind Mfundisi, proceed, ignore all that he is doing. This person showed signs of a nervous breakdown in these past few days. I can give you a full explanation in private.]

[Act 4 Scene 1 :63]

A turn of events takes place after the wedding. Nomampodomise, the girl Gugulethu has promised to marry hears about the death of Mzamo who has been stabbed at Gugulethu’s wedding. After taking Gugulethu to court for a breach of promise she commits suicide.
The incident of Nomampodomise’s tragic death makes Gugulethu sever ties with his family. It intensifies the conflict between Gugulethu and his family. He totally alienates himself from his family. Again Zwilakhe forces Thobeka who, by now, has three children from other men on Gugulethu. Gugulethu decides to remove the living obstacles between himself and his deceased love. He murders Thobeka and her three children during their sleep. This final action is Gugulethu’s reaction to his strong willed father. He decides to annihilate everything that links him with this unwanted family which his father forces upon him.

The conflict between father and son has led to a trail of violent deaths of innocent people who would not have died had this wedding not taken place. Gugulethu is himself sentenced to hang so that though he welcomes this end, his death is also violent. Zwilakhe is the only one who remains to be tormented by the consequences of his actions.

In Inene Nasi Isibh020 (Truly I swear on my honour) the conflict takes a different focus. We see MaSukude, a widow and a second wife of Njinge trying to fight for her rights and those of her son, Vuma.

The position of a married woman in African society in general, and among amaXhosa in particular, is extremely restrictive and to some extent limiting the freedom of the woman. She has to depend
entirely on her husband and her husband’s people.

She is subjected to a number of taboos which determine her behaviour not only to the elders of the home, men and women but also to the sisters-in-law. If she does anything that does not please them she is sent home to be taught how to talk to people of the home-of-marriage and bring gifts (ukucononozisa). Her position becomes worse when she is widowed because her brothers-in-law take over the administration of her household including her. The foregoing helps to give a cultural background to the tragic conflict in this book.

MaSukude is trying to regain her dignity as a married woman so that she may be able to manage her own affairs and her son’s. She wants to have her own identity and individualism that are taken away from her by her brothers-in-law, Lolo and Mfolo.

MaSukude makes her son aware of their plight and tries to instill a defensive attitude in him. She says to Vuma, her son

MaSukude: Ukususela oko kwabhub’uyihlo lo mzi waphelwaphemthi disidima, andisathethi ngesiqu sam, ndaba yinto enyolw’emehleveni.
(Inene Nasi Isibhozo: Indima I Umboniso I p6)

(Ever since your father died this homestead has no
dignity, not to mention myself, I became greatly despised.)
[Inene Nasi Isibhozo: Act 1 Scene 1 p6]

Mfolo, MaSukude's senior brother-in-law assumes the position of her father-in-law and commands that MaSukude respects him. His actions ostracise MaSukude as if she is not part of the family and not in her homestead. He says

... Uyabona MaSukude kukwaNjinge ekhay'apha. Lo ngumzi wasemaKhwaleni. Okoko kwabhubha uNjinge lo mzi waba ngundaba-mlonveni phakathi kwezivondo-viya zochuku ezikhoyo kule lali.
(Indima I Umboniso I :7)

[You see, MaSukude this is the home of Njinge. This is the homestead of the Khwalo clan. Ever since Njinge died, this homestead became the talk of the village associated with petty village talks.]
[Act 1 Scene 1 :7]

By saying "this is the home of Njinge" and this "the homestead of Khwalo" he is excluding MaSukude as if she does not belong to this homestead.
Mfolo takes away any vestige of power which MaSukude may have in her house. He says

Nanku uLolo, umninawe kaNjinge oliliso lalo mzi. Ukuba kukho into ekuxakileyo okanye ongayithandiyo yibike kuye nibonisane ngayo nobabini.

(Indima 1 Umboniso 1 :7)

[Here is Lolo, Njinge’s younger brother who is the ‘eye’ of this homestead. If there is a problem or anything that you do not like report to him and discuss it together]

[Act 1 Scene 1 :7]

MaSukude is strongly opposed to this idea and wants to see Lolo out of her affairs. She says to Vuma

Mntwanam ndikhathazwa nguyihlomncinci. Okoko kwathi kwabhubh’uyihlo, lo mzi uLolo uwenz’owakhe. Makaphum’aphele kulo mzi, uLolo noMaDlamini wakhe, abananto yabo ilapha.

(Indima 1 Umboniso 4 :12)

[My child I am worried by your father’s younger brother (uncle). Ever since your
father died Lolo makes this homestead his. He must completely get out of this homestead, Lolo and his MaDlamini (They) have nothing of theirs here.

[Act 1 Umboniso 4 :12]

MaSukude’s insecurity is made worse by the decision made by his in-laws to ‘find a wife’ for Themba her step-son. Tradition reigns in this instance, in that Themba is an elder son and though he has nothing he must get married first. The conflict between MaSukude and tradition represented by Mfolo and Lolo intensifies. She wants to challenge the tradition because her son Vuma has been taking responsibility for everything in the home while Themba has been a good-for-nothing in the city (itshipha). She then swears that this will take place over her dead body. She says

Inene, nasi isibhozo! Akunakuze kuzekelwe itship’elagqibela ishumi leminyaka eKapa, ekh’uVuma umntu obelima egrine nezi nkomo.

(Indima I Umboniso 7 :21)

[Truly, I swear on my word of honour! It can never happen that a wife is found for a deserter who disappeared for ten years in Cape Town, without trace, before Vuma, a person who has been looking after these cattle.]

[Act 1 Scene 7 :21]
The conflict intensifies because her in-laws do not want to give her a hearing as Mfolo says

Mfolo: Ingaba iimicimi yomzi apha siyixoxa kunye nabafazi?
(Indima 2 Umboniso 1 :24)
[Do we discuss our family matters with women?]

Lolo: Asiyilungisi nabafazi
[No we do not discuss them with women]

Mfolo: Lo ke umfazi uza kwaneka umcimbi emadodeni uza kusanekela ngabuni?
[This particular woman who is going to put her case before us what right does she have to do so?]

Lolo: Kaloku njengamnikazi-mzi
[As the owner of the homestead]

Mfolo: Wethu mus’ukundiyilozela. Asinguwe na iilo lalo mzi akulhubha umkhuluwa wakho?
[My man, don't talk nonsense. Are you not the 'eye' of this household since the death of your elder brother?]

UMazwazwa: Unyanisile umkhuluwa lo. Usisi unokubizwa sithi xa kukho int'esifun'ukuyiqonda.
[My elder brother is right. Sister, you may be called by us when there is something we want to find out from you.]

[Act 2 Scene 1 :24-25]

The discussion is about MaSukude's sons and though she would like to join in it she is uncompromisingly cut out. MaSukude becomes more determined to thwart their efforts and to have her son marry first. She consistently swears that Themba will get married over her dead body. She says to Noayini.

Kodwa, inene nasi isibhozo! Uya kuzeka loo Themba wabo mna ndifile.

(Indima 2 Umboniso 3 :33)

[But, truly I swear on my word of honour! That Themba of theirs will marry over my dead body.]

[Act 2 Scene 3 :33]

MaSukude becomes desperate and because she wants to change a tradition that is established among her people she becomes socially and morally disoriented. Her actions completely alienate her from her in-laws. She judges the situation in a skewed manner and tries dubious methods to eliminate all her opponents.
Like Cikizwa in *U Dise NcCikizwa* she applies delaying tactics. She wants to speak ill of Themba at his place of marriage (ebukhweni) so that the girl should reject him. She falls prey to the evil intentions of her friend Noayini who advises her as follows:

"Noayini

...ilitye libekwe endleleni nje ngowalibekayo ulibekele ukuba ze lisuswe ngumntu eliya kumkhuba. Nawe ke susa ilitye endleleni, ukhangele ukuba wophinda ukhubeke na.

(Indima 2 Umboniso 3:33)

[... a stone has been put on the way by the one who put it there so that it may be removed by the one who will stumble over it. And so you must also remove the stone on your way and see if you will stumble again.]

[Act 2 Scene 3:33]

This stone metaphor gives a powerful image of obstruction. It makes HaSukude feel obliged to do whatever she can to save herself. It removes a feeling of guilt in her actions.

HaSukude sees Themba as an obstacle to her son’s wedding. She sees Lolo as an obstacle in the administration of her affairs. Therefore, these are the two obstacles which must be removed. The tragic irony is that these actions backfire and she is the one who
is the loser.

(i) She removes Themba by poisoning him on his wedding day.

(ii) When she tries to kill Lolo by poisoning the poison is erroneously taken by her son, Vuma for whom she has been fighting and he dies.

(iii) She then runs amok and murders Lolo with an axe.

(iv) In realising the magnitude of her crime she becomes so disoriented that she hangs herself.

Thus MaSukude is incompatible with tradition as a married woman and wants to change it by force so that things should suit her.

We see that she has modern values that seem eccentric in the milieu of tradition and rural setting, yet her thinking is not different from the modern woman who wants to maintain her dignity and individualism.

In *Ingqumbo Yeminyanya* the conflict between traditionalism and modernism takes a more complex dynamism. From the opening chapter the writer symbolically shows how the times are gradually changing. The graphic description of the spread of the shadows of the hills of Ngcolokini which have lengthened over the valleys and villages and the appearance of the men on horseback at the horizon symbolise the end of the old order and the advancement of the new. We see the conflict in this change because the traditionalists take the new
changes to be a threat to their strong social, moral and religious
order. It is seen as disintegration of tradition and their state
of being. In order to restore and uphold order in society changes
that bring chaos are resisted as much as their agents.

On the other hand we have the modern agents of change who have
received outside influence as a result of their contact with a
wider world that shares universal standards of knowledge, freedom
of expression and of choice. There is eagerness to share the
newly acquired knowledge with their fellowmen.

However, in their eagerness for change they do not have patience
and they lose respect for the other person’s values. In Ingqumbo
Yeminyanya this evidence emanates from Thembeka/Nobantu’s
consistent reference to ‘intsomi’ (fable) whenever traditional
beliefs of amaMpondomise are mentioned as in Zwelinzima’s early
childhood and his uncle’s witchcraft; and also when she is told
about the Majola totem, (inkwakhwa). This will be discussed in
Chapter 4.

The conflict in Ingqumbo Yeminyanya (The Wrath of the Ancestors)
may be seen from two angles viz:

(i) The inner dividedness that we find in Zwelinzima
(ii) Zwelinzima’s progressive values against the traditional values
    of amaMpondomise.

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(i) The inner dividedness in Zwelinzima

The conflict in Zwelinzima is triggered by Mputhumi’s outburst when he breaks the news of his kingship of amaMpondomise and at the same time accuses him of dereliction. The following is the extract that gnews at him.

Yaphel’imihlambi kaZanemvula zizandawana namaxhwilli, kaz’uhlel’apha nj’uthi yaluswa yintengu na.

(Ingqumbo YeminYanya: p36)

[See Zanemvula’s flocks and herds ravaged by hyenas and wild dogs.

Why do you tarry here,
Why do you linger,
Fondly trusting they’re guarded by the drongo bird?]

[The Wrath of the Ancestors: p36]

Zwelinzima is tormented by internal conflict because he grapples with his identity and responsibility. He knows his birth by history and not reality. He has been hearing about amaMpondomise whom he admired for bravery and today it dawns to him that in fact they lack direction and are victims of circumstances because of his dereliction of duty. Mphuthumi has made him conscious of his duty as king. He is not only a judicial and political head but also a
ritual leader who must play semi-divine role as Figes (1976) puts the role of kings in African society to be. Zwelinzima feels compelled to take over his rightful place when he thinks of the nobility of his people and their bravery at war. He also wants to retreat because he does not know anybody and does not know what type of welcome he will get.

When his people come to fetch him he also finds himself torn between going and remaining. He is not strong enough to venture into the unknown and feels well anchored with the familiar ground of his uncle, Gcinizibele. We see that he is in doubt of his identity or ability to rule.

The writer gives his monologue as follows

Ndandivumelani ukuya kule nto? Ndiya kubani?
NgooDabula baphi bona aba bandiphuthumayo?
Ndingunyana kazwelinzima endandimbonephi?
Lona ingcwaba lakhe ndiyalazi? Ndiza kuthi khona xa ndibanga isihlalo ndandiphile minyaka? Ukuba ndiyadedelwa kwesi sihlalo ndiza kuqala ngelithini ukulawula?

(Ingqumbo Yeminyanya: p101)

[Why did I ever consent to go to this thing?
To whom am I going? Who are these Dabula’s who
are coming to fetch me? What do I know of this Zanemvula whose son I am said to be? Do I know his grave? And when I claim this chieftainship how shall I explain my absence all these years? Where shall I begin when I take over the chieftainship?

[The Wrath of the Ancestors: p107]

Zwelinzima decides to take the bull by the horns and assumes his position among great opposition from his regent, Dingindawo. He is fully armed with modern values as an educated and Christian young prince, virtues which he takes to be an asset in his new position. Ironically these virtues set him against the people whom he is determined to help.

(ii) Zwelinzima's modern values against the traditional values of amaMpondomise.

Zwelinzima is determined to bring 'light to his people by introducing new experiences and practices that will usher in a better quality of life for his people. Ironically, he is destroyed by his good intentions. He is determined to restore peace and unity in the royal house between himself and his uncle and regent, Dingindawo. He is determined to lead amaMpondomise by example to a world of modern ideas, Christian principles and human dignity. These good values seem to be working against the fabric of
Mpondomise society as a whole as they produce a negative effect by causing further disunity and bitter conflict.

On the surface Dingindawo is easily 'reconciled' with his nephew when Zwelinzima humbles himself before him by saying

\[
\text{Yini bawokazi ukuzenza inja yam undizala} \\
(\text{Ingqumbo Yeminyanya: p116})
\]

[Why uncle! How can you behave as if you were my dog]

[The Wrath of the Ancestors: p123]

Dingindawo is prepared to destroy Zwelinzima with his own 'civilization'. He encourages him to defy his late father's umyolelo. The first area of conflict is the marriage of the king. Marriage, as pointed out earlier in this work, is the backbone of social and religious organisation in African society. It is more serious when a king, the head of the nation, has to get married. He must get the mother of the nation (umama wesizwe). Zwelinzima's situation becomes more complicated when he is confronted with the last dying wish (umyolelo) of his late father, Zanemvula. The world of the living-dead has a great influence on that of the living in that they influence the social and religious organisation of the living. Their influence is indirect and is understood to be functioning well. It is a different case when there are definite
wishes which were left by a dying person. These words are irreversible and they are more than a command. They are revered to such an extent that to disobey them would spell untold disaster. Although Zwelinzima has been advised by the Bishop about the sanctity of umyolelo (a person’s dying wish) he takes it as mere superstition. The Bishop says

... Ndiyayazi into yokuba umqwenwo womuntu ongasekhoyo kabantu abaNtsundu ngokukodw’umzali - yinto ehlonelwe kakhulu.

(Inqumbo Yemininya: p38)

[... I know that among your people the wishes of the dead - especially of a parent - are sacred.]

[The Wrath of the Ancestors: p38]

Zwelinzima commits sacrilege by rejecting the sacred ‘umyolelo’. He confronts amaMpondomise with a written message that tells them of his decision and says

... Ndiyawabongoza ke amavethu ukuba angazikhathazi, nam angandikhathazi ngale nto, kuba isekho intombi kaKhalipha andisayi kuze ndibizwe ngantombi yimbi, nokuba seyiysakabani na.

(Inqumbo Yemininya: p132)
[... I make an earnest appeal to my people not to cause me or themselves any unpleasantness in this matter. For, as long as Khalipha’s daughter lives, I will marry no other woman, no matter whose daughter she may be (emphasis mine)]

(The Wrath of the Ancestors: p142)

The pain of this conflict reverberates in the whole Mpondomise society. The king alienates himself from his subjects. He works against the loyalties of Ngxabane who is responsible for his return. AmaMpondomise are not prepared to accept his values even though Dabula warns them against resistance of new values because times have changed.

Zwelinzimâ and his wife Nobantu force their values upon the traditionalists under the guise of civilisation. They impose their world view on that of amaMpondomise.

Zwelinzima unites all his subjects under one organisation Iliso Lomzi (The eye of the people) so as to eliminate sectionalism or tribalism and create a nation of amaMpondomise. This deprives amaMpondomise by birth of their monopoly of preference to their king. He wants to stamp out superstitious beliefs which make people believe in medicine men and traditional healing and he undermines them as superstitions and money mongering. He regards
The medicine people, (izangoma) as people who exploit the ignorant and sees no good reason for encouraging their skills to help society. He, therefore supports the elimination of goats which do not only help to pay the medicine-people but are also a means of their livelihood. He does not accord his citizens an opportunity to honour and protect him when he goes out as king. He only drives out with his wife. AmaMpondomise respect their king but to show their disapproval of what he does, they withdraw their children from the Great Place. They reject education as a curse.

At the same time Nobantu commits progressively serious errors. She initially loses the dignity of being queen by hanging around her husband and kissing him in public.

Nobantu commits the worst sacrilege by killing the Majola totem. Her action is taken as the symbolic destruction of the whole Mpondomise kingdom. The pandemonium which breaks loose when Nobantu kills the snake is indicative of the magnitude of her action. Both Zwelinzima and Nobantu do not realise the seriousness of this action. Nobantu dismisses the Nkwakhwa belief not only after Nozihlwele has explained it to her but also after Ngxabane and others have cried out to her

Kodwa, Nobant'uyayiqonda nje le nt'uyenzayo!
Nguyihlo lo! Yinkosi le! NguMajola lo!

(Ingqumbo Yeminyanya: p170)
Everybody protested and appealed to her, crying, Nobantu! Don’t you realise what you are doing? This is your father! This is the Chief – Majola himself!

[The Wrath of the Ancestors: p184]

Nobantu’s rejection of the above protestations indicates her intransigence. She is not only belittling the living Mpondomises but their whole being – their essence. She is in total conflict with them.

Zwelinzima’s eyes open when amaMpondomise refuse to pardon Nobantu for her abomination and Jongilanga says

... Umcimbi kaNobantu awusasingene. Ungaphaya kwethu, ungaphaya kukaNobantu, ungaphaya kwakho, ungaphaya kweli phakade. Umcimbi kaNobantu sowusilingene oomawokhulu.

(Inggumbo Yeminyanya: p201)

[... the matter affecting Nobantu is not within our power. It is beyond us; it is beyond Nobantu; it is beyond you; it is beyond this life. It can be left only to our ancestral spirits to settle.]

[The Wrath of the Ancestors: p223]
Ngxabane shows that Zwelinzima and his wife have not only challenged the life of the Mpondomise kingdom but its foundations, its mores. They have sounded the death knell for all that is Mpondomise. He says

... Ayisosihelegu esi. Izihelegu siyazazi. Le nto ingaphaya kwesihlegu. Kungasuka kuthiwe sisiqalekiso; kukufa yimbubho yesizwe. Ngubani ke onokuthetha xa isizwe sibhujiswe!

... Okokwan ama ndibhubhe nesizwe sakotsho, sibhujiswe ngumuntu owadela umyolelo kaZanemvula, sibhujiswe yintombi ewanyathele ngeenyayo amasiko akwethu ephela, yenza intleksa ngoobawo bethu, yacqibela ngokuscumza intsho isizwe ilanga lihlabe umhlaba.

(Inqubo Yeminyanya: p173)

[... This is no calamity, for calamities we know. This is worse than calamity. Say, rather, it is the curse of death. For it is the doom, aye, the very annihilation of a people. Who can speak when an entire people has been destroyed? ... As for me, I have been destroyed together with my people - my people who have been destroyed by those who
disregarded Zanemvula's dying wish, my people who have been destroyed by her who trod all our customs underfoot, made a laughing stock of our forefathers and finally when the sun pierced the earth committed sacrilege, crushing to death and destroying the very source of our people, Majola himself!}

(The Wrath of the Ancestors: p189)

Nqxabane here shows the magnitude of Zwelinzima's and Nobantu's dangerous ideas and the tragic results of their disregard for that which is valuable to the Mpondomise kingdom. We get the idea that they are also challenging the unknowable forces which are responsible for an ordered society among the people. We are not surprised that they are killed or overcome by the same forces they undermine.

AmaMpondomise reject all traces of modernism by withdrawing their children from school even though outstanding missionary stations like St Cuthberts have done good work. The rejection of education as a colonizing agent that deprives amaMpondomise of ubuntu (humaneness) is articulated well by the headman of Bele whom Father Williams visits to find out about the seeds of conflict between the missionary and amaMpondomise. He says

Saphanga sanincoma mfundisi ngokhanyo lwenu.
sathi kanti asazanga ukuba ngolu gqobhoko nale
mfundo yenu nifundisa abantu bantu ukulahla
amasiko. Namhlane soyisakele, kuba sibonile
ukuba asifundiswa buntu; ... inkosi seyonakele
yona niyithimbi. Aha basakhulayo ke
abantwana sisenendlela yokubahlulanga.
Siyabahlulanga ke.

(Inqumbo Yeminyanya: p207)

[We praised you and your people too soon for
the light you brought, Mfundisi, not realising
that through your religion and your education,
our children are learning to lose respect for
the customs and traditions of their fathers.
Now we have discovered that we are no longer
being taught to be men. We have lost our
manhood ... As for our chief, he is lost to
us. You and your people have captured his
mind. But at least we still have a way
of saving our children while they are still
young, and, by taking action as we have done,
we are saving them.]

(The Wrath of the Ancestors: p207]

The headman shows the resistance of amaMpondomise to the
‘nihilation’ of their universe by the missionary who has totally
'brainwashed' their king. The struggle between modern values and traditional values has resulted in the loss of many innocent lives which stand for their values. It is the essence of tragedy that there must be human waste through which people come to realise how things should be.

We can observe that Zwelinzima and Nobantu promote good modern values which do not accommodate those of the traditionalists. Zwelinzima is determined to destroy superstition which has divided his family. He also takes it that his surreptitious arrival confirms that his uncle Dingindawo is the suspect. He has thus built a strong wall that makes it impossible for him to compromise his principles. He rejects "Umyolelo"; he rejects goats and "izanuse" and he does not even realise the seriousness of his wife's action in killing the Majola totem. These ideas set him against his subjects.

In all the above works the family is the milieu of conflict. The conflict arises out of the clash of values of the old generation represented by traditionalists and the new generation represented by modernists. The young generation have imbibed new ideas which have changed their world view and cannot accommodate that of their parents. The traditionalists believe in the security of tradition which is ageless and which was instituted by their ancestors. The ancestors regulate their social and moral and religious lives so that there is general order and cohesion on the face of the
universe. The power to maintain such order is delegated to them by the ancestors and they cannot, under any circumstances, deviate from the norm. Family and marriage in particular is the main focus which is a microcosm of society where the socialising of the young takes place and where the values of the group are perpetuated. It is part of the parents' obligation to provide for their children and practice 'ukubonela' to 'see for' their children.

On the other hand the young generation have acquired new values from formal education and christianity which become diametrically opposed to those of the group. They no longer see themselves as perpetual minors who must be decided for and be given commands about who to marry. They prize their individualism and personal liberties which enable them to enjoy freedom of choice and expression so that they may argue their case with the parent. This is not accorded anyone of them except when they are told that they have reached marriageable age.

The young generation seems to have a common thread in all the above works.

(i) They have all gone through formal education institutions where they met their own lovers.

(ii) They all communicate by letter with their loved ones because they are not given an opportunity to meet and they find arrangements already made for them.
(iii) They all know the importance of taking an oath and signing a contract; Zoleka does not say the vows audibly in church, Cikizwa refuses to sign the marriage contract and to take the vows, Gugulethu refuses to sign.

(iv) The married women undermine the taboos that are meant to revere the ancestors and in so doing challenge the essence of their society. Zoleka decides not to "hlonipha" (observe taboos); MaSukude does not show respect to her in-laws. Thembeka does not observe taboos. She touches an old ox which is almost a seer of amaMpondomise, she kills Majola and she wears fashionable clothes - she has acquired absolute western standards.

(v) Because they are overwhelmed by authority they remove the cause of the conflict and take a miscalculated risk. Zoleka murders Zolile and lands in jail. Gugulethu murders Thobeka and her three children and is hanged. MaSukude poisons Themba and Vuma and kills Lolo and eventually hangs herself. Thembeka is removed by amaMpondomise and separated from their king in the hope that things are going to be normalised when the king remarries according to custom. She removes herself by drowning herself and her child and Zwelinzima also drowns himself.
Both the traditionalists and modernists are locked in conflict and none of them retreats. Their conflict results in calamity and it is the white man's court that acts as an arbitrator. In the summary of the court proceedings one cannot miss the condescending judgement passed on the traditionalist as in Ruzani KuRawa and Ukughawuka Kwembeleko (to be discussed in Chapter 4)

From a cultural point of view the values thus discussed seem to change as time goes on and it is the change of time that has brought the lack of understanding between the two generations.

The above discussion has shown that the balance of the contending factors lies in the value systems which are viewed differently by the traditionalists and the modernists. Scheler (1981) maintains that the tragic results from the course which the values take in dominating each other. There is no way that we can designate any of these values as evil. To a great extent the one which is better than the other is usually the dominant one and the one which succeeds. Conflict may be seen as the organising factor in which the ideas are put in contest. Gellrich (1988) in discussing Hegels view of conflict mentions the idea of retribution in which there is always a self-balancing system of compensation and punishment to the offended and offending parties. This can be applied in Xhosa because the characters involved in the conflict are not of equal stature and they lack the status and rank associated with tragic characters. The contending characters are usually the parents and
their offspring in which case the former are at an advantage of authority while the latter are at a disadvantage as subordinates. With the exception of Zwelinzim. and Nobantu who belong to royalty and therefore, high rank, all the others are children and women.

The relationship between parent and child does not afford them an open battle because of the traditional values. Gugulethu in Buzani Kubawo seems to be static in action after his father has insisted on the choice of a life partner. He says

Gugulethu: Mandikhe ngqibelise ngalo nbuzo nqiwubhekisi kubawo yedwa, nqiwubhekisa kuni nonke aphandlelwini, enveni koko ke andiphindi ndithethe.

(Indima 2 Umboniso 4 :37)

[Gugulethu: Let me ask this last question to all of you in this room, after that I will not speak again.]

[Act 2 Scene 4 :37]

He does not advance the action in order to oppose his father directly. He resists his authority but still obliges. He attends his wedding but ties his hand in order to appear physically incapacitated. He does not challenge him directly. He only forecasts that his father’s stubbornness will bring disaster in his repeated cries ‘Liza kududuma’. This will be discussed fully in the subsequent chapters.
The conflict may be seen as both social and religious in the sense that the traditionalists believe that they are executing their duties as prescribed by their forefathers who once lived under the same social organisation. They are now looking after them as ancestors and can only shower them with blessings if they do not deviate from the course of promoting 'ubuntu' and other positive values. The values of the individual must never take precedence over those of the society. The new generation seems to be moving away from the solidarity of the group and this creates the conflict. Drakakis (1992) upholds the view that tragedy emerges where there is a conflict between identity and authority in which the "issues at stake involve both a violation of established forms of a personal and social identity and an affirmation of what it means to be human" (1992:5). There is no doubt that the younger generation want to establish themselves as individuals and not a 'flock of sheep' to be moved at will. The parents assume that their authority over their children entitles them to do anything with them. The conflict is generated by the fact that both parties are convinced that their ideas are laudable and based on principles which are defendable.
CHAPTER 3

CHARACTERISATION AS A TRAGIC IMAGE

In the preceding chapters the writer has indicated that the tragic is viewed in different ways by different cultures in changing periods of history (Sewall 1959). Various writers on tragedy have also shown how contentious it is to delineate the tragic on the basis of the Aristotelian concept of a tragic hero. In particular, it is the status or rank on which the feelings of pity and fear are aroused that is challenged.

Maxwell-Mahon, in putting the elements of Aristotle’s tragedy together indicates that a tragic hero should be

a person neither eminently virtuous or just, nor yet involved in misfortune by deliberate vice or villainy but by some error of human frailty, and this person should be someone of high fame and flourishing prosperity.

(1988:29)

Olson (1961) agrees with the idea of status in a tragic character because he believes that tragedy is not associated with trivial personalities but majestic ones. He argues that great people like kings, queens, princes and princesses are usually engaged in great
events and cannot escape our attention.

Brereton does not necessarily refer to status but that the hero must be of such stature as to "evoke admiration, respect and sympathy" (1968:20).

The inclusion of rank and status is understandable when we view the culture and period when class consciousness was important. In the medieval period, the rank of personages was very important in its politics. The fall of such eminent personages affected all the lives of the community. Kings, Lords, Captains, suffered and fell from glory through their ambition. Their concerns were shared by their subjects. They became moral and power models. Their fall was, therefore, felt by everybody especially that they were admired for certain virtues. As a matter of fact, one can observe how the English press and people in general, are concerned by the unstable marriage of the young British Monarch, Prince Charles and Princess Diane in our present time.

Characterisation as a tragic image will have to be consistent with the tragic vision of a particular society at a given time. In interpreting character we are guided by what Grube (1978) says when he discusses the tragic rhythm. We take the characteristic traits that we get from the focalisation of the writer on the action of the character and on what he says. We take these traits and link them up with the intention of the writer. The intention of the
writer is discernible from the work as a whole and also in its context. We then interpret what the writer gives us in its social context. Characterisation in this work will thus focus on the tragic aspects of character.

The writer of this work has indicated in the previous chapter that the conflict which results in tragedy is due to the painful severance of familial bonds and, consequently social bonds. There are bonds which keep members of a family together in which the older members guide the younger members. This is what has been referred to earlier as filial piety. The relationship between the individual and the cosmos and how the social system is regarded by such relationship have been explained in Chapter 1. Communalism is the basis of social cohesion. That is why Kunene (1980) speaks of social heroism and not individual heroism. In every situation it is admirable if individuals are drawn towards one another as part of a whole, a community but not away from one another. Nobody should be seen as "igusha edla yodwa" (a Xhosa idiom meaning: separate from the rest, isolated). The Xhosa adage, "umntu ngumntu ngabantu" (a person is a person by other people) is the basis of "ubuntu" (humaneness) as a philosophy of life. Dwane, in quoting Abithi, expresses the importance of communal life in African society when he says "I belong, therefore I am" and "that a person is because other people are" (1989:67).

A character may upset the social cohesion by going against the
grain in pursuit of their desires. Drakakis (1992), in discussing the tragic hero, indicates that he violates order and the conflict that arises therefrom is an attempt to return things to a position of equilibrium.

Taking the importance of communal life in African society into consideration the idea of rank and status would fall away for the following reasons:

Firstly, those who enjoy a high status do so because they have been selected by the ancestors. The king or chief is the one who sees to the harmony of those under him and is born with such power. He cannot be fallible. Secondly, every member of society is important as part of a whole. If we eliminate rank and status can we find a tragic hero in Xhosa literature? The answer is in the affirmative. It is generally agreed that tragedy focuses on the actions of the individual and not on the society as a whole and the tragic shows how the individual wades his/her way through the obstacles against which he/she is pitted on his/her way.

In order to clarify the above argument let us see how the word 'hero' is explained. Cohn (1969) derives the meaning and function of a hero from mythology. A hero sets out under very trying circumstances that make it difficult for him to achieve his goals. His success is not for himself but for the broader community which he tries to save. He thus associates heroism with nationalism and as such, characters derived from historical myths have such
heroism. Poole (1978) supports Cohn and says that a tragic hero must always be put in a difficult and trying situation in which he must find a solution. The action is always handled in such a way that it produces a number of dilemmas.

The characters in the chosen works are heroes and heroines because they suffer for what they believe in. Their intentions are noble in the sense that they attempt to bring new thinking and could acquire national heroism if their ideas are readily accepted. However, like all tragedy, through their suffering they learn that life is made of compromises. The fact that they are able to challenge any forms of apparent injustices that are inherent in the traditional system is indicative of their courage. The hero/heroine is seen as that character who intends to bring positive change at the expense of his/her own life. In addition, Jolobe (1945) regards heroism as an act of bravery which urges one to venture into the unknown even in the wake of strong criticism. This he says, however, in relation to those who deviate from tradition and acquire modern skills in agriculture.

Draper (1980) regards a tragic hero as a representative of certain qualities in human nature. On the basis of such representativeness the tragic hero must

"possess extraordinary qualities of charisma, courage and, more importantly, nobility of
spirit and capacity to learn through suffering and thereby achieve self knowledge." (1980:22)

Grube (1978) shows that the tragic hero lives and matures in some particular respect. He points out that he has a single objective. He says "his entire being is concentrated in one aim, one passion, one conflict and ultimate defeat" (636) and it is for this reason that the prime agent of tragedy is heroic. All the characters selected in this work have one aim which is common to all, to free themselves and, subsequently, their people from the injustices of traditionalism. They want to be free individuals who can exercise their freedom of choice of marriage partners and their dignity as part of the group.

Before discussing characterisation it is necessary to give an indication of the guiding principles. Characterisation is not going to be seen as an isolated way of depicting a character but it must be seen in relation to the objectives of the work in creating the tragic. The writer is not going to concentrate on the flatness or roundness of the characters as successful or failure but on how these are used to create the tragic. Janko (1987) gives an overview of how characterisation should be achieved.

(i) The characters must be good. Anybody can make a good decision whether it is a woman or a slave.
The character should be appropriate. He/she must suit his/her role. He says it is possible to be manly in character but inappropriate for a woman to be manly. (This may be outdated now in a sexless society)

(iii) The character should be lifelike. He/she must be identifiable with people in life generally and with the type of person represented.

(iv) The character should be consistent. If the model for representation is somebody inconsistent and such a character is intended even so it should be consistently inconsistent. He advocates coherence in the whole work. Characterisation must always be seen in relation to the intention of the writer.

The intention of the writers in the following works is to show the restrictive nature and injustice of traditionalism to a free thinking individual. The characters struggle to bring about change. There are three spheres in which change is envisaged:

(i) in the sphere of social organisation as in Zwelinzima and Thembeka/Nobantu in Ingqumbo Yeminyanya.

(ii) freedom of the individual and freedom of choice in marriage as Cikizwa and Dike in Udike NoCikizwa, Zoleka and Zolile/Zwelakhe in Ukuhavuuka Kwembeleko and Gugulethu and Nomampondomise in Buzani Kubavo.
(iii) Meaningful autonomy and dignity of women in marriage as MaSukude in *Inene Nasi Isibhoko*.

Let us look at characterisation in *Ingqumbo Yeminyanya*. In order to understand the tragedy in this book and the tragic hero and heroine it is important to see it in its context. The writer was a son of an Anglican priest who grew up in a Christian environment but among uneducated traditionalists. At the time, as Ashley (1980) indicates, the missionaries tried to annihilate the African world view in order to introduce theirs which was completely alien to the African. There was a dichotomy between the educated and non-educated, the Christian and non-Christian. The educated and the Christians were beginning to form a class of their own - a kind of a middle class.

This background throws light on what is happening in the book. Unlike a play where the character is revealed by what he says or does and what he/she thinks, be it a soliloquy or a monologue or a symbolic dream, a novelist is the one who depicts the character by using various devices. Rimmon-Kenan explains characterisation as the putting together of various character indicators distributed along the text-continuum and, when necessary inferring the traits from them.

(1983:59)
In this novel we are assisted by the diegetic approach of the writer where the narrator becomes part of the narrative. In this way he is able to focus on the important aspect of his characterisation.

The most outstanding characters in Ingqumbo Yeminyanya are Zwelinzima and his girl friend, Thembeka who later becomes his wife and assumes a new name, Nobantu. Dingindawo is the adversary with all the other traditionalists. When one examines Zwelinzima one finds that he resembles very closely Aristotle's model of a tragic hero. He is born of a noble class because he is the son of the king of the amaMpondomise and is, therefore, a prince. He is highly educated. He is matriculated and has been educated in prestigious missionary institutions like Lovedale and the University College of Fort Hare. He is very popular with the young and old, men and women because of his charm, his intellect and his sportmanship. Unfortunately he has one weakness that the education he has, has made him proud of himself. He thinks that he is above everybody else, especially, the uneducated with whom he often loses patience.

The life of Zwelinzima is a contradiction from the beginning. He is born into a family of traditionalists not only into the Mpondomise dynasty but also under superstitious beliefs. He is taken away and hidden in a far away place where his uncle, Dingindawo does not know. An impression is created that he is dead.
because his father's subjects do not want to be ruled by the cruel regent, Dingindawo. It is on his return under difficult circumstances that he is worried about his separation from his own kith and kin, Dingindawo, on the basis of witchcraft, a very primitive belief. It is the thought of how he is made an enemy to his own uncle and that his father died before he could bring them together that makes him more determined to stamp out witchcraft. This is what makes his meeting with his uncle Ding...ndawo an emotional one. The narrator puts it as follows

Uzwe...inzima wayengazanga akholwe vilaa ntsomi yokuba inja eyamluma engalweni'yayithunyelwe nguyisekazi, kuba noGcinizibele wayembalisela ehlaka, esenzela ukuba angayifaki engqondweni. Kodwa wayesazi ukuba ngenxa yalooy nto uyise uZanemvula wafa engasabukani noDingindawo. Wathi ke akumva eyikhankanya le nto uyisekazi wasuka wacinga uyise angamaziyo, wangwenela ukuba abe ebelapha naye, bahlale bonke ngoxolo. Walila xa kulapho ke.

(1979:116)

[Zwelinzima had never believed the tale that the dog that had bitten his arm had been sent to him by his father's brother, for even Gcinizibele had told him the story in such a
way that he could not take it seriously. He knew also that this evil rumour had had a
great deal to do with the estrangement between Zanemvula and Dingindawo at the time of
Zanemvula's death. Now when he heard his uncle allude to the incident, he thought of
the father he had never known and wished he were present at this moment so that peace
might be restored among them all. These were the thoughts that moved him so deeply.]
[1980:124-5]

He becomes so single minded that he even fails to distinguish between superstition and the reality of his existence. This point is going to be discussed later in this chapter.

The narrator gives us a picture of his physical appearance which also shows traits of his character. He says

Lo mfana wayesukile egadeni ephakathi ngesiqu, phofu enamathambo kubonakala ukuba uya kuba

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ombhaqa ezolile wayengathanda ukurhwaqela kuba igazi lakhe lalinzima - eneli gazi kuthiwa lelobukhosi - neliso lakhe linento ethi ukuba lingqalane nelakho, elakho lingabi nakumathela. Phofu yonke le nto yayibakho nje okwexeshana, ibuye ithi tshabalala.

(1979:27)

[He was a young man of good height, well-separated from the clod. It was obvious that under favourable circumstances he would one day develop into a man of great physical strength and stature. His expression was frank and open, his face dark brown in complexion and his general bearing indicated a wide-awake man. When in company he liked to talk, but if you should surprise him in a meditative mood you might experience a kind of awe inspired by his "heavy blood" a gravity of countenance which is said to be "characteristic of people of royal blood." At such times his eye had such an awe-inspiring look that a man might shrink from meeting it. But it was a look that would last only a few seconds and then vanish completely.]

(1980: 26-27)
This description tells all about the good qualities which Zwelinzima possesses. His external physical appearance displays the qualities of a dignified person with blue blood in his veins. He is intelligent and humble and sociable. The narrator uses selected and powerful words like 'ukuhlakanipha' - alertness, 'ukurhwagela' - to withdraw with fear, 'igazi elinzima' - awe inspiring appearance. These indicate the strength of the personality of Zwelinzima.

As a young man he enjoys popularity and respect among his peers and teachers. As a sportsman he excels in cricket and is respected in all the neighbouring institutions including the University College of Fort Hare. He does not only relish such glory by himself but he also passes on the skill to junior scholars. He introduces this sport to the rural community of amaMpondomise when he becomes chief. He is popular with girls as evidenced by the excitement which permeates the whole boarding school when he visits his girl friend, Thembeka. He is a great debater as he proves himself at Lovedale, Fort Hare and later at the Bhunga and in his own imbizo (regional and local meetings).

Zwelinzima's life changes when he hears from Mphuthumi that he is the real chief of amaMpondomise. When Mphuthumi breaks the news of his kinship we see the weakness in Zwelinzima. He becomes weak, restless and even breaks down. The narrator says
UZwelinzima wasuka waxakeka yiyo yonke le nto, wageveze amadolo, akaba nakuma nakuhlala nakuthini.... waziquku1a phantsi uZwelinzima wazigquma ngengubo elila
(1979:34)

[Zwelinzima was overwhelmed by all this, his knees shook, and could not stand or sit or do anything... and he threw himself on the ground and covered himself with a blanket crying. (Translation mine)]

It is Mphuthumi who tries to comfort him and he criticises his reaction which displays his weakness. Zwelinzima’s reaction accounts for the conflict which he experiences. He is trying to resist his fate because he was born to be a chief but he has been hoping that this day will never come although he has been taking interest in all the history of his ancestry and even current affairs in Mpondomiseland. We see a typical tragic conflict where he must make a choice between his own interest which is education and that of his countrymen. Mphuthumi has strongly accused him of deserting his father’s people who are victimised by the preying Dingindawo. The intelligent Zwelinzima is almost incapacitated by the news of what he knows. It is Mphuthumi who tries to draw his attention to the difficulties which await him when he says

(1978:34)

[Wipe away those tears! The house of your father is in a state of desolation and confusion. It’s no place for a cry-baby of a girl! It needs a man.

(1980:34)

He develops a conflict between his own interests and those of the people of Mpondomiseland. He is known to prize education and knowledge. The narrator puts it as follows:

Ukukhula kwakhe eDikeni kwakumenze wayilangazelela kakhulu imfundo. Ifuthe elivela kwaNokholeji lalimenze ukuba athi ngalo lonke ixesha aselovedale azimisele ukuba akayi kuhlala phantsi engakhangaka athululelwe kulco mvaba yakwaNokholeji

(1970:36)

[Brought up at Lovedale, he had always been eager to learn, and the cultural influences of Fort Hare, which he had felt while still at
Lovedale, had strengthened his resolve to continue his studies and make every possible use of the benefits offered by Fort Hare.

[1980:36]

Both Thembeka and Mphuthumi are aware of Zwelinzima’s ambition about education. At this age, Zwelinzima has assimilated the Western values that are brought through education and Christianity. It is his ambition to be a graduate of the university. For this reason he tends to be self-centred and becomes reluctant to accept the challenge. Mphuthumi is the one who suggests the Bishop as the right person to advise him.

From this encounter there is a strong signal which indicates that Zwelinzima relies more on the West than on his blood relatives. He gives a flimsy excuse for not approaching his uncle directly about this matter. He even changes the manner of addressing him from father to uncle (ubawokazi.) We also notice that the Bishop gives him books which are about rulers far and wide so as to give him experience. The narrator puts it in such a way that these were stuffed in his head even when he felt tired.

... koko yathi qho yamana ukumthengela iincwadi zexabiso ezibalisa ngobomi bamadoda eentlanga ngeentlanga azukileyo ngokukhonza uluntu ngeendlela ezininzi. Zaziziindidi
What he did was to put frequently into his hands the biographies of men of various nations who, in their several spheres, had been famous for their great service to humanity, men from all walks of life, such as war heroes, religious leaders, poets, statesmen, orators composers. The Bishop offered these biographies to him even when he felt tired of them... He bought the young man books dealing with government of the Union of South Africa, especially those dealing with the Transkeian Bhunga.

[Zwelinzima was thus immersed in Western culture. One cannot help but feel he was brainwashed as the narrator uses the powerful...]

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imagery of force 'yamgixa' and 'yamkakaza'. The only glimpse of his own history was what he got from his uncle, Gcinizibele. It is, perhaps the influence of these books and his treasured 'knowledge' from Fort Hare that makes him operate above his kinsmen.

Even though he is still very young and not yet installed as a chief he exudes dignity. He is an awe-inspiring person. From the time Amafelandawonye meet him at Sheshegu he bears such dignity that they simultaneously jump to their feet to greet him even though he does not utter a word. His dignity is electrifying. The narrator says

Ukuba angene lo mfana engekubulisi nokubulisa, kwathi bekuncokolwa kwee xum, amadoda ayana ngamehlo, ajonga kuye' agungqa ezihlalweni esuka ema ngeenyawo.

He goes further to say

... beva emizimbeni ukuba yinkosi le iphambi kwabo.

(1978:103)

[As soon as he entered, even before he had given greeting, the men stopped their
conversation and there was a dead hush. They exchanged glances, looked at Zwelinzima, stirred in their seats and then with one accord rose to their feet.)

He goes further to say

... but they felt at once that the man before them could be no other than their chief.)

[1980:110]

The above indicates the respect, love and loyalty which amaFelandawonye as representatives of amaMpondomise have in their young prince.

Zwelinzima's fortune begins to wane when he returns to his people, amaMpondomise, to take up chieftainship. His first encounter with his adversary, Dingindawo, shows his courage and reconciliatory attitude. He shows courage in meeting his uncle against protestations from amaFelandawonye who still regard Dingindawo as a shrewd wizard. His bravery disarms his people. He says

Hayi myekeni angen'ubawokazi. Andilwi naye.
Ndifuna isihlalo sam kuphela kuye. Ukuba unguNdiyalwa sendombona ngelo xesha

(1978:115)

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[Please let my uncle come in. I have no desire to fight him. All I want is my rightful seat. If he comes intending to fight I will face him.]

[1980:123]

It is this incident that makes Zwelinzima more determined to stamp out superstition of whatever kind. He feels the pain of a divided family on the basis of mere superstition. His heart bleeds because his own father died without having had an opportunity to enlighten him on the divisive effect of superstition. He could have cleared the misunderstanding and they would have lived as a happy united family. It is because of his helplessness that he breaks down.

Zwelinzima’s arrival has united the family. He is close to his uncle Dingindawo and his son, Vukuzumbethe. He has, however, failed to discover the evil intentions of his uncle because of what is uppermost in his mind: to obliterate superstition. This has created a single purpose in him that ironically precipitates his downfall. His education is ironically his destruction. He has a colonised mentality which Omodele (1988) explains as a tendency to accept, totally, the imported values and norms of the colonizer. As an educated and Christian chief he does not even want to entertain the idea of African beliefs and customs. Zwelinzima, however, has good intentions of establishing unity among amaMpondomise as well as civilizing them by introducing Western
Zwelinzima is shocked when he is told about his late father's "umyolelo" (last words of a dying person - wishes of a dead person) that he should marry a Bhaca princess. His reaction is that of utter dismay. He becomes uncompromising and undermines his subjects to such an extent that he communicates by letter although the news is broken verbally in a mbizo (meeting). This shows how proud he is of his education which he displays by writing his response when he is fully aware that most of his subjects are illiterate. He is uncompromising and says

... ndaye ndilusizi kakhulu kuba ndiziva ndingenakho konke ukuwamkela. Nceda Jolinkomo uxelele ibandla ukuba ndazana nentombi kaKhalipha ndiseseLovedale ndazimisela ukuyizeka ...kuba isakho intombi kaKhalipha andisayi kuze ndibizwe ngentombi yimbi nokuba seyiysabani na.

(1978:132)

(... and I am grieved to have to state that I find myself unable to abide by it ... I therefore beg you Jolinkomo to inform the council that I have known and loves Khalipha's daughter since I was a student at Lovedale and
have resolved to marry her ... For as long as Khalipha's daughter lives, I will marry no other woman, no matter whose daughter she may be. (emphasis mine)]

[1980:142]

Zwelinzima has been warned by the Bishop about the importance of the respect for the dead among African people together with the dying wishes. He says

Mntwan'am noko ndimhlophe nje abantu abaNtsundu ndihleli kakhulu nabo, ndaye ndinemasiko endiwancomayo kubo. Ndiyazi into yokuba umngweni womuntu ongasekhoyo kubantu abaNtsundu – ngokukod'umzali – yinto ehlonelwe kakhulu. .... ndicinga ukuba kufaneleklile, hayi mandithi kunyanzelekile ukuba uhamba ngokomngweno kavihlo. ... Wenze laa nto uyihlo wayekuhlangulé'ukuba ubuye uze kuyenza xa selefile yena

(1978:38)

[My son, though I am a White man, I have lived among Africans for a long time and I have a deep respect for some of their customs. I know that among your people the wishes of the
dead - especially of a parent - are sacred ...
I think it is incumbent upon you - nay, I should say it is solemn duty - to act in accordance with your father’s wishes to go and serve your people - ... you would be fulfilling his intentions when he rescued you - to return after his death and take up the leadership of your people.

[1980:30]

Zwelinzima misses all these important words of advice from a knowledgeable person even if they sound patronising. His uncle Gcinizibele has warned him of difficult times ahead of him and advises him to exercise patience and tolerance. The blanket metaphor is very powerful in expressing the responsibility which he has to bear. He says

Uz’unyamezele nokuba seyikusinda kangakanani na, J ol’inkomo; nokuba seyikwenzel’isifuthufuthu. Ukuba uthe yakukusinda, wamana ukuyiphumlela uya kuthi ngeny’imini usithi uyayiphuthuma ufike selingasabonakali; kungenjalo ukuba iyabonakala, uya kuba ngayambatha ingahlangani.

(1978:106)

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Bear it with patience, Jola, however burdensome it may be and even if it should seem to stifle you. If, overcome by the load, you should too often throw it off, then one day when you try to put it on again, you may find that it has vanished. And even if you should find it, and seek to wear it, you may find that it has become too small to cover your body.

[1980:113]

Zwelinzima loses patience with amaMpondomise. He does not attend any meetings in which his marriage is discussed. The narrator says:

... kuba inkosi yayingasazihambi ezi mbizo kuba isithi ayinakho ukuyinyamezela le nto iqhube kayo.

(1978:139)

[... for the young chief had long since decided not to attend any of these meetings because, as he said, he could not bear the kind of talk that went on there.]

[1980:151-2]

It is discernible from the above that Zwelinzima does not think the
discussion is worthy of his participation. He shows pride in that he thinks he is the only person who can reason intelligently.

It is only Dabula, an educated headman, who supports Zwelinzima and clearly states that Zwelinzima is an educated chief and cannot be treated as a traditional and uneducated chief who is expected to have more than one wife. He says

Yiqondeni kakhule into yokuba le inkosi liggobhoka. Mayiphele into yokuthetha ngomfazi wakwanina-khulu nomfazi oza kuzala inkosi. Nyulani intombi ibe nye nisazi ukuba leyo niyinyuwe kuhle komfazi eza kuba naye inkosi.

(1979:137)

[Understand that he is a Christian. Let us hear no more of this talk of wives of grandmother’s houses and wives who are going to be the mothers of heirs. When you make your decision choose one woman and one woman only, and it must be understood that whichever woman is chosen will be the chief’s only wife.]

(1980:149)

We find that Zwelinzima has an element of pride when amaMpondomise
under the instigation of Jongilanga threaten to withdraw their support and not contribute cattle for lobola as is customary. He becomes annoyed because he thinks they are reducing him to the status of a beggar. He does not care to find out the significance of the practice.

Nobantu and Zwelinzima start their new married life in happiness. They become an ideal couple which is admired by everybody. Zwelinzima's dream of uniting amaMpondomise seems to be realised by the formation of Iliso Lomzi (The Eye of the People). This association is for all the people of Tsolo irrespective of tribal affiliations, educated and uneducated. Nobantu brings improvement with women and girls and teaches them house-wifery, girl guides and sports such as basket ball and tennis.

In spite of their apparent progress their western behaviour alienates them from the people. We find the use of irony very powerful in the revelation of these characters. It is their civilization which divorces them from the people they love. The car which has been presented to Zwelinzima by Iliso Lomzi is the very tool of his destruction. The councillors feel left out because they are not given the opportunity to accord their chief his dignity. Nobantu behaves disgracefully by kissing her husband in public and wasting time by attending the Bhunga meetings. Their happiness causes displeasure among the traditional Mpondomise. A gulf is thus created between them and their subjects who withdraw
their children from the Great Place.

Zwelinzima and Nobantu operate outside their natural roots. They are so westernised that they seem to reject anything that is traditional. Omodele, in discussing African theatre, shows the disadvantages of the imposition of Christianity. He says

Many Africans were removed from regular contact with their traditional cultures and made it easier for them to be convinced by whites that they really had no sophisticated culture until given that of a white man.

(1988:456)

The wedge between Zwelinzima and his subjects becomes wider when he advocates the elimination of goats because they are used by traditional healers. Although he seeks counsel from the Thembu Chief and Mponomaise Chiefs he cannot accept it and still insists on the destruction of the goats together with the traditional healers. The narrator says

Ixosha lamagqirha anjalo laphela, abantu mabaye koogqirha abafundileyo babanyange ... loo magqirha afuna iibhokhwe ezimnyama ebantwini angavuya nokuba atshatyalaliswa kunye nezo bokhwe kuta ayababulala abantu

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[He, however, declared that the time for diviners was past. If people wanted medical treatment, they should go to trained doctors ... if he had his way, the diviners who demanded black goats from people for their medicines should be exterminated along with those goats for it was they who were misleading the people.]

[1980:176]

He does not even want to give room to genuine traditional healers who help people. He wants to promote western medicine only.

When the Thembu chief eloquently defends the keeping of goats because they help in health delivery he becomes ashamed of this argument in the presence of the white people.

Zamphatha iintloni uZwelinzima wathi entliziyweni, "kazi lo Mongameli nezi Mantyi baza kuthi singabantu abanjani na xa iinkosi eziphambili zisenokucing'izinto eziphantsi ngolu hlobo .

(1979:165)
[Zwelinzima felt embarrassed and ashamed. What were the chief magistrate and the other magistrates going to think of his people if the leading chiefs still expressed such reactionary views?]

[1980:178]

Thembeka, like Zwelinzima treasures her education and Christian principles. When she is told about the story of Zwelinzima’s birth she takes it as a fantastic story that is unreal and exclaims

Kazi ooNongqawuse bawuze baphele nini na kule Afrika.

(1979:17)

[When are these fantastic Nongqawuse tales ever to end in this Afrika of ours?]

[1980:18]

When she is in difficulties she thinks of Sister Monica who is her confidant. However, she is also aware of the African tradition when it comes to boyfriend/girlfriend relationship because she does not confide in her mother but travels to consult a white nun to whom she appeals for prayers.

The Majola incident symbolically alienates Nobantu and her husband
from amaMpondomise. Even though Nobantu is not the ‘blessed one’ when she gives birth to a young prince, Zululiyazongoma, the ancestors remember her and the baby. However, Nobantu takes the idea of ‘snakes’ as a big heathen joke and a fantastic belief. She says when she ridicules the idea,

Arha! ngab’uthetha laa ntsomi yakudala, kwakusithiwa kwathi inyok’enguMajola...

(1979:154)

[Can it be that you’re talking about those idle tales about the Majola snake?]

(1980:168)

Nobantu regards it as an unreal, fantastic story. She ridicules and undermines the whole idea when she says

Andiyazi nokuyazi mna andizanga ndizidube ngayo ... Yitsho kwalapha kuNozihlwele umtshana wakwaMajola ... oko kukuthi umtshana walooy nkwakhwa.

(1979:154)

[Neither do I ... I’ve never bothered myself about it. Ask Nozihlwele, since she is a niece of that Nkwakhwa.]
Nobantu shows the same pride as her husband. She despises the belief in inkwankhwa as a fairy tale. She commits sacrilege by killing the totem snake, Hajola because she does not believe in snakes. Both Nobantu and Zwelinzima do not take the killing of the snake seriously. The coming of the totem snake may be taken as a symbolic intervention of the ancestral spirits which are coming, hopefully, to redirect the lives of Zwelinzima, Nobantu and the baby because they are heading for a disaster. The link with the past is the Majola snake which is personalised as a "revered person".

It is only after Vukuzumbethe has explained the importance of Majola that Zwelinzira begins to understand. Vukuzumbethe explains it as follows:

"Uyabona ke, ngokwethu, thina MaMpondomise namhlanje uMajola ebezise izibile neentsikelelo esizweni ngokuhambela umntwana oza kuba yinkosi ... olo tyelelo ke luze nesi sihelegu - oko kukuthi ezo ntsikelelo uzijikile unina womntwana zaba zizigalekiso."

(1979:181)

[You see, according to belief, we Mpondomises, today Majola had brought kindness and blessings to our people by visiting the baby]
who is going to be a chief ... that visit brought this calamity that is, the mother of the child turned those blessings into a curse. (Translation mine)

This is a period of recognition for Zwelinzima in that he begins to realise the gravity of his wife’s actions and exclaims and pleads


(1979:181)

[Enough, Jola! Enough! This is a very serious matter. Indeed son of my father, now I dread to think what it may lead to.]

(1980:198)

Zwelinzima becomes frightened by the awareness of his wife’s actions. The narrator uses a powerful word ‘ukunkwantya’ (to be shaken)

UZwelinzima waqala wankwantya ngoku kuba wayecinga ukuba le nto iza kuphela loo mini axolelwe uNobantu, kuhlaliwe ngoxolo.

(1979:182)
Zwelinzima had thought that everything would be settled that same day, and that Nobantu would be forgiven and peace restored. But now the decision of the meeting made him extremely anxious.

Zwelinzima is also shocked to discover that his efforts to unite amaMpondomise have only divided them. When the Mpondomises of ashes (the bona fides) exclude others on the basis of tribalism as Fingoes and thus dissolve Iliso Lomzi, he realises that his efforts have come to naught and exclaims in despair, "Sii! Kukud'ebhakubha" (p192). This is an idiomatic expression used when one does not see light at the end of the tunnel.

Things seem to be working against Zwelinzima and like a tragic hero, he accelerates his end without being aware of it. Zwelinzima's actions are miscalculated although he puts up a brave fight to restore order and harmony which he has destroyed by disregarding all the counsel he has been given by the elderly, the Bishop and Gcinizebele and finally his father's death wish (umyolelo). He is prepared to confront the difficulties and tries to satisfy the needs of the red blanketed twin as articulated by Jongilanga. He commits himself by raising the hopes of the traditional Mpondomises and says
Ukuba ninentw’enifuna ndinenzele yona yitshoni ngoku.

(1979:201)

[... if there is anything you want me to carry out, you are to ask me now.]

(1980:223)

Zwelinzima is broken by the unexpected demands of amaMpondomise. He is no longer the Zwelinzima who walks out of a meeting when he does not agree with his subjects. He becomes shocked by the demand for the mother of the nation - the Bhaca princess. The narrator describes it very vividly using the lightning metaphor:

UZwelinzima wasuka womela esihlalweni ngokomntu obethwe ngumbane. Akathetha, akashukuma akahleka, akalila wasuka wandwanya nje.

(1979:202)

[He sat in his chair as if struck by lightning. He did not move. He did not laugh, he did not cry but stared blankly into space.]
The Xhosa version puts it very vividly when it depicts Zwelinzima’s shock by using the consecutive verb construction in the negative. What Jaspers says of a tragic hero describes Zwelinzima’s state of mind that

"the tragic shows that man’s mind fails and breaks down in the very wealth of its potentialities"

(1981:65)

Ngxabane’s words do not make the situation any better for him when he says

Le nto ubuxoki yinto yabafokazana: ayifaneleki enkosini ... wakha waliOOna phi ixoki elihlonelweyo ngabantu.

(1979:205)

[Lying is a thing of small men. It does not become a chief to lie ... Where have you heard of a liar, being respected by the people?]

(1980:228)

Zwelinzima’s image is diminishing. Although he tries to maintain a brave front he is devastated. His subjects openly jeer at him in his meetings. His kingdom is divided because amaMfengu have been
insulted and *Iliso lomzi* disbanded. His own family has disintegrated, Ngubengwe has been killed. He then absent-mindedly gives in to the idea of bringing the mother of the Nation, hoping to normalize things.

His decision to succumb to the demands of the red-blanketed Mpondomises haunts him when he thinks of the civilized world, his wife and friends. Drakakis (1992) explains that a tragic hero is a "sacrifice of appeasement" in that he is sacrificed in order to obviate disaster which arises out of the rebellion against the universe. The challenge moves to the drama of character. We see that Zwelinzima sacrifices himself and his ideas and values to the redemption of amaMpondomise. Jongilanga, one of the powerful traditionalists implores Zwelinzima to save the nation even if it means his own sacrifice. He says

*Lamlamntan'enkosi. Nokubu idibene ngawaxa ihlanganayo akusenani ukuba ilamlekile.*

(1979:214)

[Child of Kings! Save us! Even if you should be crushed to death between the opposing forces ... as long as the calamity is averted]

(1980:242)
Nobantu also becomes a pathetically miserable woman. She becomes alienated from her husband whom she loves very much. She becomes a social outcast even at her place of birth, Mjika. People shun her. When she returns to her place of marriage even her husband asks her surprisingly whom he has invited her back. Her derangement is only explained by Ngxabane who takes it as a curse from the ancestors.

Both Nobantu and Zwelinzima's worlds are shattered by their own actions. The chief, much against traditional beliefs, is challenged by his subjects. They no longer respect him because he brings ideas which undermine their philosophy of life. We can see the doom of the characters as emanating from their denial of their own existence. Fortes indicates the power of the ancestral spirits when he says:

> the ancestral spirits manifest their powers and interest characteristically in the unforeseeable occurrences which upset normal expectations and routines and they do so in order to make some demands or elicit submission.

(1983:34)

Zwelinzima and Nobantu's downfall is caused by their failure to understand the gravity of the command of the living-dead on the
living. Zwelinzima always puts his ideas and education above everything else and misjudges the power of the uneducated and elderly Mpondomise wise men. It is because of his intellect, his bravery and dedication to purpose that we are able to understand the motives of his actions and sympathise with him and his tragic end. This point will be developed in the next chapter.

Zoleka in *Ukugawuka Kwembeleko* is another tragic character. Zoleka is a young woman who is taken out of school by her father and given away in marriage against her will.

In her case she is a heroine not only because of her relentless efforts to free herself from the bondage of patriarchal domination. She tries most untiringly to achieve her goals against very trying circumstances. She has one passion, to be united with her lover, Zwelakhe Sonqishe since she can no longer get her education.

The narrator assumes that Zoleka has been a very happy girl during her student days. Those days of happiness do not form part of the narrative. They are only alluded to in her school days at Healdtown Institution.

We are, however, introduced to a very unhappy and bitter young girl who is preoccupied with the problem of a pending unhappy marriage. The narrator uses antithesis to depict the unhappy mood of Zoleka
Wawungamva ngesingqala ukuba umvandawu
ngumunwabisi wayo....
(1982:6)

[You would hear by a sigh that her painful
thoughts were her pleasure....]

She is angry, but she feels helpless against a domineering father
and his traditions.

Her intentions are good. She wants to have an education which is
going to make her a member of a wider society and afford her
financial independence. She wants to have freedom of choice as far
as a marriage partner is concerned. She cannot accept that she was
destined to end up in a marriage of this kind when her sister says

Mhlawumbi asizange simiselwe kwasesizalweni
sikamama okokuba sifumane imfundo ephakamileyo
(1982:12)

[May be we were not meant from our mother’s
womb to get higher education]

The impression that marriage is an enslavement is depicted by the
image of inspanned oxen. This is the impression created by
Thandeka, Zoleka’s sister when she says
Zoleka overcomes her pain by taking a brave decision. She decides to break all the taboos at her place of marriage so that they should return her home. Figes (1976) believes that women fall victim to the taboo theory. She points out that their stereotyping is part of a wider social and cosmic picture within which tragedy functions. Zoleka is subjected to unnecessary suffering because she happens to be a woman who must be dictated to by her father. When she is married by force she must observe taboos that only relate to married women. The breaking of the taboos is regarded as an affront to both the social and religious laws. It is linked to the cosmos so that a tragic pattern results. It is in the light of the above that Zoleka is a tragic character.

Zoleka does not resign herself to the situation. She tries to take a road to freedom although it is ironically a road to her doom. She does not want to be an object which can be tossed around in marriage. Belsey (1992) says women as subjects find a place in the
home as the pillar of a family and in a liberal sense they choose marriage on the basis of romantic love. She says

In the absolutist version of marriage women are objects of exchange and the guarantee of dynastic continuity; in the liberal version they are autonomous subjects freely exercising their power to choose a husband and becoming partners in the affective family which is the seminary good of citizens.

(1992:209)

Zoleka wants to be a subject and make her own choice in the partnership of marriage. Belsey further observes that love which is a passion in men and cannot be constrained, is a dutiful obedience to arrangements made on behalf of women by others. This is equally true in traditional African society.

We find that Zoleka is prepared to risk her life in order to be united with her lover, Zwelakhe. We see the dimness of her love life with Zwelakhe when it is portrayed symbolically under the darkness on the occasion of receiving his letter. Zwelakhe is unable to save Zoleka from her father’s tyrannical marriage arrangement because he obeys his father’s authority as he is still dependent on him. He also respects his tradition. As the eldest son and heir to his father’s estate he must obey his father while
he still lives. Zoleka’s courage is discernible from the fact that she is still determined to be united with him. Although Zoleka has a terrifying dream which shows her ditched in a running swollen stream by Zwelakhe, she does not take it as an indication of a calamity that is ready to ‘ambush’ her on her long journey in life.

Zoleka is described as a quiet and reserved person. The narrator says

Waye uZoleka engumntu olikheswa othuleyo
nongafane athethe ngaphandle kokuba
kuyimfuneko

(1982:7)

[Zoleka was a lonely person quiet and reserved and only spoke when necessary]

She respects and fears her parents but the situation has changed her to a very vicious person who is always planning how to get out of her trouble. The narrator describes Zoleka’s anger by using a powerful image of a tiger.

Walogibisela ngokungekho zingqondweni ethetha.
Yaphela inkangeleko yobuntu wanga yingwekazi
esinwe zilinfene.

(1982:9)
She threw it away absent-mindedly talking. She no longer looked like a human being but like a tigress fighting with baboons.

She has become fierce. However, when Zoleka gets respite from her place of marriage she absconds to King Williamstown. She maintains her good behaviour and displays her educational training in a Christian institution. Although her peers are typical townfolk who smoke and drink and go around with young men, she abstains from all that is regarded as low moral standards by conservative traditionalists. She impresses her friend's mother with good manners and attractive appearance. The narrator says

Kambe wayefanele ukubenzela ububele obungako kuba wayeqala ukukhe abone intombi yakhe inhamba nomuntu ozolileyo noneentloni. Wayekruqukile yimiradu yamabathshabatha eyayimana ukungena kuloo ndlu yakhe esiza nentombi yakhe. Wathi engamazi nje... wanethemba lokuba anganokuyiguqula intombi yakhe kwisimo soonopatazana oomavuna-luhlaza

(1982:49)

(It was befitting that she should be so kind to them because it was the first time for her to see her daughter in the company of a decent
and respectful person. She was fed up with the rascals who were brought by her daughter to her house. Although she did not know Zoleka she had hoped that she could change the unbecoming behaviour of her daughter.

This observation of Zoleka by another character indicates the composure of Zoleka's demeanour. Her freedom, however, is short-lived and she is recaptured by her domineering father. It is at this point that Zoleka experiences untold agony. She suffers torture at the hands of her own parent.

Sewall (1959) maintains that suffering is not so much that of physical ordeal though this can be part of it, but of mental or spiritual anguish as the protagonist acts in the knowledge that what he feels he must do is in some sense wrong. Zoleka is subjected to physical torture when her father chases her on horseback and beats her up.

Zamdia iimpana uZoleka wanga ufunyenwe libubu letsili nezithuko zikwalapha

(1982:51)

[Zoleka was given hot claps as if she was stung by a swarm of bees and also insults were hurled at her]
Zoleka is not prepared to be broken down by her father's cruelty. Instead, she becomes more determined to end her marriage with Zolile.

Zoleka is determined to fight for her freedom to the bitter end.

Yaba nys into eyathi thaa kuye yeyokuba yena Zoleka nendoda yakhe kwanoyise besadla ubomi, le ndlela wayeyihamba yayisaza kughuba kwaye engasiboni engasazi nesiphelo sayo.

(1982:64)

[One thing became crystal clear that as long as she and her husband as well as her father still lived she was determined to follow the course she had taken though she did not know its end]

She decides to remove the cause of her misery from the surface of the earth by cold blooded murder.

Zoleka's state of mind changes after the murder as she becomes haunted by her gruesome act. She starts to cry and to call Zolile's name. We notice that even before Zoleka commits the murder her mental faculties are doubtful. The narrator explains that she changes and behaves as if she has lost her senses.
Can we regard Zoleka’s action as cruel and murderous? And in that case can she be regarded as a tragic hero? Zoleka’s action is not cruel in so far as her state of mind is concerned. She is driven into a mad state by the pressures of an unkind society. Her intentions are good in clamouring for freedom but the manner in which she removes her adversary is not befitting her nature. However, she gets her punishment for it. The law takes its course and she accepts the verdict and serves her sentence.

Her heroism lies in the fact that she still pursues her love. She does not give up. Her life is built around Zwelakhe. She seems to have such an obsession that if she cannot win him she is prepared to commit suicide. The narrator says
Utshakubona ukuba ulahlwe enyanyeni nguZet zacina zonke izibane zobomi kuye, wafana nomfanekiso oqingqiweyo kwahluka into yanye kuye, le yokuba makabuthabathe ubomi bakhe, iphel’intw’ebithethwa

(1982:64)

[When she realised that Zet had dumped her, she became confused and helpless like a statue and only one thing remained opened to her, to take her own life, and bring everything to the final end]

She, however, does not take her own life. She takes somebody else’s. It is through her perseverance that she is united with Zwelakhe.

Zoleka seems to enjoy her ultimate kiss with Zwelakhe. We are inclined to think that her misfortune is caused by her struggle with her parents and the ancestors of the Xatasi family where she murdered her ‘lawful’ husband Zolile and undermined the place of the ancestors. Her provocative behaviour at her place-in-law is too unsettling to the ancestors. Zoleka lives with the stigma of being a killer but her lover, Zwelakhe, understands her. Her association with Zwelakhe causes another storm.
She feels very insecure although she has landed at the right spot. She becomes anxious about the honesty of Zwelakhe and asks

Uyagonda ukuba ndibulele umuntu? Ucinga ukuba abazali bakho baya kundamkela bakuba bevile, bandazi okokuba ndingubani na? ..... Okokuba ke ufuna ukunditshata uzazi nje zonke ezi zinto akuyi kundilahla kwesinomhlwa wakahleka ngabantu ngenxa yam?

(1982:93)

[Are you aware of the fact that I have killed a person? Do you think your parents will accept me after they have heard who I am? .... If you want to marry me, knowing all these things, will you not dump me when people laugh at you because of me?]

Zoleka shows the balance of an intelligent person because she does not forget that she has made a great sacrifice of herself in order to realise her love ambition. She does not hide anything from Zwelakhe because she believes in true love and does not regard herself as murderer.

She still shows bravery when she is faced by Zwelakhe’s girl friends who have blackmailed her to Zwelakhe’s parents. Zoleka is
again embroiled in controversy when she is not accepted by Zwelakhe’s parents because she carries a stigma as "Umhlolokazi! Umbulali wenyama! (p97)" [A widow! a killer].

Sonqishe’s uncompromising attitude creates difficulties for his son as he says

\[
\text{Uze wazi mhlophe okokuba mha watshata naloo malahlwa-nofele, uwufincile owakho umvuzo kweli khaya, uzinike izembe ngokwakho (1982:97/8)}
\]

[You must know very clearly that the day you marry that outcast you will have cut yourself off from this home]

The metaphor of the axe associates Zwelakhe with Zoleka’s murderous act and will be doing the same to himself.

When Zwelakhe dies of poisoning by another girl friend in Zoleka’s room, Zoleka realises that nobody can believe her innocence. It seems as if she was never meant to have a peaceful and enjoyable life. She finds no alternative but to end her own life. She has a very tragic end indeed because she has been hoping that her reunion with Zwelakhe would mean the end of her troubles.
The other characters, Zolile and Zwelakhe, are just there to the background of Zoleka’s efforts. Zolile is a pathetic character who is so submissive and uninteresting that he seems to be doing what he is told without any initiative. He is unable to handle Zoleka as his bride and the marriage is not consummated. He does not report his problem until the elders question him. He has no experience with women.

Zwelakhe is the one whom Zoleka loves. He does not go out in the beginning to save Zoleka because he respects his father and his tradition. He says in his letter to Zoleka

Ndibotshiwe yimithetho yasekhaya
(1982:15)

[I am constrained by my father’s authority]

but he declares his love for her and says

Andiqondi kwaphela ukuba ndingonwaba ngaphandle kwakho.
(1982:15)

[I do not think I can be happy without you]

We see that Zwelakhe has shown his sincerity by organising a defence attorney to represent Zoleka. It is the author’s intention
to expose this tradition of forced marriages as a way of making quick money at the expense of young women's feelings as both the magistrate and the attorney reveal in court.

We notice again that Zwelakhe enjoys free passion with other women while Zoleka is engaged in her own struggle to get him. Zwelakhe is thus a motivating factor in Zoleka's actions. Zwelakhe finally defies his father's authority and proposes to Zoleka. Sonqishe, Zwelakhe's father and his mother and aunt all oppose his marriage. They curse him. The tragic end of Zwelakhe and Zoleka may be due to their curse from their parents.

Zenzile, Zoleka's father is the one who initiates this nasty action as a traditionalist. He is depicted as selfish and autocratic. The arranged marriage for her daughter is based on his friendship with the Xatasi family. He is a bully in his family who does not regard a woman as a partner in marriage. The narrator says

... kuba indoda yakhe yayikholelwwe ekubeni umfazi ngumsila indoda yintloko

(1982:12)

[... because her husband believed that a wife is the tail and a husband is the head]

His wife was in utter misery because she could not argue against
him and she had accepted that. She is thus depicted as a submissive person

Ezi mpawu ke zezona zabangela ukuba indoda yakhe ibe nala magunya nobo bungqwayi-ngqwayi. Ubethethi nokuba uphikisana nendoda yakhe abuye athi khunubembe yakumkhuphela amehlo esanyankomo, ibuye imxelele ukuba umfazi wagwetywa nayibhayibhile.

(1980:13)

[These features made her husband stern. When she tried to argue her husband would intimidate her and tell her that women were condemned even by the Bible.]

The above description aptly describes Zenzile’s autocratic behaviour. He has the same attitude to his children and they know it. He is greatly prejudiced against women and girls. He does not believe in higher education for girls and regards it as frivolous. His daughter Zoleka is withdrawn from school in Std 8. When Thandeka pleads with her sister to tolerate the whole treatment she reminds her of the harshness of their father

Uyamazi naye utata ukuba lilitye lenyengane, ighina alighinileyo alinsakubuya likhululwe

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mntu: umthetho wakhe ungqongqo, waye ngaphezulu asinja idlala nambundlwana.

(1982:11)

[You also know father that he is a hard nut to crack, a knot which he has tied cannot he undone by anyone, his word is law and he does not take things lightly.]

We see that he is a parent who uses his authority malevolently.

When he fetches Zoleka from King Williamstown he demonises her and calls her ‘satanic’. He metes out the harshest treatment of clapping her and chasing her home on horseback. He watches her as if he is guarding an escaped convict. He thinks he can do anything with his child when he says

Andinakuzala umntwana ndimondle, ndimkhulise aze athi akukwakhela indlwana yentaka phezu kwentloko yam ndisuke ana ndifake intloko phakathi kwamadolo

(1982:34)

[I cannot bear a child, bring her up, and when she becomes unruly I just drop my head in disgrace]
He is merciless. He treats Zoleka as if she is a serious criminal. He is still angry when he gets home and is still cursing her. The metaphors used by the narrator show him as a very cruel person.

Isifuba sasingathi siza kukrazuka ngumsindo.
Wayebile elithonti efutha oku kwebululu.
(1982:55)

[He was breathing heavily as if the chest was going to burst with anger. He was sweating profusely and hissing like a puff-adder.]

The images are indicative of the man’s cruelty. When he punishes Zoleka he assaults her and inflicts such physical torture that Zoleka feigns death.

When Zoleka accuses her father in court as the cause of her calamity her attorney clearly brings it out that Zenzile subjected his daughter to all unnecessary suffering because of his selfish motives - to get lobola - cattle. Zoleka’s actions seem justifiable in view of her father’s cruelty. The kind of relationship that exists between father and daughter is simply cruel because the father is interested in lobola more than the welfare of his daughter. Zenzile is thus depicted as a monster in order to bring home the idea that traditionalism is not only restrictive but also inhuman.
In *Udike NoCikizwa* (Dike and Cikizwa) the theme is the same as in *Ukughawuka Kwembeleko* (The snapping of the baby carrying blanket) where the forced marriage of a girl is also criticised. This is a play where the lovers become victims of a selfish father.

As the discussion will show Dike and Cikizwa become victims of a cruel system and do not, like other characters in the preceding discussion, show much resilience.

The opening scene powerfully shows the repressive nature of tradition as Cikizwa writes to her lover, Dike. She criticises very strongly the traditional practices which restrict one’s individual freedom especially with regard to marriage. She says

> Kubi ukuphila kweli lizwe - ilizwe lamasiko, lesithethe nemithetho, izinto ezithi unenyama negazi nengqondo nje zikwenze ufane nesigodo somthi olinde ukubaswa

She goes further to contextualise her assertion.

> Ndisitsho nje ndiva intlungu yokuthobela umthetho katata umthetho ondiphanga bonk’ubuntu bam, undenze ndibe yigusha efuyiweyo

*(Indima 1 Umboniso 1 :2-3)*

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(It is painful to live in this world - world of customs, traditions and laws, things which though you have flesh and blood and brains, make you an inanimate object like a log of wood that is ready to make a fire.)

[I say so because I feel the pain of obeying my father's authority, an authority that deprives me of all my humanity and makes me reared sheep]

[Act 1 Scene 1 :2-3]

Cikizwa feels that these laws and traditional practices undermine her integrity as an individual and turn her into an inanimate object that has no feelings whatsoever. The images of powerlessness are expressed very clearly in "dry log of wood" which has no life and the meekness of a sheep.

We find her agonizing on the lack of free expression when she says to her aunt

Ukucinga ukwazi ukuqiga ukuqonda ukuthanda zezinye zezipho aziphiewyo umntu endalweni. Kodwa mna ekhay'apha andinakusebenzisa nesinye kwezo zipho

(Indima 1 Umboniso 2 :5)
[To think, to know, to reason to understand, to love are some of the gifts a person is endowed with but in this home I cannot use a single one of them]

[Act 1 Scene 2 :5]

In the light of what she says we would expect Cikizwa to try and use the gifts she has in convincing her father but she does not. We shall notice that she does not only obey these laws but regards them as an obligation to obey them. She says to Nonjoli

Ndicinga ukuba ukuthobel’umthetho wabazali yinyaniso

(Indima 1 UmbOniso 5 :14)

[I think that it is the truth that we should obey our parents]

[Act 1 Scene 5 :14]

She decides to feign illness so that Dike should have a plan to save her from this marriage. This is a weak excuse as her father angrily declares that she will be sick until her spine breaks. She depends entirely on Dike and has no intelligent plan to counteract her father’s plan. It is because of this weakness that she falls prey to Nonjoli who is interested in the suitor who is not wanted by Cikizwa. She readily takes Nonjoli’s advice that she should not
sign the marriage register in church and must refuse to take vows.

Cikizwa is very dependent in outlook. She is not able to make a move and expects Dike to take the initiative. All she does is to profess her love for Dike. She indulges in love letter writing and assures Dike that she is determined to fight for their love as she regards it as a liberating force. She says

Ndizimisele ukuzama njalo ngako konke
okusemandleni am ukuba ndingaphuncukwa yile
nkululeko

(Indima 2 Umboniso 1:17)

[I am determined to resist with all my strength so that I should not lose this freedom]

[Act 2 Scene 1:17]

A tragic error changes the events in the play. Dike's letter to Cikizwa is intercepted by Sando, Cikizwa's father. Cikizwa's clandestine plans are revealed to the wrong person.

Cikizwa relies on Nonjoli's advice that she cannot get married if she does not want to. She does not have the courage to do this. However, she thinks that Dike's voice can encourage and inspire her. She calls upon Dike to instil courage in her because she does
not have the courage to challenge societal laws because she is a weak woman. She says

Athi ke mna sidalwa singumfazi! O! Dike wam!
Ndivelele kule ntsunguzi. Ilizwi lakho
malindikhuthaze. Ubukho bakho mabundomeleze

She goes on to say

Ndingumfazi ngaphandle. Mandibe yindoda
ngaphakathi. Mandikrote ndomelele. Ewe,
mandizame ndilwele ubomi boxolo nolonwabo.
Ubomi bethu Dike wam.

(Indima VI Umboniso 1:65)

[Alas! woman! O! my Dike! save me from this
darkness. Your voice must encourage me. Your
presence must strengthen me.

I am a woman externally. Let me be a man
internally. Let me be brave and strong. Yes,
try and fight for a peaceful and happy life.
Our life my Dike]

[Act VI Scene 1:65]

Cikizwa has accepted that she belongs to the weaker sex and does
not seem equal to the task of opposing her father in public because she will not only be disgracing herself but the whole community.

It is in church where Cikizwa summons courage and, relying on her education and Christian principles, refuses to sign the register. She shows some bravery and understanding on a legal and religious commitment when she says

Ukufunga kulibhozo emqaleni womuntu ngoko ke umntu kufuneka afunge ngentliziyo angafungi ngomlomo ompaku-mpaku

(Indima VI Umboniso 2:70)

[To swear is tantamount to cutting your throat and, therefore, a person must swear in earnest and not for the sake of swearing - cheating]

[Act VI Scene 2:70]

She has become bold in that she is now challenging her father’s authority in church and seems not to bother whether her father disinherits her or not.

Kungcono ukukhokhoba phantsi kwedyokhwe yembandezelo kunokuphuma la emthunzini wesono, kuba ndiya kuba ndiyona xa ndifungu ndixoka.

(Indima VI Umboniso II:72)
It is better to serve under the yoke of hardship than to enjoy the bliss of sin because I shall be committing a sin if I am not honest.

[Act VI Scene II :72]

Cikizwa takes the bold step in this encounter because she is certain that Dike is alive and among the audience. It is to her horror and disappointment that her father breaks the news of his death most unceremoniously. Cikizwa's weakness and dependence on Dike shows up immediately. She cannot live without him and decides to take her own life in order to be in each other's arms "in paradise" as Dike predicted.

Cikizwa, though a weak character is a tragic character. She is a victim of circumstances but she exercises her choice in dying for the ideas she cherishes. She is actually destroyed by the line she has chosen for herself. She decides not to submit to traditional law which forces her to marry Mjongwa.

Dike is Cikizwa's committed lover. He is a puritan who idolises chastity, love and fidelity. He is a professional person, a teacher who has been trained in missionary institutions. His true love fixes his thoughts on Cikizwa all the time.

He is not prepared to be dissuaded from Cikizwa. Even when his
friends try to draw him away from Cikizwa he refuses and trusts Cikizwa as an honest and dedicated lover. This makes Gando declare

Okunje ukunyaniseka kunqabile kulutsha
lwamahlane

(Indima II Uboniso I :19)

[Such fidelity I have never seen in today’s youth]

[Act II Scene I :19]

Dike takes time to react to Cikizwa’s desperate call. He only sings praises of love and his delay is the cause of the tragedy. He does not make an effort to meet Cikizwa in person but writes a letter. It is a tragic error that his letter is intercepted by Sando. The playwright also makes use of a tragic miss in that Cikizwa’s letter which warns Dike that their plans have been exposed does not reach him in time. Instead of meeting Cikizwa he meets his death. This is the playwright’s style of precipitating tragedy.

Dike is a sophisticated teacher who does not even respond to provocation. When Sando goes to spy on him in his school he does not expose him but only discloses it to his attorney when Cikizwa fails to honour their appointment. This is an attempt by the
playwright to use the tragic miss in order to have a tragic effect. It is because of all the errors and misses that Sando is able to meet Dike whom he murders. We see a very meek person even under unusually threatening circumstances. Dike still addresses Sando as father in a typical African etiquette. Their encounter is extremely provocative.

Sando: Kusuka kuthi nyaka ndakukubona
[I become extremely upset when I see you]

Dike: Ngokuba ndenzeni Bawo?
[What have I done Father?]

Sando: Uyabuza mene-menendini?
[You ask you crook?]

Dike: Ndifanele ukubuzi Bawo andazi sono ndisenzileyo kuwe.
[It is because I do not know what sin I have committed against you, Father.]

Sando: Uyasazi isono sakho njandini
[You know your sin you dog.]

Dike: Noko iyandothusa Bawo into yokuthi mhla uqala

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ukuthetha nam uxabane ngaphandle kwesizathu
(Indima IV Umboniso III :47)

[I am surprised, Father, by the fact that you
talk to me like this on the first day we meet
and quarrel with me without a reason]
[Act IV Scene III :47]

Dike keeps a friendly tone and respectfully addresses Sando as
‘father’ even though he keeps on hurling insults at him. We notice
a strong cultural influence which inhibits the younger person from
retaliating to a senior person.

Dike humbly offers an apology even though he is innocent. He says

Ndicela uxolo Bawo. Umntu xa ethukela sukuba
efuna umsebeni wesizathu endingazimisele kuwo
ngoku
(Indima IV Umboniso III :48)

[I apologise Father. When a person swears he
is usually challenging one to a fight and I am
not prepared for it]
[Act IV Scene III :48]

Dike is killed by Sando who shoots him at point blank range. Dike
pleads for peace and humaneness.

Bawo wam, masakhe ubuntu obusulungekileyo ngemvisiswano. Ixabiso lomntu alikho ekubeni abe ngumthombo wenzuzo, lisekubeni abe ngumntu ebantwini

(Indima IV Umboniso III :48)

[My Father, let us build pure humaneness by creating harmony. A person’s worth is not measured by material gain, it is in his/her dignity among other people.]

[Act IV Scene III :48]

He faces death calmly because he has the virtues of honesty, fidelity and humaneness. Dike and Cikizwa believe that they shall meet in Paradise where they will enjoy their love. We find that there is a convergence of the christian belief in the life after death and to a lesser extent, the traditional belief as well. Though these characters have lost their battle in this world they win beyond the grave. Thus their death has brought new thinking though they suffered for it. This is the essence of tragedy where the greatness of characters is seen beyond their own doom.

Sando is the villain in this play. He is an autocratic father who believes in himself. He is also keen to get lobola (cattle given
to the bride's people). He does not care for his daughter's feelings and believes that he is doing the expected thing by giving his daughter away in marriage.

Nomatile-tile, his sister, shows that her brother is greedy for cattle when she says

\[
\text{Ziinkomo ebezínani kakade ezi, ezi kubonakala ukuba kuza kuf'umntu ngenxa yazo? (Indima 1 Umboniso IV :11)}
\]

[How important are these cattle that a person can be killed because of them?]

[Act 1 Scene IV :11]

Sando defies his own sisters who advise him against the practice of forced marriages. He does not believe that children can have a say in what affects them. He does not even have any sympathy with his child. He says

\[
\text{Mus'ukundifundekela. Nokuba ufile lo mntwana ngowam. (Indima 1 Umboniso IV :11)}
\]

[Stop bothering me. Even if this child dies she is mine]

[Act 1 Scene IV :11]

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As pointed out earlier, Sando like Zenzile in *Ukughawuka Kwembaleko* sees his daughter as an object of exchange.

Khon’ukuba ndenza ntoni ngalo mntwana ingowan nje ngubani othethayo, kuya kubakho ntoni ngokuthethwa kwakhe, kuba ke andizi kujika kule nto ndiyenzayo?

(Indima I Umhlonpo II :6)

[Who cares for whatever I do with my child because she is my child, what will be the purpose of their talking, because I am not going to change what I am doing.]

[Act 1 Scene 2 :6]

Sando is very unkind to his children. When he intercepts Cikizwa’s letter from Dike his daughter, Nomalungelo, is frightened out of her wits. He punctuates every phrase he reads with an insult. Sando comes out clearly that he is interested in ‘lobola’ - he wants to get rich through his daughters ‘lobola’.

Ndiza kuhlawuka nesumi elinesihlanu leenkomo amashumi amabini eegusha nehashe, ngenxa yesi sidenge.

(Indima II Umhlonpo IV :28)
I am going to lose 15 herd of cattle, 20 sheep and one horse because of this fool.

[Act II Scene IV :28]

He thinks that by removing Dike, Cikizwa will obey him. This is a misjudgement of the situation. He says

Oo! Ndingadibani nje nomntwana wam yile njal
Ukuba ndiyaphila nakafe lo mncethezi.

(Ndima II Umboniso IV :28)

[Oo! That I do not agree with my daughter is because of this dog? If I live this scoundrel must die.]

[Act II Scene IV :28]

Sando is a violent man. When he meets Dike he threatens him and accompanies every sentence with a swear word. Even after he has shot Dike he still swears at his dead body to show his utter hatred and cruelty. He says

Ubhudiswa yirhuluwa.

(Indima IV Umboniso III :49)

[You talk nonsense because of the effects of the gun powder.]

[Act IV Scene III :49]
He has no feelings of remorse. When his daughter refuses to take the vows in church he bursts out and boasts that

Andinanxaxheba! Ndiyibulele ngezandla zam loonjajagokulahlekisa umntwana wami Nguban’othethayo?

(Indima VI Umboniso II :73)

[I did not assist! I killed that dog with my hands because he misled my child. Who says anything?]

[Act VI Scene II :73]

In his cruelty Sando ironically sends himself to jail. The play ends with the death of Mjongwa who is shot by Sando, Cikizwa drinks poison when she hears of Dike’s death.

The main plot develops simultaneously with the equally sinister subplot which has Nonjoli who wants to marry Mjongwa. The playwright has given more flesh to Nonjoli as the character who rivals Cikizwa in Mjongwa. The attributes which one could have found in Cikizwa are in Nonjoli. She is alert and makes every attempt to win the man she loves. She is a shrewd planner but her plans fail because of Nomazala, Cikizwa’s aunt who looks after her. Nonjoli makes sure that Cikizwa does not say the vows in church. She advises Cikizwa to obey only reasonable orders from her father.
She says

Xenikweni umntu athobela umthetho akathobeli umthetho ukuze abopheleleke, uthobela umthetho ukuze akhululeke ...... uthetha ukuthi uza kufunga ubuxoki utshate noMjongwa ngokuthobel’umthetho wabazali – umthetho wasendlwini?

(Indima 1 Umboniso V :14)

[If a person obeys a law she does not obey it in order to restrict herself, she obeys it because she wants to be free ... do you mean that you are going to swear lies and marry Mjongwa when you do not want him because you obey the law of your parents, a restrictive law of the household?]

[Act 1 Scene V :14]

Nonjoli is a devious character. Her actions are devious but Cikizwa, in her simple mind, does not realise that. She is only pleased to get advice in order to get out of her problem. Nonjoli does not only advise Cikizwa in order to solve her problem she also plans to kill her so that she gets Mjongwa. Her plans are exposed and she kills herself because she cannot stand the humiliation. The playwright always exposes Nonjoli’s evil intentions in her

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soliloquys so that the reader does not get the opportunity to deduce for himself/herself the intentions of her actions. Everything is laid bare and thus makes the play flat. She says

UCikizwa mandimenzele isiselo aya kuthi akusisela angaliboni xa litshonayo namhlanje! ...Akunekhe undishiyisele kuMjongwa uze uphile! Yifa nobuhle bakho.

(Indima V Umboniso 1:58)

[I must prepare a drink for her which will make her not see the sunset today! ... You cannot win Mjongwa’s love and live! You must die with your beauty.]

[Act V Scene 1:58]

The playwright has portrayed Nonjoli as a liberated woman in today’s terms but eccentric in the context of the play. She goes for what she wants. She finds no problem in openly making advances to Mjongwa. She says to Mjongwa

Sel’isuke yafana nesithethe into yokuzithilisa komntu obhinqileyo ekubhekiseni izimvo neenjongo zakhe emntwini oyindoda. ... Xa umntu obhinqileyo enenyama negazi nengqondo andazi ukuba kungasizathu sini na ukuba
It has become customary for women to hide their feelings about men and not tell them ... If a woman has flesh and blood and brains I do not know any reason why she should not say that which can be said by men.

(Act III Scene IV :38)

From the role which Nonjoli plays as a hideous woman who leaves no stone unturned to get what she wants, she is regarded as a bad egg in society. The irony and retribution at the end suggest that her behaviour is not an accepted one in society. The subplot satirises the two extremes where a woman makes advances to a man and where a man depends on his parents to get a wife. They become victims of both practices. Nonjoli poisons herself and dies and Mjongwa is ironically killed by the person who is trying to save his marriage, Sando.

Sando the traditionalist is responsible for the human waste in that many people are killed unnecessarily.

In Inena Nasi Isibhizo (And indeed I swear on my honour) MaSukude is the main character in the play.
She is a widow, a step mother who has two sons. One son, Vuma is hers and the other one, Themba, is her husband’s from his first marriage.

From the beginning of the play MaSukude is stereotyped as a cruel step mother who punishes children severely for small and common mistakes like the breaking of a cup. She seems to be extraordinarily aggressive. MaDlamini her sister-in-marriage earns herself MaSukude’s wrath by trying to intervene when children are punished unnecessarily. MaSukude does not see this as the usual concern of an adult for a child but as interference in her household matters.

She has an obsession against being dominated in her household because she is a widow. She cannot tolerate the traditional practice of having an overseer in her household. She instils the idea of responsibility for the household in her son, Vuma, who is still too young for that. She says to Vuma:

MaSukude: Uyaqonda ukuba uyindoda?
(Do you understand that you are a man?)

Vuma: Ewe ndiyaqonda, mama
(Yes I understand mother)

MaSukude: Uyiqonda phofu yona into yokuba ngu’umnini walo

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mzi?

(And do you understand that you are the owner of this homestead?)

Vuma: Ndiyayiqonda loo nto mama.
(I do understand that mother)

MaSukude: Mntwanam, ndikhathazwa nguyihlo'omncinci. Okoko kwathi kwabhubh'uyihlo, lo mzi uLolo uwenz'owakhe. Makaphume aphele kulo mzi, uLolo noMaDlamini wakhe abananto yabo ilapha.

(Índima 1 Umboniso 4 :12)

[MaSukude: My child I am worried by your uncle. Since your father died, he makes this household his. He must get out of this home, Lolo and MaDlamini have nothing of theirs here!]

[Act 1 Scene 4 :12]

MaSukude is extremely displeased by the practice of being placed under Lolo's supervision because she has no freedom. Mfolo who is traditionally the head of all in seniority imposes Lolo over MaSukude without seeking her approval or discussing it with her. He says
Mfolo: Nanku uLolo umninawa kaNjinge olliso lalo mzi.
Ukuba kukho into ekuxakileyo okanya ongayithandiyo yibike kuye nibonisane ngayo nobabini.
(Indima 1 Umboniso 1 :7)

[Mfolo: Here is Lolo, Njinge’s younger brother who is the overseer of this homestead. If you have any problem or something you do not like report to him so that you may discuss it together]

[Act 1 Scene 1 :7]

MaSukude’s independence is taken as eccentric and Mfolo instructs her to conform to traditional subservience like other ‘exemplary’ women. He says

Mfolo: ... Qweba isimilo ke njengawo onke amakhosikazi andilekileyo.
(Indima 1 Umboniso 1 :7)

[Mfolo: ... Behave yourself like all other dignified women.] 

[Act 1 Scene 1 :7]

In the eyes of the traditionalists MaSukude is a very unruly and an obstreperous woman who needs to be controlled by men. Figes (1976) indicates that women as characters in drama are depicted as

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mothers, wives and love objects because these are written by men and from a patriarchal sense. If they should be prominent they are depicted as superhuman, unfeminine or given some monstrous qualities. She goes further to show that women do not rule; they are, however, depicted as usurping power, as monsters of depravity and schemers against men. MaSukude is seen through the eyes of the patriarchal society and the playwright has stereotyped her as a monster who does not trust anyone, who is selfish, pugnacious and murderous.

MaSukude is undermined by the people of her Umzi (place of marriage). When she broaches the topic of her son’s marriage to Lolo, her overseer, he dismisses her and tells her of the tradition that the eldest son must marry first. MaSukude advances an intelligent argument that her son who has been looking after the homestead and has shown signs of responsibility must be given first preference. The two sons also maintain a cordial relationship and, had they been given an opportunity they would have come to an agreement. MaSukude loses her cool again and challenges Lolo as a man would face a man in fight. She swears in rage to do everything in her power to prevent the proposed marriage from taking place. She says

MaSukude:  Inene nasi isibhozo! Akânakuze kuzekelwe itship’elaggiba ishumi leminyaka eKapa ekh’uVuma umntu obelima egcine nozi nkomo.

(Indima 1 Umboniso 7:21)
[MaSukude: Truly I swear on my honour! It cannot be done that a good-for-nothing who spent fruitless years in Cape Town will get married first before Vuma someone who has been looking after the home.]

[Act 1 Scene 7 :21]

MaSukude is undermined by her brothers-in-law. Mfolo says

Mfolo: Lo ke umfazi uza kwaneka umcimbi womzi emadodeni uza kusanekela ngabuni?

(Indima 2 Umboniso 1 :24)

[Mfolo: This particular woman whom you invite to come and lead men in this matter what right does she have?

[Act 2 Scene 1 :24]

Even when a discussion starts on the pros and cons of her argument it is dismissed as useless and weak because it comes from a woman. Mfolo says

Mfolo: Bubufazi ke obo abuthethayo. Thina sithetha ngesiko (p27)

[Mfolo: That is womanish talk. We are speaking about custom]
Mfolo emphasises the superiority of men to women so that the point may be driven home and MaSukude should know her place. He says

*Mfolo:*

*I: "abukeleka ke kakhulu intobeko oyenzileyo namhlanje, ukuba u thi xa kukho nto ithile ikuxakileyo, ukhumbule ukuba kukho lintloko ezingamaqekele zomzi wakho ezinokuthi ukuba zidibene ngamacala ebunzi zicombulule nelighinwe nguthikoloshe ighina, zinamulule neyenabulele inqanganga."

(Indima 2 Umboniso 4 :36)

[Mfolo: Your respect is admired today that you should approach the wise men of your homestead, men who are capable of solving the most difficult problems when they come together (as men).]

[Act 2 Scene 4 :36]

MaSukude is thus stifled because nobody wants to argue with her. She belongs to a lower and poor category of people - the women who cannot present a sound argument.

MaSukude is thus revealed as a social outcast because of her non-conformity to tradition. As there is no recourse to justice she tries to find other channels of stopping the marriage of Themba in order to save the cattle for her son’s lobola (Vuma’s).
It is her efforts that discredit her. She is using children to serve food with poison. She intimidates the child. Themba is poisoned on the day of his marriage. Lolo is her next target but the poison is taken by her son, Vuma, who dies. The irony is that all the efforts she has been making for her son's marriage have come to nothing. In her rage she murders Lolo and ultimately hangs herself.

The play literally kills everybody at the end. Themba dies and his bride commits suicide. Vuma dies because he has taken Lolo's poison, Lolo is killed by MaSukude when he tries to chase her. MaSukude hangs herself after realising the mess she has caused and how fruitless her efforts have been.

The tragic in the character lies in her efforts to free women from the bondage of restrictive traditions in marriage, especially, concerning widows. She gets pressure from society and tries to free herself. By making the wrong choice in the course of her action she causes harm not only to herself but to society. She has caused untold waste of human lives unnecessarily.

In Buzani Kubawo (Ask Father) Gugulethu and Zwilakhe are the main characters opposing each other. Gugulethu is the tragic character because he is the one around whom the action of the play revolves and who experiences suffering and finally perishes. Zwilakhe is the father and the traditionalist who stands for his authority as
head of the home and one who should uphold tradition in order to maintain peace in the home and society.

Gugulethu is the only son of Zwilakhέ and MaGaba and should be the one who perpetuates traditional values as the heir. He is a bachelor of thirty years plus. We gather from his sister's conversation with her mother that he is an obedient young man who respects his parents. It is for this reason that Nozipho wants them to broach the marriage question. She says

Nozipho: ... Ndinengqiniseko enkulu yokuba akanakho ukuyichasa into elolo hlombo, ngumntu oniyaya. Nokuba yena ebengekacingi ngaloo nto wothi akuva ilizwi lenu aye.
(Indima 1 Umboniso 2 :7)

[Nosipho: ... I am certain that he will not object to something of that kind, he is a person who obeys you. Even if he has not yet thought of it he will agree to your suggestion.]
[Act 1 Scene 2 :7]

We also hear Zwilakhe talking to MaGaba about Gugulethu and assures her of the respect their son has for them. He says

Zwilakhe: ... Yena ngokwakhe uGugulethu andiqondi ukuba
angachasa, noko ngumntwana osivayo ongaggithiyo kwilizwi lethu.
(Indima 2 Umboniso 1 :21)

[Zwilakhe: ... As for him, Gugulethu, I do not think he can oppose this (marriage) as he is a child who listens to us and who does not go beyond our word.]
[Act 2 Scene 1 :21]

Gugulethu also confirms what is said about him in that he assures them that there is nothing he can do until he hears from them and says

Gugulethu... Hayi, bawo, xa kubone nina mna andingemi ngaphambili. Bendisoloko ndijonge kuni kakade.
(Indima 2 Umboniso 2 :23)

[Gugulethu ... Indeed father, if you have seen that way I cannot stand on your way. I have been looking up to you.]
[Act 2 Scene 2 :23]

Both Gugulethu and his father are talking at cross purposes so that they misjudge the situation which is the tragic irony in their statements.

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We see Gugulethu as a happy young man who fits in his traditional culture as well as his school culture. He attends country weddings and participates in horse display (umkhwelo). He drinks African beer. At the peak of happiness he sings Black American spirituals. This happy mood augurs well with the good news when he wins the love of Nomampondomise, a woman he has been doting on since their school days.

Gugulethu believes in the true love that is not only seen through external features but in what makes one a true human being. When they discuss marriage with Mzamo he explains what true love is.

Gugulethu ... Ubuhle bebuyintoni kakade? Ubuyintoni wona umfaneleko? Zizinto ezifana nentyatymbo eNtwasahlobo ekuthi liyaqina ihlobo seyibunile, buthi obo buhle bebubalasele abusento yanto, sebuvuthulukile okwamaggabi omthi ebusika. Asiluthando na imbalasane yezinto?
(Indima 2 Umboniso 3 :27)

[Gugulethu .... What is beauty? And what is suitability of clothes? They are like flowers in Spring which wither when the sun gets hot and lose that wonderful beauty and become nothing, lost like leaves of trees in winter. Is it not love that outshines everything?]
Even Mzamo, Gugulethu’s confidant and friend, urges him to marry a woman of his choice and says:

Mzamo: Mna ndithi thatha lowo umthandayo
(Indima 2 Umboniso 3 :27)

I also say take the one you love
(Act 2 Scene 3 :27)

Gugulethu is a committed lover. When proposing to Nomampondomise, he commits himself to be faithful to her and dedicates his life to her. He says in the letter:

Gugulethu: ... Ngaphandle kwakho obu bomi beli hlabathi abungeze bandiyolela konke.
(Indima 2 Umboniso 3 :28)

... Without you the life of this world can never be enjoyable to me at all.
(Act 2 Scene 3 :28)

When Nomampondomise accepts Gugulethu’s proposal, Gugulethu keeps his commitment. He does not see himself changing. In his soliloquy, he assures Nomampondomise of his love.
... Ndikujike ebe ndikuthethile ndizenze ixoki kuwe? Andinakho wena ungowam. Nokuba ndihamba kwintsunguzi zamahlathi amnyama; nokuba ndihamba kumathunzi okufa amnyama; zingade zivuke linkqwithela nemimoya izulu ngokwalo liyangqina lithi; wena ungowam! Wena ungowam!

(Indima 2 Umboniso 5 :39)

**Gugulethu**

... Must I change what I said and make myself a liar to you? I cannot, for you are mine. Even when I walk in thick dark forests; even if I walk in the shadow of death; hurricane and strong winds may blow, the heavens bear witness that you are mine! You are mine!

[Act 2 Scene 5 :39]

We see the change in the mood of the character. Gugulethu casts a melancholy and distressed figure. He finds the choice between his father's authority and his love for Nomampondomise a difficult one. The images used in the soliloquy are indicative of the conflict which arises out of the traditional demands such as "nokuba ndihamba kwintsunguzi zamahlathi amnyama" (dark thick forests). This is an image of great suffering and death. He also anticipates a great controversy about his love as indicated by the metaphor of strong winds and hurricane.
Gugulethu shows great respect for his tradition and his father. When they start arguing about his marriage he respectfully asks his father to let him marry a girl of his choice and uses his clan names (izibongo).

(Indima 2 Umboniso 4:32)

[Gugulethu: Please Mthimkhulu please Ndlebentle, please Mashwabada. I appeal to you to allow me to marry the girl I love.]
[Act 2 Umboniso 4:32]

He is aware of the demands of tradition that he must respect his father and his elders. He acknowledges the fact that he cannot quizz his father. However, when he sees that he is losing the battle he challenges his father and reminds him of his words using the metaphor ‘ukufunza’ (to spoonfeed). He also shows that he does not follow tradition for its own sake and asks,

Gugulethu: Ukuba ubuwo undisa eweni, mandiye na nokuba ingozi ndiyayibona kuba ndifuna ukumkholisa?
(Indima 2 Umboniso 4:37)
[Gugulethu: If father leads me to a precipice must I go even if I see danger because I want to please him?

[Act 2 Scene 4 :37]

This is the moot question which no one is able to answer. It reveals Gugulethu as an intelligent and balanced person. When Zwilakhe shows his intransigence to Gugulethu’s pleas and those of his uncles his mood changes and depression sets in. His world becomes disoriented because he is unable to relate to his father as his mentor and provider but as somebody who misleads him. His commitment to Nomampondomise makes his condition worse. He relishes in his true love for her and writes as follows:

Gugulethu: ...Inyambalala yeenkwenkwezi zezulu ayinakho ukuthelekiswa nothando lwam kuwe Nomampondomise. Iindudumo neenqwithelo zeli hlabathi azinakho ukuphelisa uthando lwam kuwe. Ke ngoku sendisithi kuwe sithandwa, nditsho nekamva lam ndaziva lisezandleni zakho.

(Indima 2 Umboniso 4 :28)

[Gugulethu: ...The myriads of stars in the sky cannot be compared with my love for you Nomampondomise. No hurricanes nor thunder can take my love from you. Therefore my love I also dedicate my future to you.]

[Act 2 Scene 4 :28]
The permanence of his love is explained by the images of the heavenly bodies. It is such an assurance that makes his decision final. He does not want to change because he has committed himself.

The force of tradition restricts him from taking active steps against his father. He suffers alone and refrains from discussion. He takes it that he has made his point and the rest is his father’s responsibility. He adopts a resistance stance. We see a man who is nursing a problem and finds it difficult to share it even with his confidant, Mzamo. He becomes suicidal. He indicates this to Mzamo when he says:

Gugulethu: ... Nto nje ndingathi kuwe kukho into enkulu yelifu elengalenga apha phezu kwam. Ukususela izolo andinguye lowa Gugulethu umaziyo, ndimntu wumbi.
(Indima 2 Umboniso 5:39)

[Gugulethu: ... I can only say to you there is a big cloud that hangs above me. Since yesterday I am not the Gugulethu you know I am a different person.]
[Act 2 Scene 5:39]

He also communicates his depression to his uncle when he says:

Gugulethu: ... Kwelisithoko-thoko lona ithunzi bawokazi kwaye
Gugulethu's conflict about the situation is shown by his soliloquy in which he threatens suicide. He appreciates the good life he has led but at this point he does not see the purpose of living. The playwright opens Gugulethu's consciousness so that we are able to fathom the suffering and torment of his soul. Gugulethu actually says it himself.

Gugulethu: Ndilihleli eli phakade ilulonwabo lodwa, kodwa namhla bujikile obo bomi buncasa inje ngencindi yobusi baba krakra okwencidi yekhala.
(Indima 2 Umboniso 5 :39)

[Gugulethu: I have lived happily in this world but today that...
happiness has turned to bitterness (pain).]

[Act 2 Scene 5:39]

He is desperate and contemplates suicide. His Christian belief militates against it because he believes that he will be condemned for life. Although Gugulethu lives in a traditional African culture he also shares Christian beliefs. He exclaims:

Gugulethu: O-o-o! Kuzibulala! Kuzibulala! Akwaba ubungetyala phambi kobuso bukathixo kuba namhlanje ngendikukhupha mphefumlo wam, uphelelewe yindawo emhlabeni phantsi kanti wophelelewa yindawo ezulwini phezulu.

(Indima 2 Umboniso 5:39)

[Gugulethu: O-o-o! Suicide! Suicide! If it were not a sin in the face of God I would be killing myself, but I would have no place on earth and no place in heaven.]

[Act 2 Umboniso 5:39]

Gugulethu seems to have a premonition that what happens between him and his father is going to cause disaster not only to them but also to other people. The repetitious imagery of disaster which he uses shows his fear of the calamity.
Gugulethu: ... Akuziboni na ezi ngqimba zingaka zifukuka eNtshonalanga? Ngenene limathumb'antaka, akuxokwa. Liza kududuma! Liza kududuma!
(Indima 4 Umboniso 1 :65)

[Gugulethu: ... Don't you see these thick clouds which come from the West? Truly it is overcast, it is no lie. It is going to thunder! It is going to thunder!
(There is a storm coming.)]
[Act 4 Scene 1 :65]

Gugulethu's weakness is that he does not become proactive in his actions. He always waits for a showdown with his father as in church where he refuses to commit himself to the marriage by not signing the marriage register. He fails to contact Nomampondomise until the latter gets a report of his marriage in a newspaper.

Gugulethu is a changed person after the 'supposed' marriage to Thobeka. When Nomampondomise sues him for breach of promise he does not contest the case because he believes she is right. Before Nomampondomise dies they kiss each other to show his unwavering affection for her. When Zwilakhe sends Thobeka and her children to him he murders them. How can we see a murderer as tragic hero? How can we see a deranged person as a hero?

Gugulethu has been a good man with good intentions. He wants to
exercise his freedom. Zwilakhe has made it impossible for him to do so. He has already lost people who are personally dear to him, Mzamo, his friend and confidant, Nomampondomise and her mother because of a marriage which never was. He has also indicated in his letter to Nomampondomise that

Gugulethu: Ngenxa yothando umntu uba ngumbulali ebengadalelwanga bubulali.
(Indima 1 Umboniso 4:17)

Gugulethu: Because of love a person may become a murderer/killer even if he was not created as one.
[Act 1 Scene 4:17]

When he sees Thobeka and her three kids he associates them with the death of his dear friend and sweetheart, Mzamo and Nomampondomise respectively. This is horror and Gugulethu is prepared to take the consequences of his actions. This point will be discussed in the next chapter on feeling in tragedy.

Zwilakhe is an autocratic father who claims to be the custodian of tradition. The play opens with the introduction of Zwilakhe as a symbolically destabilising agent in that he causes disorientation in his household. He comes from a wedding as drunk as a lord. His own dogs bark at him and he disturbs an intimate conversation between mother and daughter about their son and brother.
respectively. He seems to be unkind when he is drunk because both Nozipho and her mother are reluctant to talk about important matters. He is so unkind that he is metaphorically called the 'ghost of Vayineke' (Isiporho SaseVayineke).

Although Zwilakhe is harsh with his family he respects his wife, MaGaba. In the discussion about Gugulethu's marriage he settles for MaGaba's choice because he believes she is not only the one who knows local girls but also knows the type of girl who can be a suitable daughter-in-law.

Zwilakhe reaches an agreement that he is prepared to honour under any circumstances.

Zwilakhe: Hayi Gabakazi seyikukubuza nje, yena umfana uza kuzeka intombi kaMcothama. Loo nto ndiza kuyimela, andikhathali nokuba umntu selesithini. Ukuba ndithe uza kuzeka intombi ethandwa ndim, uza kwenza loo nto ke.

(Indima 2 Umboniso 1 :21)

[Zwilakhe: I am just asking Gabakazi, as for the young man, he is going to marry Mcothama's daughter. I am going to stand for that I do not care what another person says. If I say he is going to marry a girl who is loved by me, he is going to do that.

[Act 2 Scene 1 :21]
It is MaGaba’s words which are responsible for Zwilakhe’s intransigence.

MaGaba: Ndingavuya ukuba unokwenjenjalo Radebe; ndiyathemba ukuba akuyi kujika kwinto oyithethileyo uzenze ixoki.

(Indima 2 Umboniso 1:21)

[MaGaba: I can be pleased if you can do that Radebe, I hope that you will not change what you have said and make yourself a liar.]

[Act 2 Scene 1:21]

Zwilakhe does not anticipate that his son will oppose their choice. When he calls him to discuss his marriage arrangements he gives the impression that Gugulethu can make a choice.

Zwilakhe ... Umdala kangaka usajonge kuthi? Ndiba sakufunza ngokwaneleyo nje ngesicakathi, usajonge ukufunzwa sithi nangomfazi? Kucaca ukuba siya kukufunza ude uye kulala engowabeni mfo wam. Uthi siya kubakho?

(Indima 2 Umboniso 2:23)

[Zwilakhe ... Old as you are, are you still dependent on us? I think we spoonfed you enough when you were a baby, do you want us to feed you with a wife?]

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is clear that we shall feed you until you die my son. Do you think we shall survive?

[Act 2 Scene 2 :23]

The irony in Zwilakhe’s words is exactly what he does although at the time he is not aware of it. He forces Gugulethu to marry a woman he does not love but loved by him and his wife, MaGaba. He volunteers to sign the marriage register so that he symbolically marries her for himself. After Gugulethu has left home he forces Thobeka and her three children to go to Gugulethu. Since Gugulethu has never associated with the family he murders them all. Thus the spoonfeeding image becomes a reality.

Zwilakhe believes in his word, as his name signifies. He does not want to take the advice of his brothers who painstakingly show him the danger of his course. He brings up the point of tradition which did not come up in his discussion with MaGaba. He is adamant that he is observing his tradition.

Zwilakhe: Mna ke andiyingene mpela loo nto. Ubona nje ekhay’apha ndinomfazi lo mfazi ndinaye andizanga ndizibonele ndabonelwa ngubawo edibene nobawokazi ... kodwa kuloo nto yonke ndalulamela isiko, ndeva abazali.

(Indimi 2 Umboniso 4 :33)
I for one am not party to that at all. I have a wife in this home, the wife I have was 'seen for me' by my father and uncle ... I obeyed the custom. I obeyed my parents.]  
[Act 2 Scene 4 :33]

There is a clash of opinion because Zwilakhe's brother Zweni denigrades the practice to 'umkhwa' a bad and evil practice because of its unsavoury results.

... kodwa mfo kabawo unamava onawo ngali siko uthetha ngalo uthi lelamaHlubi?  
(Indima 3 Umboniso 1 :34)

... but my brother do you have experience of this custom you are talking about and associating with amaHlubi?}  
[Act 2 Scene 2 :43]

Zwilakhe is not persuaded by his brother's argument. When Gugulethu reminds him of his 'isicakathi' (gripe medicine) he denies his words.

Mfana wam ndimdala, ndimdala nje andizanga ndaxoka. Ndingazanga ndaxoka nje andizanga ndaba yiyo le nto kuthiwa liwexu-wexu; into ethetha apha, ithethe
Gugulethu murders his wife and three children. He requests the judge to sentence him instead of his son. That is not how justice functions. He is left desolate with the unnecessary waste of human lives in the wake of his actions.

Zwilakhe has been depicted as a cruel father and traditionalist. His name suggests his character as a man of his word. He does not change from the beginning until the end. Such a character is showing only one trait, cruelty and insensitivity to other people’s feelings. This is the idea of the playwright who wants to present us with a tragic vision that the idea of forced marriages as practised in African tradition is despicable. There is nowhere that Zwilakhe exchanges good words with his son. He wants to tell him what to do and his is to obey. However, Zwilakhe respects his wife and it is for her reason that he has kept his promise to the detriment of others.

There is the subplot of Nomampondomise and Mcunukelwa. Nomampondomise’s life is made difficult by the curse of her mother and father and to some extent, Mcunukelwa. She rejects Mcunukelwa and accepts Gugulethu and does what is said in Xhosa "Ukulahla imbo yakho ngophoyiyana" (A bird in hand is worth two in the bush). Although Mcunukelwa loves her Nomampondomise feels she loves Gugulethu more than him and returns Mcunukelwa’s ‘lobola’.

It is her parents’ curses that may be responsible for her
phaya ... ukuba ndiyajika ngoku kule nto ndobanidzenza ixoki newexuwexu.
(Indima 2 Scene 4 :37)

[Zwilakhe: My son I am old, and as I am old I never lied. I have never been a turncoat, somebody who speaks here and there ... if I change now I shall be making myself a liar.]
[Act 2 Scene 4 :37]

Zwilakhe does not want even to admit that he mentioned 'spoonfeeding' to Gugulethu but he exposes himself by denying what he has said and also by refusing to change his agreement, presumably with his wife. Thus both Gugulethu and Zwilakhe are committed to their women in different ways.

Zwilakhe’s insensitivity to all the criticism including his own brothers, precipitates the tragic. He is warned by the young and old. Mzamo, Gugulethu’s friend says

Mzamo: ... Isala kutyelwa sibona ngolophu
(a Xhosa idiom warning those who do not take advice)
(Indima 2 Umboniso 5 :41)

Zwilakhe is not amused because he believes that children are to be
seen and not heard. He says to Mzamo

Zwilakhe: Tyhini! Abantwana abakhoyo abanazimilo ... Utsho kubani ukuthi isala kutyelwa sibona ngolophu?
(Indima 2 Umboniso 5:41)

[Zwilakhe: Alas! Modern children have no manners ... to whom does he say those who do not heed advice are heading for disaster?
[Act 2 Scene 5:41]

His brothers also warn him of the ghastly consequences of his actions.

Zweni: ... Mdithi ubolumka kule nto uyenzayo. Uzuthi utyhudisa nje kule nto ube kanti uhlaba ukhangele - ubogavula ubhaka.
(Indima 3 Umboniso 1:45)

[Zweni: ... I say you must be careful of what you do. You must take a wise decision. You must be careful.]
[Act 3 Scene 1:45]

Mthetho seems to be fed up with his brother’s strong headedness. He has given up advising him and uses an idiomatic expression which means that he must be left to suffer the consequences of his
Mthetho: Madoda inkomo enotshobo ayinqandwa. Ukuba udonga lukekele kungcono luwe, mhlawumbi ngumsebenzi kaThixo wonke lowo.
(Indima 3 Umboniso 1 :45)

Fellowmen, a wild ox is usually left alone. If the wall is crooked let it fall, may be it is God’s will.
[Act 3 Scene 1 :45]

Zwilakhe has one intention - to force his son to marry Mothama’s daughter, Thobeka. He is not prepared to change.

The playwright has used irony in depicting Zwilakhe so as to create the tragic. Zwilakhe does not conform to tradition because he fails to listen to his own brothers. He breaks the custom because they also know their custom but he seems to be the only one adhering to it. He says he is not going to spoon feed his son Gugulethu with a bride and does exactly that. His relatives desert him but he goes ahead in spite of Zweni’s withdrawal from the marriage negotiations. He does not bring peace but causes a division in the family.

Zwilakhe does not realise the consequences of his actions until

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It is her parents' curses that may be responsible for her
misfortune in love. Mbithi (1970) mentions that a curse is more effective when it is from an older person to a younger person and also from a dying person. Through some ritual the one from a living person may be reversed but the one from the dead is irreversible.

When Nomampondomise tells her mother that she is returning Mcunukelwa's 'lobola' she advises her against it. She does not take her mother's advice and she says

MaNyawuza: Hamba ngoyibonayo ntombam kodwa kuthiwa 'isala kutyelwa sibona ngolophu'. Kodwa ke ukuba ubundiva. ngeba ndiyakunganda kule nto; kodwa ke xa ubona ngolwakho uhlobo, qhuba siya kuva ngawe ukuba iyaphakama.

(Indima 3 Umbuniso 4 :53)

[MaNyawuza: Make your choice my girl but they say one who does not take advice heads for trouble. But if you listen to me I do not want you to do it, but if you see your own way do as you please. We shall hear from you.]

[Act 3 Scene 4 :53]

MaNyawuza is hurt by the action of her daughter. She does not give her a blessing but curses her (ukushwabula). Her words bring
misfortune because they are said from a 'sore' heart.

Nomampondomise's father, Langeni, is angry with her. He also curses her after a heated argument.

Langeni: Kulungile ke ntombam, yenza ngokubona kwakho.
(Indima 3 Umboniso 6 :62)

[Langeni: It is alright my girl, do as you please.] 
[Act Scene 6 :62]

In Xhosa if a parent says 'do as you please' it means she/he is withholding his/her blessings and the action will not be a fruitful one or have a happy ending.

Nomampondomise also has a premonition about her disastrous end. In her letter to Gugulethu she says

Nomampondomise: Nokuba ke kuhlani na akukho nto kuba ndisuke ndanamanwela endingeze ndawaxela ukuba avelaphi
(Indima 2 Umboniso 4 :29)

[Nomampondomise: I do not mind whatever happens I seem to have a feeling that something is going wrong but I do not know why I feel that way.]
Nomampondomise does not get married to Gugulethu. She gets the news from a newspaper. It is shocking and she decides to take an unusual step of taking Gugulethu to court for a breach of promise. Nomampondomise feels disappointed that she has disgraced her parents. She feels she can no longer have the strength to face the world and drowns herself.

In this play the characters contribute to the tragic by showing only one character trait. Zwilakhe is not prepared to change. He does not want to engage in a debate with his son on the question of choosing a marriage partner. By a series of ironies the playwright shows him as cruel and insensitive to being almost inhuman. Gugulethu stands for his rights to the bitter end and remains committed to Nomampondomise until he is hanged.

In all these plays the obstacles on one’s way are removed by death, Zoleka kills Zolile, MaSukude kills Themba, Lolo and, accidentally her own son. Gugulethu kills Thobeka and her children because they separate him from his deceased love, NomaMpondomise.

In viewing characterisation as a tragic image it is important to see it in its context. Arac (1992) regards flat characters as predictive and deep (round) characters as interpretive. Baker (1915) also regards flat characters as fitting for dramatists.
because they are easy to imitate in the theatre. However, Arac’s main concern is whether we should see the character in relation to history or culture in order to judge their consistency. He advocates both. The writer of this work also agrees with him because once we take the characters out of context we may find them eccentric. Zwilakhe in *Buzani Kubaho*, Sando in *U Dise NoCikizwa*, Zenzile in *Ukughawuka Kwembeleko* all seem to be extreme disciplinarians to the extent of being cruel. All of them have one idea that they cannot bear children, bring them up and then be controlled by them.

Zwilakhe says

Sinizala sinizale njengokuba singoyihlo nifune
ukusiphatha, nifune ukuba senze intando yenu,
sive ngani.

*(Indima 2 Umboniso 5 :39)*

[We bring you to this earth and bring you up as your fathers and you want to rule us, you want us to do your will and be controlled by you.]

*(Act 2, Scence 5 :39)*

Langeni, Nomampondomise’s father is also angered by his daughter’s action of returning Mconukelwa’s lobola and says
Bendiza kunibonisa ukuba lo mntwana uzalwa ndim, akazizalanga inganye nozele mna ukuba angasuka enze into ayithandayo emzini wam.

(Buzani Kubawo: Indima 3 Umboniso 3:62)

[I was going to show you that this child is mine, she was brought by me to this world I was not born by her she cannot do as she pleases in my homestead]

[Buzani Kubawo: Act 3 Scene 3:62]

The tragic lies in the fact that the characters in the above situation do not want to change because each one believes in himself. The parent still holds on to his authority and does not want to accept change. The offspring believe that time has come for change and they resist as much as possible. This is the case with Gugulethu and his father Zwilakhe, Zoleka and her father Zenzile and Cikizwa with her father Sando.

Zwelinzima and Nobantu present true tragic heroes. We see vividness, representation and dynamism in them. We are able to see them grow, mature and fall. Although they fall in calamity they never lose their integrity except for Nobantu who becomes unaccountable for her actions due to her degenerating mental state. We are inclined to blame her condition to fate which has been precipitated by her controversial marriage in the first place. She
also symbolically destroys the nation of amaMpondomise by killing the totem snake. She has to end the circle of her actions by killing herself. Nxabane, the seer only explains the end of Zululiyazongoma and Zwelinzima who return to the abode of the Mpondomise chiefs in the great pools of rivers. Nobantu as a commoner perishes.

The characters in the works discussed in this chapter are consistent with the world created by the author so that we should see what tragic vision is created - traditionalism as an oppressive social system. They are consistent with the world that the writer has created for us. We see them in the totality of the whole work. We are able to deduce the intention of the writer in the way he/she depicts them.

In *Buzani Kubayo* Gugulethu fails to meet the heroism that we expect from a tragic character. He tries to avoid confrontation with his father by adopting a resistant attitude. He only bandages his hand and makes it an excuse for not signing the marriage register. He allows his father to sign for him and only sings his refrain "Kuza kududuma". However, his behaviour is consistent with the image of force where he uses the *ukufunza* metaphor (spoonfeeding). It is because of this 'passive' resistance that his father is able to dominate him and control his life. Zwilakhe still forces him to look after 'his' family by sending them to him by force when he says...
Zwilakhe: Uyaxoka uza kunondla lo mnwana ethanda engathandi, ndifung'amaHlubi
(Indima 6 Umboniso 1 :87)

[Zwilakhe: He is lying, he is going to look after this child whether he likes it or not; I swear by the Hlbis.]
[Act 6 Scene 1 :87]

Gugulethu still does not communicate with his father just as he has taken a decision that he will never do so. He decides to kill Thobeka and her children for selfish reasons that his name should never be associated with her. He lives in a world of phantasy where he believes that he is married to Nomampondomise whom he has kissed in public in a court of law with the permission of the magistrate. Even the public kissing is an act in which Gugulethu participates at the instigation of Nomampondomise and the magistrate. He seems to concur with everything that Nomampondomise says with regard to the unfaithfulness of men and her curse thereof. He does not come out to expose his father’s domineering attitude. He only accepts the magistrates verdict. He is only prepared to suffer for something he is not responsible for.

Gugulethu’s resistance to his father’s autocracy has incapacitated his reasoning powers. He has become so passive that he does not take any initiative to link up with Nomampondomise in order to brief her about his predicament. For a man of thirty years plus it should have been possible for him to do so in view of his education.
and enlightenment. It may be the author’s intention to shock us and cause us to empathise with Nomampondomise who gets the news of Gugulethu’s marriage from a newspaper. We can hardly see Gugulethu as a tragic hero because he does not have courage to overcome his obstacles. He is, however, a tragic character because he suffers great emotional and mental agony as a result of his ideals and consequently dies for them.

Cikizwa is a pathetically weak character who is dependent on other people. She is very much attached to her tradition and family and at the same time she wants to exercise freedom of choice in marriage. She does not want to defy her father but is willing to be led to freedom. She puts this responsibility on Dike who must come with a more convincing plan than her malingering. She is easily swayed by Nonjoli who comes to advise her on the broader laws of freedom outside the family. She only gets strength from Nonjoli who assures her that if she does not want to marry Mjongwa she must refuse to sign the marriage register. This is what she does to the dismay and anger of her father, Sando. Before she decides to apply this tactic she calls for strength and prays for forgiveness because she is fully aware of the confining nature of her tradition when she tries to instil bravery in herself and tries to assume the strength and bravery of a man as shown earlier in this discussion. She has made several attempts to urge Dike to save her and has briefed him on the progressive stages of her impending marriage. When she learns of Dike’s death she becomes
desperate and does not see the purpose of living, for all she lives for is her love for Dike. When she commits suicide she is aware of the fact that she is going against nature and appeals to the kindness of the heavenly bodies for mercy and forgiveness. She is not thinking of the process of death but of being united with her love, Dike. One can feel that the dramatist wants to force the death of Cikizwa in order to give a tragic ending and a sacrifice for one’s ideals.

MaSukude in *Inene Nasi Tsibhozo* is a woman of extremes. In the beginning we are introduced to a ‘fighting’ type of woman who is able to challenge anything that limits her freedom. She challenges all the men of her homestead to such an extent that she becomes a terror. It is surprising that she becomes dependent on Noayini who offers her an inhuman advice of killing her opponents or those who stand on her way. It is also surprising that she carries on with her poisoning, one after the other, even before the first one is investigated because she wants to prevent the news from reaching Mfolo. Her weakness is revealed when she starts to panic after she has poisoned her son. The purpose of fighting for freedom, not only of herself, but that of oppressed women in patriarchal society is overshadowed by the bizarre action of chopping Lolo to death and consequently hanging herself. On the positive side, the fact that she is shocked by the consequences of her actions indicates that she is not an evil person. She feels disgraced and apportions the blame to her friend Noayini who has misled her. She is a tragic
character in so far as she suffers for her ideas and her death is brought about by the complication of the patriarchal system on married women because she is undermined as the head of her household. She is only regarded as an incubator to 'hatch' children. There is also a painful waste of human lives. Masukude crumbles under the world of the male dominated society.

Zwelinzima is a typical tragic hero in that he lives for his people. Everything he does has a national resonance. He is trying to improve the lives of amaMpondomise in a forceful way. However, we see him showing signs of pride or hubris which, according to Aristotle was the cause of suffering. Santanyana (1981) interprets it differently as a protest against the limitations of being a human being. For that reason it cannot be regarded as a character defect but as an integral part of human nature. It is a necessary element of every feeling and thinking being. Zwelinzima shows pride by undermining the last words of his dead father - umvulelo. He finds it is below his dignity to discuss his marriage with amaMpondomise because he regards it as a strongly private affair. He does not even attend imbizo as he is bored by the argument. He feels amaMpondomise are reducing him to the status of a beggar when they threaten to withdraw their support for lobola. He also believes in himself as he has forgotten or disregarded the advice of the Bishop and his uncle Gcinizibele about humility and service to his people. He wants to do things his own way. This leads to his suffering and downfall. His main weakness is his
failure to detect the evil in Dingindawo because he is associated with witchcraft. This leads to his suffering and destruction. Zwelinzima is revealed as a tragic hero.

Zoleka in *Ukughayuka Kwembeleko* is a convincing tragic heroine. She is determined through thick and thin to fight for her ideals. Although Zwelakhe has indicated that he is not able to free himself from the constraints of traditionalism and parental authority, she is prepared to fight her way to freedom. She is tortured by her father and hated by her in-laws but she is not prepared to be broken down. She is sentenced to a reformatory and serves her sentence. She is prepared to live with her stigma of being a murderer and widow as long as Zwelakhe understands her plight. It is with great sorrow that she cannot enjoy her peace and freedom with Zwelakhe. We begin to sympathise with her when she feels devastated by Zwelakhe’s death and cannot have the strength to stand trial again for a related murder charge.

The youth as characters in these works may be seen as the breakers of tradition and taboos. They may be seen as the ones who destabilise their communities but they stand for certain virtues which are good enough for human dignity. They see that the world is not what it should be. They stand for change.

The next chapter discusses the feeling that is generated in their struggle for better lives.
In the first chapter of this work an exposition of the definition of tragedy has been given. In it, the writer mentions the emotional effect of tragedy which is based on the contradictory feelings of pity and fear. There are also two opposing views about the significance of these feelings in the definition. One view is that these feelings are a part of the definition and the other is against their inclusion in the definition. For an understanding of the argument of the above it is necessary to revisit the arguments.

Butcher explains the two feelings as follows:

Fear is a species of pain or disturbance arising from an impression of impending evil which is destructive or painful in its nature. Pity on the other hand is a sort of pain at an evident evil of a destructive and painful kind in the case of somebody who does not deserve it, the evil being one which we expect to happen to ourselves or to some of our friends.

(1951:256)

Gardner (1971) explains that pity is a warm feeling that draws us
close to the person while fear is a cold feeling that draws us away from the person. She says that the feeling of pity is "outgoing and self-forgetful while fear shrinks back and is self-regarding".

(1971:24)

Beaumont (1925) associates the feelings of fear with the insecurity of the hero. He indicates that there is a link between the systematic makeup of the body and the environment. When the body can cope the individual seems secure but once the body makeup cannot find equilibrium with the environmental demands, the individual feels insecure. It is the feeling of insecurity that is described as fear. He associates the feeling of fear with the hero who has certain ambitions but is not able to realise them. He is nagged by the idea that other people may be better than him and every time he makes a move he gets to a dead end.

Aristotle is the one, among others, who includes the emotions of pity and fear as part of the definition of tragedy. They are associated with the actions of the tragic hero because he has a symbolic stature which draws people to him and, consequently, to his suffering. We identify with the hero because we respect his intellect and his stature. His suffering as a result of his ideals to which the audience also ascribe makes them feel for him because he is a person like them and yet above them. These emotions are
aroused in the spectator when she/he goes to the theatre. The feelings of pity and fear are aroused simultaneously. They produce a purgation or catharsis which is usually explained in contradictory terms of 'painful pleasure'. This is taken as the cause of enjoyment in tragedy. It makes the audience enjoy the suffering of man. The suffering of the hero must not be brought about by avarice or depravity because we despise them.

Maxwell-Mahon (1988) also matches the emotions of pity and fear to the suffering of the hero. He associates them with the nature of the action which is imitated and the events inspiring fear and pity and such an effect is produced when the events come to us as a surprise and the effect is heightened when they follow cause and effect.

(1988:33-34)

He also does not divorce these feelings from the qualities of a tragic hero who must not be eminently good or just but that his misfortune must be brought by a failure of judgement and not vice. Thus Maxwell-Mahon’s explanation includes the element of surprise.

Henn (1956) regards the emotions of pity and fear as the cause of pleasure in tragedy in that they give the pleasure of release of catharsis. He explains catharsis as a medico - psychological term
implying homeopathic treatment of getting rid of troublesome emotion. He gives an analogy of excess heat and cold in the black bile which was believed to cause depression and fear. He believes that tragedy appears to be the

"purgative remedy against excessive cold, the external chill drives out the internal cause of the malady".

(1956:12)

Mandel (1961) on the other hand, argues against the inclusion of emotions of pity and fear as part of the definition of tragedy. He maintains that any work of art is capable of creating some empathy in the reader/audience/spectator. The type of emotion may be a subjective one. One person may have these feelings aroused and yet another one may not experience them at all. It becomes difficult to define a work of art on such feelings. Brereton (1958) also shares the same opinion. He brings in the cultural component in that he says factors which determine the arousal of pity and fear may be different from culture to culture. However, Brereton still associates these feelings with the status of the hero while Mandel believes that they have nothing to do with status. In Xhosa where life is communal and where people are expected to conform to a worldview acceptable to all, the feelings of pity and fear are not associated with the rank but with what the character does.
Green (1978) brings up an interesting point and very relevant to this study. He maintains that the emotions of pity and fear are easily aroused in situations where the people are dear to one another. Relations of kinship closely arouse pity and fear. When suffering occurs to one of the family members those close to him/her are easily moved by strong emotions. Where the family is a tragic milieu the spectator/reader finds himself/herself drawn to a familiar situation and relates well to the emotions of love and hate. He says the family is

the tragic space par excellence no doubt because in the family the knots of love and therefore, of hate - are not only the earliest but also the most important ones.

(1978:7)

The family relations are subjective and very much entrenched in society because we become aware of our relation as mother, father, son, daughter before we learn of the social relation of status such as teacher, lawyer. The feelings that exude in family relations may be very familiar to us and we can have the feelings of pity and fear easily aroused. The social relations are external to the family and are objective and learned. In order to arouse these feelings a particular type of language is used. There is a type of language that is used in the interaction between members of a family. The level of speech changes with regard to the type of
diction, the tone of voice and various inflexions which indicate the mood of the situation. The language used by family is usually prose while that outside the family may be poetic. This does not mean poetic language is not used by family members as they may use it when they proclaim their deepest thoughts that touch their soul whether it is love or hurt or pain.

The above discussion shows, without doubt, that in any form of tragic expression there is a strong emotion that is generated by what is going on. Such emotions may be associated with the actions of the character and their consequences on him or her and those around them. It is evident that the effect of the action becomes more important on those affected. In the following discussion the writer discusses how the tragic atmosphere is created. As some of the works are prose narratives the feelings aroused are, to a great extent, painted by language. The plays do not accord us the honour of the spectacle because they have not been put on stage professionally although the playwrights do assist by directing what is to be done by the use of descriptive notes at the beginning of an act or scene. These, of course, are inadequate because some of the works do not seem to demarcate scenes and acts correctly. This is outside the scope of this work. The writers in all the works examined in this work have used powerful figurative language including symbolism, metaphor and irony.

Jordan in Ingqumbo Yениnynya has followed the Aristotelian model
in so far as the hero, Zwelinzima and his wife, Thembeka also known as Nobantu are concerned as explained in the previous chapter. They are subjected to intensive emotional suffering as a result of their ideas which do not find acceptance in their kingdom. As Beaumont states

*in human suffering man has lost grip with the universe and gropes in the dark to find security. Normal life is suspended and survival is threatened.*

(1925:142)

Both Zwelinzima and Thembeka have fresh, young and modern ideas which they are eager to implement in their kingdom of amaMpondomise in order to improve the quality of life of their people. Even before they start we are made aware of the hardship which faces them. They try every effort to achieve their desires but they make false moves that lead them to their tragic end. They are out of step with the rhythm of the universe in which their people are. The author makes use of various ways of creating the tragic atmosphere.

In the opening chapter we find that the changing times and the hardship of the young and energetic are depicted by the use of symbolism. The time of the day is sunset when amaMpondomise arrive at the home of Mpayipheli on the banks of Thina river in transit to
a mbizo (meeting) at KwaBhaca. We also note that the horses have sweat dripping on while they enjoy luscious green grass. The travellers seem to be relaxed though the owner of the home is not there. This scenario gives the symbol of the changing times, the end of the old and the dawn of the new era. The sweat of the horses symbolises the hardship and the long journey that the young prince is going to undertake before he gets to his kingdom. The old are quite comfortable in their own ways of doing things even though they do not have a permanent king. When Mpayipheli arrives he says

Yini le ngabantu baph'aba umzi wam sebewenz'owabo.

(1979:4)

[What's this? What have we here? Who are these men who seem to have taken over my house?]

(1980:4)

The invasion of Mpayipheli's home may be seen as the return of the young prince to his kingdom which has been taken over by Dingindawo.

The tragic atmosphere is created by the mention of the name of Zwelinzima. There is some awe associated with his name that arouses fear.
When Ngxabane casually mentions the word Sheshetu even before we hear the name of Zwelinzima it creates emotional tremour in Dabula.

The narrator says

Uthini? Watsho uDabula, waxhuma laphantse ukuphala la ilala awaye eliphethe

(1979:7)

[What did you say? asked Dabula so startled that he almost dropped the lala (beer container) he was holding.]

(1980:7)

When Mphuthumi is instructed by Dabula surreptitiously to sleep at Ngxabane’s place because he has something very important which he wants him to hear, he becomes extremely anxious because he has detected from Dabula’s tone that the matter is very delicate. His anxiety is described as follows:

Waphinda ke umfana waya enyameni izibilini ziphezulu kuba wayeqonda kwangelizwi eli likaDabula ukuba lo mcimbi awuyiyo ndlwan’iyanetha

(1979:12)

[The young man returned to the feasting, his

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insides high up with excitement, because he could judge by the very tone of Dabula’s voice that this was a matter of great importance] [1980:11]

When Mphuthumi eventually hears this tale from Ngxabane he becomes so frightened that he is not sure of his state of consciousness. The narrator says

Izinto awaziva apha uMphuthumi zatsho wahlathuzelwa ziniwele ... zimangalisa kangangokuba ade amane ukuzimfikila, eqinisekisa ukuba akaphuphi uhleli. [1979:12]

[The things that Mphuthumi heard that night made his scalp tingle ... astonishing to such an extent that he had to punch himself several times to prove that he was not dreaming.] [Translation mine]

The fantastic tale about Zwelinzima startles Mphuthumi to such an extent that he becomes nervous. He develops anxiety and fear.

Kodwa kangangovalo awayenalo abuzange buhle ubuthongo kwasa gede ehleli. Ntsomi yakwabani
But he was so apprehensive that he could not sleep until dawn. What a strange story!

[Translation mine]

This feeling of fear also overcomes Thembeka when she meets Mphuthumi. She also becomes restless and cannot sleep.

Thembeka lay tossing far into the night, trying in vain to sleep. Her mind was racing this way and that way in an attempt to guess what Mphuthumi could have to tell her the following day. He sounded very mysterious. And whatever it was, it was no trivial matter.

[1980:16]
When Thembeka hears the story of Zwelinzima she is so frightened that she is not sure of her mental state. Her mind just wanders. She causes concern among her peers because her behaviour changes. She becomes a recluse. She becomes afraid not only of Zwelinzima but also of Mphuthumi. She wants to shun him. We see this as a symbol of what is going to happen to her as she alienates herself from her husband’s people.

It is not only Zwelinzima’s friends who are apprehensive at the mention of his name. Even his adversaries are frightened by his name for different reasons. Mthunzini who is contesting Thembeka’s love is shocked to learn that Zwelinzima is a chief. The narrator describes his fear as follows:

[From the outset his pulse quickened and as he came to certain passages his whole body trembled so violently that he had to lay the letter aside for a moment, only to seize it again the next moment and continue reading it.]

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He was so nervous that the faintest sound outside ... was sufficient to set his scalp tingling ..... [1960:70]

Mthunzini is frightened by the discovery of the fact that Zwelinzima is a king and is coming to take his seat in December more than the idea of stealing the correspondence. Dingindawo is equally shocked by the mention of Zwelinzima’s name by Mthunzini. The narrator depicts it forcefully by the use of an ideophone juxtaposed with an adverb of place.

Qithi phantsi ingawa yenkos 
(1979:78)

[Down dropped the chief’s pipe] 
[1980:80]

When Zwelinzima gets an invitation to visit Mphuthumi he becomes very anxious. He is no longer looking forward to a convivial reunion with his dear friend after a long holiday. We see the irony in Mphuthumi’s letter in that, instead of bringing joy to Zwelinzima, it creates anxiety and fear. He starts to question even the change in the manner he is addressed by Mphuthumi. He starts to ask questions to which he cannot find answers.
The fears turn to tears. Tears are an index of pain and suffering, a kind of emotional and physical agony. In African society it is very unusual for men to resort to tears even in extreme cases of emotional intensity. This is usually taken as a sign of weakness or a foreshadowing of an impending disaster (ukuhlola). The revelation of Zwelinzima’s identity drives him to tears. When Mphuthumi breaks the news to him he cries ‘like a woman’ as the narrator says:

UZwelinzima wasuka waxakeka yiyo yonke le nto wagevezela amadolo, akaba nakuma nakuhlala nakuthini.

(1979:33)

[Zwelinzima was overwhelmed by this, his knees shook, he could not stand, he could not sit, he did not know what to do.]

[Translation mine]

The Izibongo (praises) sung by Mphuthumi are meant to elevate him and instil bravery but instead they prick Zwelinzima’s conscience to such an extent that he becomes weak and feeble. The narrator explains it as follows:

Waziqukukula phantsi uZwelinzima wazigguma ngengubo elila - Nceda Mashiyi yeka loo nto.

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Uza kundiphambanis’ingqondo.

(1979:34)

[Zwelinzima flung himself to the ground and covered his face with a blanket crying - Mashiyi, please stop that. You are going to drive me mad.]

[Translation mine]

The irony of the situation is that instead of pleasure, the news of his chieftainship brought by Mphuthumi brings misery to Zwelinzima. He develops such a state of fear for his position that he is ever crying and miserable. The narrator describes it in the following way:

Yaba babusuku beenyembezi neentsizi obo kuZwelinzima. Wayengayazi eyona nto makayenze.

(1979:35)

[It was a night of tears and sorrows to Zwelinzima. He did not know what to do.]

[Translation mine]

The tears that mark Zwelinzima’s departure from Gcinizibele’s home and his entrance into his kingdom are a symbol of the impending
disaster. Zwelinzima has been looking forward to returning home one day. He has been reading about the history of amaMpondomise and now that he is going to that land he is apprehensive and feeling insecure. He does not trust even the amaFelandawonye who have struggled to retain his crown. The anxiety and fear which Zwelinzima has are vividly expressed in poetic language and powerful images of hopelessness and suffering. Our sense of pity is aroused when we compare the pride which he had in his land and the fear which he has even before he gets there. The narrator contrasts the hopes which he had about the land of his ancestors as a land of milk and honey and his present fears as follows:

Namhla yayililizwe eilianga lifipheleyo eliluzizi ngamathunzi okufa zathi nezo zandi zemyosi wayefudula eziva ngeendlebe zobuntwana zaziincwina zembandezelo ... obo butyadidi bamasi yabubukrakra bomhlontlo. Loo maqhaji namakroti wayehlala ewabona emaphupheni obuntwana, epithe izikhali namakhaka, asuka ezizithunzi eziluzizi kwintlangano angayaziyo neesngoma azihlabelayo zasuka zabo ziziwilli eziluzizi

(1979:102)

[Today, alas, it was a land whose sun was dark, its light grown dim with the shadow of}
death. In this land the murmuring of bees he had so often heard with the ears of childhood had become the bitterness of Mhlonljo juice. Those legendary heroes whom he had so often seen in the dreams of childhood, armed with spears and shield, today became shadows in a strange wilderness and their war-songs became the wailings of men in agony.

[1980:108]

We feel pity for Zwelinzima because the feeling of despair which he has foreshadows what is ready to ambush him. The wailing of men in agony foretells the sacrifice of human lives for ideas. Zwelinzima flees from the amaFelandawonye. The amaFelandawonye car symbolically appears as ‘igongqongqo’ an animal that devours people in a folktale. This is a powerful image of destruction. It symbolises Zwelinzima’s doom when he is swallowed up by his own modern ideas. We also note that Zwelinzima returns from the river and stays in a dark room. We find this strange but it symbolises the “darkness” that will face him in his kingdom.

The ‘parting tears’ at Gcinizibele’s place are another symbol of impending catastrophe. Although Gcinizibele, MamBhele and Zwelinzima expected this day to come when it comes they are in tears. Gcinizibele the head of the family cries

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... Wathi kwitshi wemka uGcinizibele kanti uye kutshona ebuhlanti uyafixiza.
(1979:103)

[Translation mine]

Zwelinzima becomes helplessly weak and cries. MamBhele also cries. These tears seem to pour as if they are grieving for somebody who is dead. It is MamBhele who comforts Zwelinzima and says

Tyhini, uya kuthini Jola ukusuka ube nkene-nkene ufane nam ndingumfazi? Akuzazi ukuba uyindoda?
(1979:103)

[Translation mine]

[What is this Jola? How can you melt into tears like me, being a woman? Do you not know that you are a man?]
(1980:109)

The powerful amaFelandawonye also melt into tears
...
ancwina amadoda angcwenga iinyembezi, kodwa noko zibamba ngeenkophe.
(1979:107)
When Dingindawo meets his brother’s son in a hostile atmosphere he disarms him by his tears. He makes an impassioned speech in which he ironically castigates Dabula for sneakishly returning his brother’s son home. He says

Yini Dabula Dlangamandla! Yinkohlakalo yani le niyenzayo ukuthi xa niphuthuma umntwan’omkhuluwa nindifihlele ngokungathi ndilutshaba lwakhe? Yini ukungxala inkohlakalo umntwan’omntakwethu nisazi ukuba yonke le minyaka ndiyafuna ukuba wafihlwa phina.

(1979:115)

[Why Dabula Dlangamandla! What cruelty is this? Why did you conceal from me the fact that you were going to fetch my brother’s child, as if I were his enemy? Why did you fill his head with thoughts of evil when you knew all these years I have been trying to find out where he was hidden.]  

(1980:123)
It is interesting to note that Dingidawo’s sinister tears and cries are accompanied by the barking of dogs which make long-drawn howls and wails (umkhulungwane). Such howling of dogs symbolises an impending evil. The last tears of joy and sorrow come from Vukuzumbe who meets his cousin for the first time. This encounter with Dingindawo arouses fear in us because we know that he has evil intentions. We also pity Zwelinzima because he accepts Dingindawo genuinely as his long lost blood relative, uncle. We notice that the atmosphere is thus tense whenever Zwelinzima’s name is mentioned and also when his identity is established.

Zwelinzima’s assumption of responsibility as a chief in his kingdom gives him an opportunity to show his mettle. This is where the western education has made him a totally different person to the extent of being a fool. However, the advantage is that he has youth on his side. He has enthusiasm and ideas which he wants to implement in order to improve the quality of life of his kingdom. He wants to stamp out superstition; he wants to build unity among the people and banish tribalism and sectionalism. He wants to encourage formal and informal education through the constant flow of ideas and social interaction. Like a typical tragic hero he has good intentions and desires but his greatest problem is how to realise them.

We pity Zwelinzima when he takes his first step the wrong way. He disregards the danger of his artful uncle, Dingindawo against whom
he is warned by amaFelandawonye. It is a slap in their face that he ironically puts a snake in his pocket. His intention is to dispel any superstitious beliefs and he does not think that his blood relative can harm him. He also hates the gulf that has been created between him and his uncle. The narrator says

... wasuka wacinga uyise angamaziyo.
Wangwenela ukuba abe ebelapha naye bahlale bonke ngoxolo. Walila xa kulapho ke.
Wazisola kuba eze ngokwesela kowabo.

(1979:116)

[... he thought of the father he had never known and wished he were present at this moment so that peace might be restored among them all. These are the thoughts which moved him so deeply. He was even overcome with remorse for returning like a thief to the land of his fathers.]

(1980:125)

We pity Zwelinzima when he consistently works against his own desires of achieving unity.

His first error is to disregard the last wishes of his late father, Umyolalo which stipulates that he must marry the princess of
Bhacaland. Although this comes as a surprise to everybody at the nkundla (courtyard), nobody questions its authenticity because Ngxabane, the seer, is known to be the custodian of tradition. This is the first cause of a crevice in the unity and cohesion which Zwelinzima is trying to build. There is a strong division between the educated Christians like Dabula and Ngubengwe and the uneducated traditionalists like Nxbane, Jongilanga. There is a division among amaFelandawonye - (the indivisible ones). It is the nkundla which decides to do research on the two women before a decision is taken. Zwelinzima dismisses the whole exercise with arrogance and writes a letter to an nkundla. These men are illiterate and he is proudly displaying his education by communicating through a letter with his subjects while he is among them.

We pity him for relying on his uncle who is encouraging him to blunder so that amaMpondomise may lose confidence in him. After he has decided to reject Umyolelo, amaMpondomise are offended, the meeting becomes divided and it closes unceremoniously. We also sympathise with his rejection of the clan’s cattle for lobola since he is not marrying a princess. He ironically alienates himself from his people and his ancestors. He takes the cattle of Umthonyama to lobola a commoner (cattle which belong to the home, and a generation of his great grandfather’s cattle which are regarded as ancestors). Zwelinzima’s action is frightening because he has been warned about the importance of Umyolelo of the dead.
person by the Bishop as mentioned in Chapter 3. Gcinizibele also admonished him about the importance of considering people's wishes before his own. From the time Zwelinzima ignored his father's Umvolelo things have not gone smoothly for him although he does not seem to notice any change until very late.

After he has introduced Iliso LoMzali which unites all the people of his area he becomes satisfied that he is making progress. His subjecta present him with a car in order to travel conveniently. Ironically it is this car that divides his kingdom. His councillors complain that they are denied an opportunity to accompany their chief and instead he "suffocates them with dust". It is this car that makes parents withdraw their children and wives from the Great Place because the chief and Nobantu display their love in public while she is always hanging around her husband, lowering his dignity. The articulate Zwelinzima debates himself out of favour with amaMpondomise because he advocates the destruction not only of the goats but also the people who demand them for healing and expiation. He shows how his education has 'finished' his reasoning powers because he brings the 'prejudice' of the missionary who thinks that all forms of traditional healing are deceptive and evil.

Zwelinzima's life is made more complicated by his wife who also shares his ideas. Besides her public display of affection for her husband she behaves like a person who has never heard of the
Mpondomise culture and yet she is born and bred at Mjika in Tsolo. She is completely westernised, like her husband, in dress and values. When she ridicules Nozihlwele’s explanation on the importance of inkwakhwa (the totem snake) we begin to fear for her safety because she is not aware of the seriousness of her actions and the consequences thereof. Her alienation is symbolised by her shocking behaviour which drives people away. Nozihlwele’s friend finds it intolerable that a married woman, and a queen at that, should mention the name of the ancestor of her place of marriage by name. Her reaction is expressed as follows:

Hha! Yaqhwaba izandla, yabamba umlomo, yathi ndisanishiya.

(1979:153)

[She exclaimed, O! No! and clapped, held her mouth and said I am leaving you.]

[Translation mine]

Ngxabane is visibly shocked by Nobantu’s obstreperous behaviour. His fear is depicted as follows:

Ngokuya uNgxabane wayekhe wafika wabuza kuNobantu ngesilo sakwaMajola wayemke edanile, emangalisiwe, othukile eduduzela umzimba wonke, kukufumana ukuba kanti umfazi wenkosi
[At the time when Ngxabane came and asked Nobantu about the Animal of the House of Majola, he left disappointed, surprised, shocked and trembling his whole body shaking to discover that the wife of the chief did not know this animal.]

[Translation mine]

When it begins to dawn on Zwelinzima that he is moving too fast for his people we have hope that his counsel with Mpondomise and Thembu chiefs is going to reap dividends. The fact that Zwelinzima is unable to reach his mentors, the bishop and Father Williams and Dabula for advice, is a tragic miss. He begins to question his administrative style and their contribution to amaMpondomise.

Andiqondi nokuba olu khanyo kwakuthiwe mhana sayalwa masiluxhome phezu kobele sesiluxhomile, nokuba sisaya kuluxhoma na. .... Usemninzi umsebenzi wethu apha. Mhlawumbi siya kubona sesihamba kakhulu ukuba asihambi ngeyona ndlela iyiyo.

(1979:155)
[I doubt if we have put up the light which we were told to put on the Bele mountain or we shall ever do so. ... It seems there is a lot of work we must do here. May be we shall discover after we have gone a long way that we have gone astray.]

[Translation mine]

While we are hoping that Zwelinzima can still save the situation in spite of Dingindawo’s treachery, Nobantu’s destruction of the Mpondomise totem snake completely alienates them. Both of them do not take the matter seriously but think it is a mere superstition. Nobantu’s declaration that she has no relation with a snake is tantamount to denying her existence because she is at the Great Place because the kingdom has been kept together by common values.

Zwelinzima is exposed to his enemies without being aware. He becomes grieved by the division brought about by Jongilanga as a result of their different loyalties to Isilo sakwaMajola. We sympathise with him when he loses the confidence of amaMpondomise who howl at him when he tries to protect amaMfengu by saying

... kodwa ndiyakholwa ukuba akukho nalinye iMpondomise elihambayo nale nto ayithethayo.

(1979:189)
[... I hope that there is not a single Mpondomise who agrees with what is said (the expulsion)]

They howl back in unison

Uve ngathi ukuba asihambi nayo?
(Same as above)

Ironically it is Zwelinzima's attempt to regain the confidence of amaMpondomise and have his wife back that makes him work his way to a disaster. He also misjudges his uncle, Dingindawo, and relies on his dangerous counsel. In trying to get solutions to his problems he creates more problems instead. The complaints of amaMpondomise point at him as the cause of the division. The withdrawal of children from school and the expulsion of amaMfengu aggravate the situation. We pity him when he ironically commits himself to giving amaMpondomise what they want if only they promise to restore unity and order in the community. We sympathise with him when he is shocked by their request for their mother as prescribed by umyolelo. The shock is described as follows:

UZwelinzima wasuka womela esihlalweni ngokomntu obethwe ngumbane. Akathetha akashukuma akahleka akalila wasuka wandwanya nje. Nembizo yathi cwaka, onke amadoda
aqondela phantsi.

(1979:202)

[He sat in his chair as if struck by lightening. He did not speak nor move. He did not laugh, he did not cry, but stared blankly into space. There was a tense silence throughout the Nkundla and all the men sat looking down to the ground.]

[1980:225]

He is out of focus. He is unable to see his people. He rejects the Mpondomise request for another wife. It is the oratory of Ngxabane which diminishes his stature as chief and leader when he says

Le nto ubuxoki yinto yabafokazana ayifaneleki enkosini ... akuzenzi ixoki na ngoku xa usithi akunakusamkela isicelo salo? Walha wabinaphi ixoki elihlonelwayo ngabantu?

(1979:205)

[Lying is a thing of small men. It does not become a chief to lie ... Aren’t you now playing the part of a liar when you declare that you are not prepared to agree... to agree
to their request? Where have you ever heard of a liar respected by the people.

[1980:228]

It has now dawned to Zwelinzima that his efforts have come to naught. The death of Ngubengwe sends shock waves. It is a unifying disaster because both the educated and uneducated regard it as an indication of worse things to come. It is Jongilanga’s oratory which implores Zwelinzima to avoid a national catastrophe. He openly accuses him for the disintegration of amaMpondomise and implores him to sacrifice his life to avert further calamity.

Lamla mntan’enkosil! Nokuba idibene ngawe xa ihlanganayo wafa wena akusenani ukuba ilamlekile. Mhlawumbi iya kothuswa sisidumbu sakho ise iyeka. Lenjenjalo kakade ikroti, UNgubengwe selekubonisile indlela.

(1979:214)

[Save us! Even if you should be crushed to death between the opposing forces, it matters not as long as calamity is averted from our people. It might be that the sight of your dead body would shock the two contending forces that they would involuntarily draw apart. Such is the role of a true hero. Most
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Excellent One! Has not Ngubengwe already shown you the way?

[1980:242]

Jongilanga insinuates that Zwelinzima’s reign has brought disaster. He has not brought any advantage to them. It is for this reason that his death will bring unity if he sacrifices himself. He uses Ngubengwe’s death as an example because they see it as a sacrifice for civilisation and Christianity. Both friend and foe unite to lament the death of Ngubengwe not so much as a person but because he was protecting a missionary. Zwelinzima’s inner conflict arouses pity when he weighs his principles against the demands of his people. It is equally painful that he only realises now, that he has made a mistake in all his efforts of civilisation. It is the weight of the misfortune that makes him relent and painfully go against his whole life principles. The mystery of Jongilanga’s death creates more misery for Zwelinzima as he attempts to bring peace to a troubled community. His words emotionally pierce our hearts when he says

Le ngxwaba-ngxwaba ikhoyo yinkohlakalo embi.
Ukuba eli bandla lithembisa ukuba aliya kumphinda lenze kungcola, ndizimisele ukwenza nantoni na elithi mandiyenze.

(1979:218)
Nothing can be as calamitous as our present state of chaos. If this meeting pledges its word not to indulge in any further acts of violence, I am prepared to carry out its demands, whatever they may be.

[1980:246]

The irony of the situation is that his attempt to bring less suffering and calamity to amaMpondomise is precipitating another disaster of annihilating the whole nation. His decision sacrifices his wife, Nobantu, who loses her mind because of the trauma of separation from her loved one, Zwelinzima. The news of getting another wife makes Nobantu mad and ultimately leads to the drowning of all his family, Nobantu, Zulu-lyazongoma and Vukuzumbethe. We actually feel the pain with him when he says to Mphuthumi:

ndihlathywa zizilandizaesi sikhala sam. (p238)

[It's the thorns of my seat that make me behave so strangely.] (p272)

The metaphor of thorns is very powerful in explaining that he finds life intolerable. He already feels that he has betrayed the values of education and christianity and feels worthless. He is
ironically running away from the people who support him. Like a typical hero he cannot stand the humiliation that he has brought on himself and the civilised world and decides to die an honourable death by drowning himself.

Nobantu's case is different because she is born and bred in Mpondomiseland but acquires western influence through education and christianity. She is earnestly westernised but her behaviour leaves much to be desired. She has undermined everybody except her husband. She is not even interested in the story of inkwakhwa (the totem snake) and ridicules Nozihlwele when she tries to explain its significance. She commits sacrilege by killing the Animal of Majola (inkwakhwa) amid protestations from her people-of-marriage and she even declares

Hayi, bethuni, ndiyekeni. Andinabuhlobo
nanyoka ngolu lwam usana.

(1979:170)

[O no, leave me alone. I have no relation with a snake as far as my baby is concerned.]
[Translation mine]

It has never appeared as serious to her that this is the source of her existence in her place of marriage, her husband's existence and her son's existence. There could be no Mpondomise kingdom without
the totem as far as their subjects believed.

Her behaviour arouses fear in so far as we are aware of the consequences of her actions. We begin to pity her when she is shunned like a leper by her home people except her parents. Nobody wants to associate with her. Her husband is alienated from her by circumstances beyond his control. Her fortunes change rapidly from the loved princess to a recluse. Her separation from her family weighs so heavily that she loses her mind. The arranged marriage of her husband makes her condition worse. We sympathise with her on the basis of the virtues which she holds as an enlightened person.

If Nqxabane’s explanation that her condition is punishment from the ancestors is taken into consideration, we then see her end as a kind of retribution for her villainy. The fact that she undermines the cultural values of amaMpondomise and even satirises them makes her end a deserved one. Nqxabane gives an explanation for every thing. Nobantu undermines their beliefs and ridicules them. As a result she laughs incessantly when she is told about inkwakhwa. She plays with a revered ox. She shows disrespect to both the living and the ancestors. Her case appears more serious than her husband’s because she is a commoner and a married woman. We see that both Nobantu and Zwelinzima have not been taken by the people of the river because their ways are not accepted. Vukuzumbethe is also returned to his father as a minor in the house of royalty. It
is only Zululiyazongoma who is accepted by the ancestors because his body is not recovered. We cannot help but feel grieved when the Majola dynasty is destroyed as a result of their failure to understand the dynamics of their culture.

The tragic atmosphere in *Ukughwuka Kwembeleko* is created in different ways because the tragedy is based on family relations. Symbolism is used as an important means of foreshadowing the impending calamities in the novel.

The opening chapter *Ukutshona Kwalanga* (Sunset) is symbolic of the end of an era. The writer starts with a beautiful promising summer’s day which suddenly turns into turbulence that sends everything, man, animals, birds scuttling for cover. The weather roars with anger, with thunder and lightning. Then a storm that washes away everything follows. This scenario gives an idea of the turmoil in this novel. The life of Zoleka, a young girl who is still doing Standard 8 at school is abruptly disturbed by a tradition which justifies her father’s authority in giving her away in marriage against her consent. We see the storm of resistance in her and her father’s avalanche of cruel actions that force her to kill. We anticipate the end of such cruelty as the expression ‘liduduma lidlule’ (a painful/frightening act comes and goes) says.

There is also the symbol of darkness used in the novel. We can see this as an indication of the misfortune which looms around Zoleka.
We are introduced to a miserable young girl who cannot sleep and seems to hate the glare of the lamp. It is the glare of the lamp that causes dizziness in this girl. She says

"Oh! Hayi Sis’Thandie, imitha yeso sibane iyiqaqambisa ngakumbi into loko yam, isuke ijikeleze ndinge ngathi ndiza kuba nesizunguzane."

(Ukuthawuka Kwembeleko: 1982 p7)

["Oh! No Sis’Thandie, the glare of that lamp makes my headache worse. It makes me dizzy."]

The darkness in this case symbolises the secrecy of her plans. The discussion in which she engages her sister Thandie, about her enforced marriage takes place under the veil of darkness. Her escape from her place of marriage takes place at night and exposes her to all the dangers of the night. She murders her husband Zolile at night and she ultimately kills herself at night.

Coming to the tensions in the family, we are able to see that relations are not normal. The narrator introduces a girl whose thoughts are as turbulent as the weather. She is very unhappy and emotionally agonising.

The narrator depicts it as follows:
The thoughts of this beauty were wandering. You could only hear by a sigh that her conscience was her entertainment.

The use of antithesis in the above quotation creates a tense atmosphere. We also find that there is no communication between the sisters although they are in the same room. The only disturbance is the cry of a baby. Zoleka ignores her mother's endearing calls because her suffering has made her insensitive to anything that does not bring relief to her agony. Instead of an open discussion each one of the sisters enters a debate within herself.

We sympathise with Zoleka because she has good values that go beyond her personal needs of education and love. She looks into the future to contribute to society and not be dependent on it. She says
... bendiba noko injongo yokufundisa ibhinqa yeyokuba singabi luncedo qha emakhaya kuphela, kodwa sithi sakuba sendile, kwaze kwathi. Ngephanyazo asishiya amadoda ethu, singabi ziinkwamba zabahlolokazi sibaphathe ngamazinyo abentwana bethu ... injongo zabo zezokuba ngemfundo abasinike yona, sakhe amakhaya ethu nemizi yethu ibe ziingqili.

(1982:10)

[... I thought that the aim of educating a female is not to make her an asset at home only but also that when she gets married and becomes widowed she should not be desolate and starve her children - their aim in giving us education is that we should build our homes and make our homesteads comfortable.]

She has been entertaining bright ideas for her future with Zwelakhe. Her hopes are dashed by Zwelakhe's letter which indicates that he cannot disobey his father's authority. It is this letter that gives Zoleka courage to fight for her freedom on her own.

We are, however, taken into the possibilities of the future when the writer uses a dream as a window into Zoleka's life with
Zwelakhe. In her dream the following events take place:

(i) A bus leaves her and she has to walk a long distance back to the institution
(ii) She is washed away by a swollen stream
(iii) She sees Zwelakhe while she is going down the stream
(iv) She cries for help and he makes an attempt to save her but
(v) he is also washed away by the storm water.

From the above dream we can see the dashed hopes of Zoleka but the dream gives a foreshadowing of the tormenting life of Zoleka and Zwelakhe. It is Zwelakhe who arranges her defence in order to have her sentence reduced. She is united with Zwelakhe for a short time and they both die under different circumstances.

The author has also used tears as a symbol of disaster. We see that Zoleka is ever crying. Her state of unhappiness is a cause for concern with her sister and her mother although she tries to hide herself from the latter. The narrator describes the anxiety caused by Zoleka’s tears to her sister

Le ka'zoleka yona indaba yokuhlala phezu kweenyembezi yaba yeyodwa nengazanga ayive nasezimalini.

(1982:7)
[This habit of Zoleka who is ever crying was something unique and something she had never heard before.]

We also notice the misery in Zoleka on her wedding day. Her bitterness is shown by the tears of agony which make it difficult for her even to repeat the vows. Her condition is explained as follows:

UZoleka wayeselengasenakho ukuphendula. Into owunokuyilindela kuye kwimeko awayekuyo sesofelweyo.

(1982:19)

[Zoleka could no longer reply. All that could be expected from her was a desperate cry as if coming from a bereaved person.]

The fact that Zoleka is crying on a supposedly important day of her life makes it clear that this marriage spells doom for her and her husband.

Zoleka has already taken a decision on how to nullify this wedding. It is for this reason that the words of the priests in admonishing her are ironical.
Umfazi ngumfazi ngezenzo, zithi ke ezo zimbo zobufazi akuphulukana nazo umfazi aphelele we bubufazi.

(1982:20)

[A woman is a woman by her deeds, and when those deeds elude her, her womanhood ends.]

The priest entrenches the traditional role of a married woman, a factor which is not admissible to Zoleka under the circumstances. It, therefore, is ironical because Zoleka’s behaviour at her place of marriage is unacceptable. The priest goes on to say

... mayicace kuwe into yokuba siduba-duba amanzi olwandle olunzulu, singazi nokuba siya kufika na apho siya khona, siya kusinda na kwinkqwithelo nakwisivube-vube samaza olwandle.

(1982:20-1)

[... let it be clear that we are trying to work against a sea (of troubles) and we do not know whether we shall reach our destination, whether we shall escape from the storms of the high seas.]
Zoleka’s bedroom encounter with her husband is amusing. We see Zolile as a simple, rural young man who is only driven by ‘desire’ to talk to his wife. However, Zoleka’s impression of her husband is revulsive and frightening. The narrator describes it as follows:

KuZoleka le ndoda yasuka yanga sisilo nakwizilo unomasinana.

(1982:24)

[To Zoleka this man looked like an animal, a bull dog, even among animals.]

The author is not kind in describing Zolile so that his physical features of “long facial bones and desires like a bull-dog” create a picture of a monster. The hostility between them also indicates that there can be no conjugal rights. The narrator says

UZolile wathatha amanyathelo amabini wee xhwenene. Bajamelana okwemazi yekati nenja.

(1982:24)

[Zolile took two steps and suddenly stopped. They stared at each other like a she cat and a dog.]

Zoleka’s systematic j-fiance of her tradition in the place of
marriage ironically makes the people more tolerant. She is not expelled but she decides to leave on her own. Her sister-in-law cannot tolerate her behaviour. Her defiance of taboos sends ripples of fear throughout the community including her parents. This is a catastrophe not only to family but to all those who revere ancestors. Xatasi calls it isinheleku (a catastrophe). Zoleka’s actions do not give us any shock and surprise because we have seen her emotional torment. The reason given by her in-laws for not returning her to her people prove their callousness. Her life is seen in terms of material worth. Mpayipheli says

AmaNgwevu akasayi kuze anibuyisele ikhazileku, kuba ukumgodusa kwenu lo mntwana engazigodukelanga niya kuba niggibile ukumala. (1982:31)

[The Ngwevus will not return your lobola because if you send their daughter back, you will have rejected her.]

We see an entanglement of tradition where people are forced to remain with an "albatross". Zoleka is not making anybody happy at her place of marriage and she is not happy either. Both are slaves to tradition. Zenzile does not think of her daughter’s safety but of how he is going to return the lobola of Xatasi.
... abe yena Zenzile engayiboni konke indlela angathi abuyise ngayo ikhazi ukuba umtshato lo uphelela ekubeni nguphela-phela ngantsomi.
(1982:35)

[... and as for Zenzile he does not see how he can return the lobola if the marriage comes to an end.]

This is what the writer emphasises. He has made Zenzile a self-centred monster who has lost love for his daughter. Zoleka becomes a victim of a system from which she is not able to escape. Her escape to King Williamstown gives her a short relief. It is in King Williamstown that Zenzile still shows his anger when he talks to Tesana

(1982:37)

[Fellowman! Things of this earth are difficult. My condition is not due to my ugliness but to my worries. Our children cause us to go up and down, making us their
slaves.

Zenzile blames his daughter for disobedience. The relations are strained between father and daughter. Zenzile regards Zoleka’s escape from her place of marriage as an insult to him. Zoleka is also leading a restrained life because she is in fear of being discovered. The behaviour of Zenzile as father is satirised by the narrator when he chases girls of Zoleka's age indiscriminately. It is very amusing that he is bitten by a dog when he tries to run away. The recapture of Zoleka is also amusing when Zenzile and Tesana are humiliated by the shebeen queen who accuses them of abducting a girl for marriage at their old age.

The cruelty of Zenzile to his daughter causes pity for her and hatred for him. Zenzile does not behave like a loving father. He is angry and his appearance is described as

amehlo azingwenye, ubuso busimo simbi. (p50)

[His eyes were dark red and his face had changed]

We sympathise with Zoleka who believes in liberating herself and yet, ironically is creating more problems for herself. Zenzile is victimising her. His remark that
Hayi ntomb' am akunakuze undizimene kuphele, ndingu Thixo wakho, ndikho kuyo yonke indawo.

(1982:51)

[No, my daughter, you cannot hide away from me completely, I am your God I am every where.]

makes it appear difficult for Zoleka to dream of freedom. This misplaced metaphor brings out clearly the power that Zenzile exercises over his daughter.

The language used by Zenzile is not that of a loving father. He says of his daughter

Andinakabe ndile apha ... nesi sigebengakazi somntwana. (p53)

[I cannot sleep here with this murderer of a child.]

Although he despises her behaviour as treacherous his words are ironic in that Zoleka is going to commit murder. He uses abusive language which ironically describes him. He says to Zoleka

Yinile! ... Ungubani wena? Thole lerhamba.
Ndiza kukubonisa andikwenzi nto, ndisanyele
nje intambo.

(1982:56)

[How dare! Who are you? Young of puff-adder! I am going to show you. I have not done anything to you yet. This is just a beginning.]

We are saddened by the cruel treatment meted out to Zoleka by her father. He inflicts not only emotional agony but physical suffering as well. The simile used gives a strong image of pain and suffering as in

Zamdla l'mpama uZoleka wanga ufunyenwe libubu leenyosi.

(1982:51)

[She got such hot claps as if she was stung by a swarm of bees.]  

The relationship between Zenzile and his daughter is no longer of the normal father-daughter relationship. The narrator describes it as follows:

UZenzile wawathi nta amehlo. Kwasa elinde intombi yakhe okwakati ixhwarele impuku

(1982:54)

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Zenzile had fixed his eyes on his daughter watching over her like a cat waiting for a mouse.

We pity Zoleka who is flogged by her merciless father. He behaves like an animal. We also understand why she has lost the stability of reason when her father returns her to her place-of-marriage. We are quite apprehensive of her actions when she reaches a decision to do something since her torment will always be there as long as the three of them, Zenzile, Zolile and Zoleka live. The narrator puts it as follows:

Akukho namnye owayeyazi into ayimithiyo ingaziwa kanjalo ukuba yozala silo sini na.)

(1982:62)

[Not a single person knew what she thought and nobody knew what she would do.]

It is the metaphor of pregnancy that creates the fear of the unknown. We begin to appreciate Zoleka’s problem of trying to get out of the quagmire although she has no solution. We are given the impression that it is out of despair that she becomes angry, wild and decides to kill. The narrator says

... Zezi ngcingane ezamtsho waligeza,
wandlongondlongo yathi intliziyo yakhe
emhlophe yaba ngumqolomba weziihanqe.
(1982:64)

[It is such thoughts which drove her mad and wild, her kind heart became the cave for murderers (evil thoughts)]

Zoleka’s act of murder is gruesomely depicted. The fact that she chops off Zolile’s head in his sleep makes it more horrible. She is also shocked by her own deed, an indication that she has no cruelty in her heart. The murder is not meditated. It is only a change of heart because she thought of killing herself. While Zoleka tries to free herself from the Xatasi saga she leads herself to another controversy with the law. She has not only challenged the justice of the ancestors but is now facing a charge of murder — acting against the law of the land — a human written law as against the unwritten traditional law. The hysterical behaviour of Zoleka after the murder of Zolile arouses pity in us. Her state of mind after the murder causes concern and sympathy. We do not get the impression that she is a murderer.

When she starts to join the cycle of liberated people and is happily united with her love, Zweakhe, for whom she has suffered, we see fate stepping in to prevent her happiness. Zweakhe who has moved mountains to arrange a defence attorney for Zoleka is also
relieved that he is united with his love. When we are also taking
a sigh of relief that Zoleka has suffered enough and is united with
her love the unexpected happens. We go through an inverted
procedure where Zoleka is faced by unknown enemies. She is faced
with Zwelakhe’s girlfriends who also want to marry him. Zwelakhe’s
love path to Zoleka has several impediments. He finds it difficult
to face his father’s anger because Zoleka is unacceptable as a
widow and murderer. Zwelakhe finds it difficult to make a decision
because he still fears and respects his father. The tension in his
home is depicted as follows:

Uthe akufika a pho kulu o ndlu we s xhungu, wathi
ntye umbilini kuba u like inguyise, unina
nodade boyise. Uthe akungena kwathi nwanga
zaphela i indaba kubo ngokungathi kungene
undwendwe nandwendwe olun ezotha. Wagonda ke
ukuba intlama idliwe yinja.
(1982:96)

[When he came to the room he suddenly stopped,
he was surprised to find his father, mother
and aunt. As he entered there was dead
silence, the conversation ended abruptly and
it was quiet as if an unexpected stranger
entered, a stranger, a disgusting stranger.
This immediately warned him that things were

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Songishe is disgusted that his heir is determined to marry a social outcast. He curses him and says

Uze wazi mhlophe okokuba mhla watshata naloo malahlwa-nofele uwufincile owakho umvuzo kweli khaya, uzinike izembe ngokwakho.

(1982:97-8)

[You must know that the day you marry that rogue you will have finished your shares in this home. You have cut yourself out.]

We admire Zwelakhe in taking a decision that pleases him and his conscience. He chooses Zoleka because Zoleka has suffered for his sake. It is, of course, very painful that he has obeyed his father all his life only to disappoint him late in life.

Although Zoleka is free she is nagged by the stigma of being seen as a murderer by society. She has developed feelings of distrust and cannot settle in her mind that Zwelakhe can leave innocent women for her. She survives an onslaught from one of Zwelakhe’s girlfriends. When she feels she has achieved what she has been suffering for, it is not to be. Zwelakhe is poisoned and dies in Zoleka’s room at night.
Zoleka's tears of despair arouse pity when she questions the purpose of her existence. Why is it that her life has been marked with misfortune from the beginning to the end? Her closing soliloquy rents our hearts when she says

Ndabulala umntu, ndafa ngokwam ngokwasephumilweni, ndabuya ndakubona ukukhanya kwemini okudlule njengombane ... Andisemntu, andinakhaya andinasihlobo, ndijikelezwe ziintshaba.

(1982:104)

[I killed a person, and I also died emotionally, and I saw the light of day again which passed like lightning ... I am no longer a human being, I have no home I have no relatives I am surrounded by enemies.]

We see irony in Zoleka's life. Every time she tries to liberate herself she entangles her life in more problems. When she tries to annoy the Xatasi people so that they may return her home, she creates more problems by challenging the revered people of the dead who inhabit the 'inkundla' (courtyard). She escapes to King Williamstown where she is hunted and flogged by her father who returns her to her place-of-marriage. She murders her husband and she is in conflict with the law of the land. When she gets out of
prison she is united with the man for whom she has been suffering. She creates another conflict. Zwelakhe is victimised because of her and dies because of her. She symbolically becomes a killer. It is the thought of reliving the experience that makes her commit suicide.

Zoleka has been made a victim of circumstances. From the beginning of the novel to the end we see her suffering. There is not one moment of respite. Even when she is in King Williamstown, she stays with rascals. It is her friend’s drinking habit which leads to her capture. She has suffered for Zwelakhe in whom she shows much faith. Instead of being rewarded for all her suffering she is punished. Zwelakhe dies of poisoning and comes to die in her room. Even though she has witnesses that she was not in the room, she cannot bear the idea of going to court and be involved in a case of suspected murder again. The author could have been fair for our nerves to end the book with the reunion of Zoleka and Zwelakhe. In taking the story further we can see the belief in retribution. Can we say Zoleka is made to pay for her murder? Has she not been punished by the court of law? We need to look beyond that. We can see that Zoleka is defiant to her worldview. She has offended the ancestors by her behaviour by going against a marriage set by the living-dead. As Mpayipheli puts it

Ngumfazi wasekhay’apha lowa uza kufela apha, ingcwaba lakhe libe phakathi kwamaCirha. Ezi

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zinto ziza kubuye zidlule lisaduduma nje, liza kubuye lise.

(1982:31)

[She is the woman of this home she is going to die here, her grave is among the graves of amaCirha. This is just a passing phase.]

There must be a purpose in Zoleka’s suffering and we can find its source in her challenge of the living-dead. This will be discussed in the conclusion.

In Ulihe NoCikizwa the tragic feeling is aroused differently because this is a play. We are supposed to derive some empathy from the spectacle. It is what the characters do and say on stage that arouse in us the feelings that we may have about them. The reader of the play has to use his/her imagination, on the strength of the dialogue, to create a full picture of what should be on the stage. In Ulihe NoCikizwa the dialogue is very powerful in creating the tragic atmosphere as is going to be discussed below.

In this play we are introduced to lovers who only meet through the communication of a letter. We have not seen them together. The letter is unusual in that it does not talk about the niceties of people who are in love but it has a despondent tone that creates a sombre atmosphere. The only loving phrase is the salutation which
says 'Dike wam' (my Dike). We get a strong feeling that the writer
curses life. She has a grudge against the traditional system under
which she lives. The images of lifelessness illustrate how she is
deprived of her rights in life as a human being who must not enjoy
the freedom of choice based on human feelings. She says

... ilizwe lamasiko lezithethe nemithetho
iinto ezithi unenyama negazi nengqondo nje
zikwenze ufane nesigodo somthi olinda ukubaawa
[UDike NoCikizwa: Indima 1 Umboniso 1:2]

[... the country of customs traditions
regulations things, though you have flesh,
blood and brains, make you look like a log of
wood ready to make a fire.]
[UDike NoCikizwa: Act 1 Scene 1:2]

The fact that she compares herself to a log of wood, an inanimate
object, removes her not only from human beings but from all animate
species. She is used to satisfy somebody else's needs: to bring
revenue to her father. She has become a commercial object. The
letter goes further to give an explicit reason for her unhappiness

... Ndiva intlunzum yokuthobela umthetho katata
- umthetho ondiphanga bonk'ubuntu bam, undenze
ndiba vigusaha efuyiweyo.
[UDike NoCikizwa: Indima 1 Umboniso 1:2]
[... I feel the pain of obeying my father’s authority ... an authority that deprives me of all my humaneness and turns me into a sheep.]

[UDike NoCikizwa: Act 1 Scene 1:2]

The letter gives the impression that it is the custom that forces her to obey her father under all circumstances. The metaphor of the sheep gives endurance. She has to endure this pain without flinching. This letter ends with irony when Cikizwa says:

... ndaye andiboni m'fana ndinga naye ngaphandle kwakho Dike wam.

[UDike NoCikizwa: Indima 1 Umboniso 1:2]

[... and I cannot see any other young man I can die with other than you my Dike.]

[UDike NoCikizwa: Act 1 Scene 1:2]

When one gets such a letter one would be expected to act quickly in order to save the situation. We see Dike, the recipient, breaking into poetry in which he also declares that nothing can separate them. We also expect him to show his might as he says

... ukuba uyohluthwa kum nam ndiye kuba vingonyama.

(Indima 1 Umboniso 1 :3)
[... if you are taken away from me by force I will also be a lion.]  
[Act 1 Scene 1 :3]

It is this image of power that makes us to expect protection for Cikizwa. Unfortunately the image of power does not build up at all. Instead Dike preaches about his true love and the virtues of true love in general. He says

Dike: Ebomini bam asiyiyo njongo yaum ukudlala ngothando kuba Tshutsha lowo udlala ngothando udlala ngamiliq ongenakucinywa naziinyembezi.  
(Indima 1 Umboniso 1 :4)

[Dike: In my life it is not my aim to fool around with love, because Tshutsha, the one who fools around with love plays with fire which cannot be extinguished even with tears.]

The metaphor of fire is used to describe a strong passion. His love cannot be destroyed even if they try to torture Cikizwa. Dike is a man of slow action and much poetry. He always expresses his sentiments and this does not endear him to the spectator. When Cikizwa realises that Dike is not making a move she prods him again by another letter in which she declares her love and how she prizes her freedom. She says:
Ndicinga ukuba uthando yenye yeenkululeko ezinikwe umntu endalweni. Luyinto entle nenyu u xa ixabiso lalo lisaziwa .... Ndizimisele ukuzama njalo ngako konke okusemandleni am ukuba ndingaphuncukwa yile nkululeko.

(Indima II Umboniso 1 :17)

[I think that love is one of the kinds of freedom man has been endowed with. ...... I am prepared to try with all my power not to lose this right.]

[Act 1 Scene 1 :17]

Dike repeats his poetry again, that no power, custom or tradition can separate them and says

Dike ... Akukho mandla asiko. Akukho mandla asithethe. Akukho mandla athetho. Nawokufa amandla akanakho. Ukusahlula thina sobabini ... Ngokwenene ndinenyweba engumangaliso. Andisayi kuyilahla le nyweba nangokufa 
(Indima II Umboniso 1 :18)

[Dike ... There is no power of any custom. There is no power of any tradition. Even the power of death cannot separate the two of us ... Indeed, I have a wonderful blessing. I will never throw this blessing away even by death.]

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We notice that Dike, in declaring the permanence of his love for Cikizwa, uses the metaphor of death as something that is sure to come and yet he hopes that even beyond death they will be together. The irony is that death will occur. We also note that Dike looks forward to the time when they will enjoy each other’s company in the Paradise of love. There is an air of death hovering over the lovers. Dike’s words are ironic in that he seems to be looking beyond this world. He says

Dike: Yonwaba Cikizwa wam. ElangoLwesibini liya kutshona ndinawe eParadesi yothando.
(Indima II Umboniso 1 :19)

[Act II Scene 1 :18]

Be happy, my Cikizwa. Tuesday’s sunset will see us together in the Paradise of love.]

The mention of Paradise creates the imminence of death. It is where Christians go and wait for resurrection. We become anxious for Cikizwa because Dike only indulges in poetic declaration of his love. The interception of his letter by Sando divulges his plans and puts them in a precarious situation. We are, therefore, anxious that he should be given an opportunity to fulfil his desires.
Dike’s desires are thwarted by Sando. We are, however, disappointed that he is not able to take action even after he has discovered that Sando is trying to disguise himself when he goes to trace him at his school. The fact that Dike’s letter does not reach Cikizwa and is intercepted by her father changes the course of action, precipitating the tragedy. Sando discovers that his daughter is in love with Dike.

Dike does not show his muscle at all. When he misses Cikizwa in their appointment with the lawyer in Qumbu, he breaks into poetry eulogising ‘reluctance’ as an evil. He says

\[ \text{Ngaba loo mncethezi mkhulu ohamba esineka,} \\
\text{Ulojiwuz’umnqayi omkhulu.} \\
\text{Utsh’umkhosi omkhulu uthi dungu.} \\
\text{Ulojamel’ikroti litsho livikiveke.} \\
\text{Ngaba sikufumene eso sigantsontso sendoda.} \\
\text{Igama laso nguNtandabuzo!} \]

(Indima IV Umboniso III :47)

[Can it be that great traitor who goes about sneering. The one who always swings his attacking stick and disperses great armies. The one who scares the brave stiff. Can it be that that strong man has got hold of you.

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His name is Reluctance.]  
[Act IV Scene III :47]

The irony in Dike's poetry is that the enemy who goes about 'brandishing' a weapon is about to confront him. He is the one "who scares others stiff." Sando is abusive to him but instead Dike becomes calm and preaches to him about the virtues of communication in order to reach an understanding, the purity of love and ubuntu. He says

Dike:  ... Uwavalile amehlo akho engqigo, akundiniki nethuba lokuba ndikubonise ukunyaniseka kothando lwam kuCikizwa, ... ewe sibonise ubuntu ubunyulubothando  
(Indima IV Umboniso III :48)

[Dike:  ... You have closed your mind and you do not give me a chance to show you my faithfulness to Cikizwa, yes, to show humanity the purity of love.]  
[Act IV Scene III :48]

Dike appears to be a law abiding person to such an extent that he is not able to respond with the same arrogance to Sando who uses abusive language and humiliates him. He articulates the values that a human being cherish:s.

Dike:  Bawo wam masakhe ubuntu obusulingekileyo ngemvisiwano.
My father, let us build ubuntu (humaneness) in earnest. A person's worth is not measured in terms of gain, it is in human dignity.

[Act IV Scene III :48]

The situation is such that it would be impossible to keep so calm in the face of such adversity. But what comes out is the fact that he sees his union with Cikizwa beyond the grave. His words to Sando show this when he says

Dike: ... Kodwa neenjongo zakho uzigqibile kuba ngenxa yothando olusimanyileyo nocikizwa asisayi kwahlulwa nakukufa!

(Indima IV Umboniso III :49)

[Dike: ... But you have also finished your desires because the love that binds us with Cikizwa will never be separated even by death.]

[Act IV Scene III :49]

It is Cikizwa who is always taking action. We sympathise with her that her efforts to link up with Dike are always thwarted by this unkind tradition and authoritative father.
Cikizwa's soliloquy which summons bravery arouses pity because we are aware of the fact that the person she is fighting for is dead. She is trying to summon courage because she is aware of the restraints of her tradition.

Cikizwa: Athi ke mna sidalwa singumfazi! O! Dike wam! Ndivelele kule ntsunguzi. ... Amehl'abukhali makangabi nakuyikrazula intliziyo yam; Amazw'alukhuni makangabi nakulenzakalisa elam elithambileyo. Ndingumfazi ngaphandle. Mandibe yindoda ngaphakathi.

(Indima VI Umboniso 1:65)

[Cikizwa: O! As for being a woman! O! my Dike! Be with me in this difficulty ... Let the sharp eyes not tear my heart; Let the hard words not hurt my soft one. I am a woman on the outside. Let me be a man in the inside.]

[Act VI Scene 1:65]

Cikizwa is aware of the criticism and disgrace which she is going to earn by publicly rejecting her tradition. We admire her for putting up a bold front against her father and the whole community in church in order to show them that she has a right as a woman and a person to exercise her freedom in choosing the person she loves. She says when her father threatens to disown her
Cikizwa: Kungcono ukukhokhoba phantsi kwedyokhwe yobukhoboka kunokuphumla emthunzini wesono, kuba ndiya kuba ndiyona xa ndifunga ndixoka.
(Indima VI Umboniso II :72)

[Cikizwa: It is better to be a slave than to rest under the shadow of sin, I shall be committing a sin if I take the vows without being sincere.]
[Act VI Scene II :72]

It is for her bravery that we pity her when she hears the unexpected news of Dike’s death from the lips of her father. She does not see the purpose of life because what she has been fighting for has been destroyed but she has made her statement that she must be allowed to make her choice. Thus the tragic atmosphere has been building up between two lovers through their dialogue, their soliloquys and communication.

Sando, on the other hand, is the one who is a great destabiliser in the family and in the community. There is no peace in Cikizwa’s family because of her father.

His actions make him a villain and less of a dignified father who should be providing for his family. He is selfish and cruel and seems to misuse his power as head of the family and father. When he is warned about the consequences of his action he says
Sando: Khon’ukuba ndenza ntoni ngalo mntwana ingowam nje ngubani othethayo, kuya kubakho ntoni ngokuthetha kwakhe kuba ke andizi kujika kule nto ndiyenzayo?
(Indima 1 Umboniso II :7)

[Sando: Does it matter what I do with my child? What does he hope to achieve by his remarks because I am not going to change from what I am doing.]  
[Act 1 Scene II :7]

We see a very insensitive father who does not care for the illness of his daughter while it causes concern to all the other members of the family. He says

Sando: Ukugula kwalo mntwana akusayi kundijika kwisigqibo sam. Uza kutshata noMjongwa ethanda engathandi ... Uya kugula ad’agobe.  
(Indima 1 Umboniso IV :11)

[Sando: ... This child’s illness will not make me change my decision. She is going to marry Mjongwa whether she likes it or not ... She will get sick until she dies.]  
[Act 1 Scene IV :11]

It is his sister who exposes his greed when she says
Nomatiletile: Ziinkomo ebezimani kakade ezi, ezi kubonakala ukuba kuza kuf’umntu ngenxa yazo?
(Indima 1 Umboniso IV :11)

[Nomatiletile: How important are these cattle that a person can die because of them?]
[Act 1 Scene IV :11]

His greed is satirised by the playwright when he punctuates every phrase of Cikizwa’s letter from Dike with counting his gains. He says

Sando: Ndiya kuphulukana neshumi elinesihlanu leenkomo, amashumi amabini eegusha nehashe ngenxa yesi sidenge ekungenzeka ukuba asinayo nenkuku le.
(Indima II Umboniso IV :28)

[Sando: I am going to lose fifteen head of cattle, 20 sheep and a horse because of this fool who may not even have a chicken.]
[Act II Scene IV :28]

His conduct arouses hatred. He addresses Dike in abusive language that cannot be expected from an elderly person. He tries to justify his action by claiming that Dike is responsible for the conflict in his homestead.
Sando: Ngenxa yakho idilikile indlu yemvisiswano emzini wam.

(Indima IV Umbonisio III :48)

[Sando: It is because of you that the marriage we planned with agreement is not going to take place.]

[Act IV Scene III :48]

He has no respect for human life. He thinks nothing of killing a person for cattle (ikhazi). His aim of finding a home for his daughter is overshadowed by his selfishness. When he kills Dike he feels victorious and has no feelings of remorse. He says to a dying person "ubhudiswa yirhuluwa" (It is the bullet that makes you talk nonsense (p49)). We sympathise with the victim, Dike and hate the rogue, Sando.

The scene in church becomes more comic than tragic because of the disorder caused by Sando. When Cikizwa refuses to take vows he becomes nervous. He begs Cikizwa

Sando: Cikizwa mntan'am ndinguyihlo, ndikuzele, ndakukhulisa ngoku ndilungiselela ikamva lakho. Khawuzikise ukucinga Cikizwa, uqiqe uqonde ububi bale nto uyenzayo.

(Indima VI Umbonisio II :72)

[Sando: Cikizwa, my child, I am your father. You were born of me, I looked after you. I am giving you your future. Give
this a serious thought, Cikizwa. Think seriously about the consequences of your action.}

[Act VI Scene II :72]

In his rage he boasts of his murder when he forces the marriage officer to go on with the wedding. He says

Sando: (evutha ngumsido) Andinanxaxheba! Ndiyibulele ngezandla zam loo nja ngokulahlekisa umntwana wam! Nguban’othethayo?

(Indima VI Scene II :73)

[Sando: (very angry) I did not participate! I killed him with my hands, that dog! For misleading my child! Who has anything to say?]  

[Act VI Scene II :73]

It is his cruelty that leads to his arrest. His boastfulness about an evil action leads to his punishment. Nobody sympathises with the villain, Sando, but it is the consequence of his statement that injures and even kills others. Cikizwa faints from shock and Mjongwa is killed by Sando’s stray bullet. This violence takes place on stage and it is frightening. The wedding does not take place but lives have been lost. Both men, Dike and Mjongwa have been killed by Sando’s bullet. The tragic effect of the death is discussed in the conclusion.
disappointment and shame that she decides to kill herself. In her case she is punished for her evil deeds. We do not feel sorry for her. We find a comic structure where an action is taken under an error and also that the evil intention has opposite good results. Cikizwa gets courage from Nonjoli who tells her to be broad minded and to move out of the home discipline of her father. This advice works to the advantage of Cikizwa. There is a twist of fate as far as Nonjoli is concerned. The poison she has prepared for Cikizwa is taken by her. She drinks it deliberately because she believes it is the end of evil people. The tragedy lies in the loss of human lives who are killed for selfish ends. This point will be discussed in the next chapter.

*Inene Nasi Isibhozo* opens with a prologue that explains the cause of the conflict in the play. It leads us to the strongheadedness of MaSukude and Mfolo and the division which MaSukude causes between children of the same father.

Kungenxa yeentloko ezimbini
Ezithe zalukhuni zombini
Ezenze ubunye babubini
Kungenxa yokugotywa kweenkani
Zigotywa yeny’inkani ngenkani
Khona ise ithi imihlali
Ijike kuvele iibhokisi.

[Ukuvulwa Kwesiganga]
The subplot of Nonjoli, Cikizwa and Mjongwa gives a comic relief to the "tragedy in this play. The traditional system and the modern system of individual choice are satirised as extreme cases. Mjongwa does not care who he marries as long as his parents are satisfied and the marriage is not going to interfere with his generation of money from agricultural farming.

Mjongwa: Kakade kakade ama Mfundisi endizange ndimthande omnye umuntu, ndaye ndingasayi kuze ndithande mntu.

(Indima VI Umboniso II :71)

[Mjongwa: In reality Mfundisi I have never loved another person and I will never love a person.]

[Act VI Scene II :71]

Nonjoli is the one who believes that a woman has a right to make advances to a man and breaks down traditional barriers. She attempts to attract Mjongwa but the latter is too stupid to understand. However, her misreading of the situation makes her think that Cikizwa and Mjongwa are involved and Cikizwa is misleading her.

She brings humour in the play but at the same time the irony of her situation is that her advice helps Cikizwa out of her predicament. She advises her to refuse to take vows in church but she also wants to make sure that Cikizwa does not get Mjongwa. She tries to poison her but the poison is discovered. It is out of
[It is because of two heads
Which have both become hard
Which have divided unity
It is the bending of force by force
Using force against force
That pleasure has
Turned to coffins.]

[The Stage opens]

The opening scene gives the impression that things are not harmonious in the homestead of MaSukude. There is violence. MaSukude threatens Nolizwe for breaking a cup. When MaDlamini intervenes on behalf of the child a fight ensues and it involves the whole homestead, young and old.

The action is symbolic of what takes place in the play. The broken cup signifies the loss of life of the treasured possession of MaSukude, her son. Nolizwe is the victim of MaSukude who uses children to effect her evil plans. It is Nosisa, one of MaSukude’s charges who exchanges the cups which contain the poisoned tea.

MaSukude is depicted as an eccentric woman in the eyes of the people of her place-of-marriage. We are also made to see her as somebody who brews trouble in the village. Mfolo, her brother-in-law, says of her.
Mfolo: Oko kwabhubha uNjinge lo mzi waba ngundaba-mlonyeni phakathi kwezivondoviya zochuku ezikhoyo kule lali.
(Indima 1 Umboniso 1:7)

[Mfolo: Since Njinge died this homestead became the talk of the village in matters of pettiness.] 
[Act 1 Scene 1:7]

The term izivondoviya is a powerful metaphor that gives an idea of how restive MaSukude is. As a widow, MaSukude is expected to be quiet, talk softly and not move about. She is not a good example and Mfolo goes further to say

... Ngoku sibetha emva kwezindlu ngenxa yesimilo sakho osiphatho ngezandla.
(Indima 1 Umboniso 1:7)

[... Now we do not come to this homestead because of your disgraceful conduct.] 
[Act 1 Umboniso 1:7]

He says

Qweba isimilo njengawo onke amakhosikazi andilisekileyo.
(Indima 1 Umboniso 1:7)

[Improve your behaviour (and behave) like all
other dignified women.

[Act 1 Scene 1 :7]

The way MaSukude talks to the man who is in charge of her homestead shows disrespect. When Lolo confronts her about sending Vuma, her son to assault his wife MaDlamini, he says

Lolo: Sisi sisimanga sini esithi masenziwe nguVuma?

(Indlma Umboniso 1 :7)

[Lolo: Sister, what is this strange thing which you want Vuma to do?

[Act 1 Scene 1 :7]

MaSukude: Sesi simanga ndisensiwe entloko ngumkakho.

(Indlma Umboniso 1 :7)

[MaSukude: It is the strange thing that your wife has done on my head.]

[Act 1 Scene 1 :7]

MaSukude's behaviour is causing concern to everybody. She is fearless and this is not acceptable to the men. She is satirised by a clown, Mfeketho who says
Mfeketho: Ndibone isimanga phesheya koMthakatye amadoda ethwele iiqhiya abafazi bethwele iminqwazi. Ayisosimanga ke eso?
(Indima 1 Umboniso 2 :8)

[Mfeketho: I saw strange things beyond Mthakatye, men wearing women’s head scarves and women wearing men’s hats. Is that not strange?]
[Act 1 Scene 2 :8]

The tension is caused by the reservations and suspicion about MaSukude’s motives. When MaSukude broaches the topic of Vuma’s marriage there is tension.

MaSukude: Ndifuna ke uVuma azeke (Kuyathuleka)

uLolo: Mh, hayi ndiyakuva (Kuphinda kuyathuleka) Phofu, kutheni kuza kuqala uVuma, ekho nje uThemba?
(Indima 1 Umboniso 7 :21)

[MaSukude: I want Vuma to get married (Silence)

[Lolo: Mh, O, I hear you (Silence again) By the way, why should Vuma marry before Themba now that Themba is here?]
[Act 1 Scene 7 :21]
MaSukude does not care to advance reasons in an ordered and respectful manner. She explodes in anger.

MaSukude: (ubambelela emadolweni) Tyhin! Tyhin!: Bhuti ezi nkomo ufuna ziphelele kuThemba? (Efutha) Inene Nasi Isibhozo! Akunakuze kuzekelwe itsiph’elaggiba ishumi leminyaka ekapa, ekh’uVuma umntu obelima egcine nezi nkomo. (Uyanqumama efutha ngumsindo) (Indima 1 Umboniso 7 :21)

'MaSukude: (leaning on the knees) Alas! Brother, do you want all these cattle to be used for Themba? (Puffing with anger) Truly, I swear on my word of honour! It will never happen. You can never get a wife for a good-for-nothing who spent over ten fruitless years in Cape Town while Vuma is here, a person who has been looking after this homestead and tending these cattle (She stops and still breathing heavily with anger.) [Act 1 Scene 7 :21]

The posture of MaSukude is as if she is going to attack Lolo. There is nowhere, so far, where MaSukude is treated with dignity. Her behaviour makes her a caricature. This is done purposely because traditional society does not take kindly to a woman who wants equality with men.
Lolo, the man who is supposed to supervise MaSukude, is scared of her. When she calls him to discuss the Vuma marriage affair he becomes very anxious and wants to be warned whether he is called for good news. It is Mfolo who is prepared to silence MaSukude and show that her place is in the kitchen. This is when tension starts building up. When Lolo invites MaSukude to a meeting to consider marriage negotiations for the two sons it is Mfolo who dismisses MaSukude. The dialogue goes as follows.

Mfolo: Ngaba imicimbi yomzi apha siyixoxa kunye nabafazi?

Lolo: Asiyilungisi nabafazi.

Mfolo: Lo ke umfazi uza kwane ka umcimbi womzi emadodeni uza kusane kela ngabuni.

(Indima 2 Umboniso 1:24)

[Mfolo: Is it normal procedure to discuss matters of our homestead with women?

Lolo: No, we do not discuss them with women.

Mfolo: And what about this particular woman who is going to introduce the matter to men, what right does she have?]

[Act 2 Scene 1:24]
It is Mfolo who orders MaSukude in a most humiliating manner to go to the kitchen.

Mfolo: MaSukude, thatha iemele uyokukha amanzi, upheke sakukubiza xa sikufuna.
(Indima 2 Umboniso 1 :25)

[Mfolo: MaSukude, take a bucket, go and fetch water and cook, we shall call you when we need you.]
[Act 2 Scene 1 :25]

MaSukude decides to seek advice from her friend Noayini. It is after she got the advice from her that she changes. She does not become pugnacious. There is apprehension among the men because they do not know what MaSukude is going to do. There is an atmosphere of fear and suspicion. Mzizi, the seer of the family, expresses this fear when he says

Mzizi: Ndisuke ndaba madolwanzima, ndoyika kuba enyanisweni ethetha oku nje uMaSukude ngumona kuba kubuy’uThemba.
(Indima 2 Umboniso 1 :27)

[Mzizi: I have fears that MaSukude is jealous of Themba’s return.]
[Act 2 Scene 1 :27]
It is Mzizi who also fears that MaSukude may be planning something dangerous.

Mzizi: UMaSukude akoyiiki mntu ndiyamazi, kudala ndahlala naye. Engath'uthule nje ngoku akathulanga, ufukamile. (Indima 2 Umboniso 4 :37)

[Mzizi: MaSukude is not afraid of anybody I know her, I have stayed with her for a long time. She is not quiet she is only brooding over something.]
[Act 2 Scene 4 :37]

The people of MaSukude’s home-in-law do not trust her. Lolo’s poetic soliloquy shows that MaSukude may bring disaster to the whole family although he is not clear what it may be. This is a kind of foreshadowing of what we shall see. The atmosphere is further made tense by Lolo’s soliloquy which anticipates MaSukude’s destructive intentions. He says

[Lolo:] Can it be that the green leaves rustling under the rain drops of summer have anxiety about the severe old of the coming winter? A river proudly washes away anything on its way and yet it will also be swallowed up by the sea without trace. It is not the action that pleases. We are pleased by the outcome of the action.

[Act 2 Scene 2 :29]

The symbolism used here is indicative of youth and death. The young green leaves which are given life by summer rains show signs of life because the conditions are conducive. But the rains may come in torrents and wash everything in its path to the sea. This means that the young lives may be taken as hindrances and be washed away to their death. One would not be happy with the condition of the weather until one knows the outcome. This refers to MaSukude's anger. Nobody knows what she is after. She kills young people, Themba, Vuma and Lolo.

The women characters are stereotyped as evil. MaSukude shares her pain of male domination with Noayini. They are made to be too simple for people with such plans. They start ullulating together and show their ambivalence about the wedding. They deny that this is a wedding which is ironically true. They say

MaSukude and Noayini

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Nguwo! Asinguwo! Nguwo! Asinguwo!

[It is (wedding) It is not! It is! It is not!]

The use of pun by Noayini also indicates that there is something going wrong.

Noayini: Uthi lo mntwana nazi iziduli zisiza

MaSukude: Khona ungatshongo, azi sakutshonaphi na bawo ziintubi

[Noayini: This child says there come the anthills]

MaSukude: O, do not mention it, as for the larvae/termites - How shall we be saved from them?]

The iziduli already signifies the graves. They do not see the wedding party as people. They already see them as corpses.

MaSukude is only thinking of her son. She does not think of her action as evil but as a means to an end. She is aware that her action has tragic consequences when joy turns to tears of woe. She says

MaSukude: Ndingabo ngendicul'elecawe Ndinxib'ezimnyama endaweni yezimakhazi-khazi; ndizile, ndiphose kude lee imihlali ... Ndanga nam ndingomelela
Ndisiqabelise esi senzo, nezam ziphumelele iinjongo
(Indima 3 Umboniso 2 :45)

[MaSukude: If I were them I would be singing hymns. And wear
black clothes instead of bright clothes and mourn.
And throw happiness away, I also wish I can be
strong. And complete my act. And fulfill my
wishes.]

[Act 3 Scene 2 :45]

She has feelings of guilt and as such, she is trying to summon
strength. The fact that people are in a happy wedding mood makes
her conscious of her unkind act. MaSukude cannot hide her pain at
the marriage of Themba. She mentions the conflict which she will
have when she has to be joyful and ululate at Themba’s wedding.
She already sees this day as a day of umngcwabo (funeral). Nobody
cares to ask why she feels that way. She actually thinks aloud in
the presence of her sons after giving them the poisoned food.

MaSukude: ... apha thina siya kutshayelela kubuhlungu
iintliziyo zethu sigixe kuphol’imiphefumo kuba
umtshato lo ungumngcwabo.
(Indima 3 Umboniso 2 :46)

[MaSukude: ... where we shall be ululating in sadness, crying
our souls out because the wedding is a funeral.]
We notice MaSukude’s mood changes. She feels sad but vengeful. Themba’s poisoning is forecast in a dream which he only reveals when he becomes upset by the poisoned meal. Mfolo also becomes uneasy because of his dream which forecasts death in the family. The queer part of the dreams is that the people only start to remember them just before the event takes place as if the writer had forgotten that he can use dreams as signifiers.

The tragedy lies in the trail of deaths, that are caused by MaSukude.

(a) She poisons Themba on the eve of his wedding at home.
(b) Themba’s bride commits suicide
(c) Vuma takes poison which is meant for Lolo.
(d) MaSukude becomes disturbed and tries to run away but she kills Lolo in the process
(e) She also hangs herself.

The play becomes melodramatic in that these deaths occur unnaturally, they are brought about by one person, MaSukude, who has been trying to remove the obstacle in her way. MaSukude could have had good intentions but her actions are culpable. The deaths only result in horror which we despise because it has frightened us.
We notice a change in Mfolo, the advocate of male domination. He is shocked by the five bodies which are to be buried on the same day.

It is Mfolo who says

Bendingazi kanti sakuba nje isiphumo nesiqhamo sale nto.
Bendingazi ... Bendingazi ... Iinkani azigotywa ngeenkani
(Indima 4 Umboniso 1:70)

[Mfolo: I thought I was disciplining the woman. And she also saw me as forceful. I did not anticipate this outcome. I did not know ... I did not know. One cannot use force to fight force.]
[Act 4 Scene 1:70]

It is only in his recognition that the truth has cleared to him that MaSukude has been fighting for her rights. We begin to see the moral of the play which emphasises understanding between parties. It is Mfolo’s reconciliatory attitude which allows MaSukude to be buried with the others. It is interesting to note that the minister of religion has already outlawed MaSukude as a killer and, therefore, cannot enjoy the last Christian rites. The play ends with an epilogue which decries the rigidity in the application of custom.
Mcacisi: Nokhumbula umuntu wonz'isiko
Wathi, lowo ngumongo wobuzwe
Mhla walilahla bophel'ubuzwe
Qondani amaxesha ayahamba
Ajonge phambil akahlehle mva
Nath'akufuneki sisal'emva
Amasiko enziwa mhla mnene
Kule mhl'athanda ukuxaba,
Kuba madal'anamajingxeba.
[Indima 4:66]

[The Clarifier: You will remember a

Custom was made by man
And said that is the backbone
of nationalism
The day he undermines it
Nationalism will come to an end
Understand that times are advancing.
They are progressing and not regressing
And we must not be left behind
Customs made long ago
Today they tend to be a hindrance
Because they are old and outmoded.]

[Act 4:66]

The playwright has oversimplified his play in order to bring out
the message or moral of the theme. The focus has been on MaSukude throughout the play and only at the end does Mfolo take the blame when in actual fact he has not played a major role in the play except as the head of the clan. MaSukude is made to appear as a blood thirsty monster who commits one murder after another. She kills a person to solve a problem and this seems to be very unreal. All the characters are killed until there are no major players. This becomes melodramatic because it shocks us all the way.

*Buzani Kubawo* is also a play which opens with a love song that has a message of disappointment. It is sung by a young girl, Nozipho, who has locked herself in a smoke filled kitchen. Nozipho is frightened by the knock of her own mother who comes from a wedding. While they are talking they are disturbed by Zwilakhe, the head of the home. He is attacked by his own dogs. He also comes home drunk and disturbs the peace of his family. Nozipho relates a disturbing dream which she has had while she had a short nap. The dream is about her brother’s trial for murder. She says


*(Indima 1 Umboniso 2 :6)*
No sooner had I slept than I had a dream, dreaming about multitudes of people in a court of law. I was not sure of the case but it involved my brother, Gugulethu but in the end he was sentenced to be hanged.

[Act 1 Scene 2:6]

The above scenario symbolises the relationships in the family. The smoke is the tension that is going to develop among the members of the family. It is going to develop to such an extent that they will not be able to see eye to eye. The song that Nozipho sings shows the frustration of Gugulethu’s love which makes him feel that it would have been better if it had never been there. Zwilakhe’s drunken state symbolises not only his determination to destabilise his family and society but also that his brothers will turn against him, just like his dogs that bark at him. The dream is used to foreshadow what happens to Gugulethu who eventually faces a murder charge.

The events of the wedding are also indicative of some unpleasantness. When Gugulethu goes to the wedding his horse frightens Mzamo’s sister. He is a familiar person but on this occasion she runs away from him. When Gugulethu is happy after enjoying a home brewed beer he starts singing Black American spiritual songs which are incongruent with the jovial mood of a young man who is going to a wedding. The song could be giving him
bravery to be able to tackle the girl he wants at the wedding or to mean readiness to die for his convictions. This symbolises the conflicting influences of western civilisation and traditionalism in Gugulethu’s life.

When Gugulethu and Mzamo meet Nomampondomise at the wedding there is an atmosphere of despondency when Gugulethu declares his love for her. This ironically brings misery to Nomampondomise. She says

Nomampondomise: Kodwa sisizungu sani esi undimele ngaso? Uza kundenzela amashwa ngale nto. Uza xubanga ukuba ndingatyi kutya kuhlayo, ndingalali buthongo buhlayo yonke le nto (emphasis mine)

(Indima 1 Umboniso 4 :17)

Nomampondomise: What persistence is this? You are going to cause misfortune for me. You are going to make me unhappy. You are going to make it difficult for me to eat and to sleep comfortably.)

[Act Scene 4 :17]

Gugulethu also sees misfortune befalling him if Nomampondomise does not accept him. We begin to hear the word amashwa (misfortune) frighteningly used by both parties. Gugulethu says to Nomampondomise

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Gugulethu: ... into eseleyo ngamashwa ukuba abe phezu kwam ngenxa yakho
(Indima 1 Umboniso 4 :17)

[Gugulethu: ... what remains now is misfortune which may befall me because of you.]
[Act 1 Scene 4 :17]

Gugulethu’s fears create a tense atmosphere in that he blames Nomampondomise for his misfortune if she does not accept him. His words are ironical in that he sees himself a changed person for the worse if his love is rejected.

Gugulethu: ... Ngenxa yothando le nto ingumuntu iyajika ibe yinto ebingeyiyo ekuzalweni, okanye ibe yinto ebingadalwelwanga yona nguThixo. Ngenxa yothando umntu uba ngumbulali ebingadalwelwanga bubulali
(Indima 1 Umboniso 4 :17)

[Gugulethu: ... Because of love, a person may change and become something he/she was not created to be from birth, or something he/she was not created to be by God. Because of love a person becomes a killer although he was not created to be one.]
[Act 1 Scene 4 :17]
It is Gugulethu’s insistence on holding Nomampondomise responsible for his calamity that the latter feels obliged to accept him.

Gugulethu: ...Ngoku ndiyakucela nqanda nali ilifu lelishwa lokuba yinto endingadalelwanga yona, lilenga-lenga phezu kwam.

(Indima 1 Umboniso 4 :17)

[Gugulethu: ...I now plead with you, please prevent this cloud of misfortune that is going to fall on me and change my fortune.]

[Act 1 Scene 4 :17]

There is only one occasion that Gugulethu and Nomampondomise meet and it is an unhappy one. The atmosphere is tense because there is a threat of a hovering cloud of misfortune above them.

Nomampondomise’s acceptance of Gugulethu’s love complicates the situation. It creates fears and anxiety for both of them. Nomampondomise conveys her fears of the unknown in Gugulethu’s letter. There is also irony in her letter when she says

Nomampondomise: Ndikungwenelela ulonwabo ... Nakuba mna ndingazi nokuba wondiyolela na kuba ndisuke ndanento endingazanga ndanayo oko ndazalwa, ukusuka ndithi ndakufikelela kwisiggibo sokuba
ndilwankele uthando lwakho ndibe noyalo olusimanga.
(Indima 2 Umboniso 3:25)

Nomampondomise: I wish you happiness ... although I do not
know if I shall be happy because I have
experienced something I have never experienced
before, that after I have reached a decision
to accept your love, I experience untold
anxiety.
[Act 2 Scene 3:25]

When Gugulethu proposes to Nomampondomise the news generates
fears in Nomampondomise. While many a young girl would rejoice she
becomes very anxious and says

Nomampondomise: ... Nditsho ndamalwa vingondo ubusuku bonke
ekubeni ndifumene iletu yakho.
(Indima 2 Umboniso 4:29)

Nomampondomise: ... I became confused/stunned for the whole
night after receiving your letter.
[Act 2 Scene 4:29]

There is a note of dejection and torment in her letter when she
informs Gugulethu about the major decision she has taken of
returning M uncommentwa’s lobola. She says

(Indima 2 Umboniso 4 :29)

[Nomampondomise: I am returning them (cattle) son of Zilindile, returning them because of you. Let that remain clear to you always, that Nomampondomise returned lobola because of you. Whatever happens, I will take it because I seem to sense that there is something untoward although I do not know what it is.]
[Act 2 Scene 4 :29]

We find the anxiety and apprehension in Nomampondomise’s letter which creates a foreboding atmosphere. There is no happiness in this letter. Gugulethu has assured Nomampondomise of his love and we do not expect her to feel as insecure as she does. There seems to be awareness that there is something beyond their control that is ready to ‘ambush’ them in their love. Gugulethu also uses images of destruction against which his strong love can stand. His
love is very powerful and indestructible. He uses poetic language in confessing his love to her.

Gugulethu: Inyambalala yeenkwenkwezi zezulu ayinakho ukutheleki swa nothando lwam kuwe Nomampondomise. Iindudumo neenkqwithelo zeli hlabathi azinakho ukuphelisa uthando lwam kuwe. (Indima 2 Umboniso 4:29)

[Gugulethu: The myriads of stars cannot compare to my love for you Nomampondomise. The vicissitudes of this world can never destroy my love for you.]

[Act 2 Scene 4:29]

This assurance must be seen against Gugulethu’s father’s autocratic behaviour which creates the linkqwithelo (hurricane of destruction.) While Gugulethu has pledged his love for Nomampondomise, Zwelakhe also pledges his support for his wife MaGaba to whom he says

Zwelakhe: Ukuba ndithe uza kuzeka intombi ethandwa ndim, uza kwenza loo nto ke. (Indima 2 Umboniso 1:21)

[If I decided that he is going to marry a woman whom I like he is going to do that and nothing
else.

[Act 2 Scene 1 :21]

MaGaba makes sure that he does not change otherwise she will lose confidence in him. She says

MaGaba: ... Ndiyathemba ke ukuba akuyi kujika kwinto oyithethileyo uzenze ixoki. (p21)

[I hope that you will not change what you have said and make yourself a liar.] (p21)

It is this agreement that makes it difficult for Zwilakhe to create a compromising atmosphere between imilowo (family people) and himself and Gugulethu. Imilowo gather in peace to discuss the acquisition of an additional member of the family according to traditionally accepted procedures which are in harmony with the spirit of the family. The newly acquired daughter-in-law is highly respected by everybody and is usually referred to as umfazi wamaThile (the wife of the so-and-so Clan). Imilowo are thus called to give their blessings to the negotiation process. Instead of harmony the meetings create tensions between members of a close family.

From the beginning Zwilakhe introduces the meeting with irony when he says
Zwilakhe: ... iintliziyo zenu zingabi semeveni ... sidibene
ngaye ke apha maHlubi phofu akenzanga nyala, 
engabulalanga mntu, kuba ukuba bekunjalo
ngenibabona oonongqayi apha.
(Indima 2 Umboniso 4 :31)

[Zwilakhe: ... You should not be surprised ... we are
congregated here for his (Gugulethu’s) purpose but
he has not committed any disgraceful act, he has
not killed anybody, if it were so the police would
be here.]
(Act 2 Scene 4 :31)

We notice that Zwilakhe uses the analogy of murder when he
addresses his close relatives on the purpose of the meeting. He
also anticipates some uneasiness, some anxiety. Zwilakhe proves to
be the one who causes instability and division among his own people
by adopting a 'no compromise' stance. It is ironical that he
claims to be following a custom which is not known or respected by
his kith and kin. He misuses his authority as father and heir
(inkulu) when he says

Zwilakhe: ... Hayi Radebe andizimisele kujika nokuba umntu
selechasa ade alale ngomhlana phantsi.
Ndinyithetha le nto ndiyithethayo. ... Kule
ndiyithethayo andiphindi ndiliginye ndithi

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(Indima 2 Umboniso 4:33-35)

[Zwilakhe: ... No Radebe I am not prepared to change, no matter how vigorously you oppose me. I believe in what I say. ... In this matter I will not withdraw and say I was lying. I have taken a decision.]

[Act 2 Scene 4:33-35]

The prediction of the outcome of this conflict creates fear among imiloyo. They begin to realise that Zwilakhe is courting trouble.

The atmosphere becomes very tense although it is couched in vivid metaphors. Zweni refutes his brother's idea of a custom and says:

Zweni: Asisiko eli, ngumkhuba ozighamo zimasikizi. Asisiko eli ngumkhuba ozighamo zimanyundululu.

(Indima 3 Umboniso 1:43)

[Zweni: This is not a custom but an abomination which brings catastrophe. It is not a custom but a disgraceful act which brings great disgrace.]

[Act 2 Scene 1:43]

It is Zweni's oratory which creates an atmosphere of fear about Zwilakhe's actions. He warns him...
Zweni: Mfo kabawo uze uthi utyhudisa kule nto uthi kanti uhlaba ukhangele...
(Indima 3 Umboniso 1:44)

He goes further to warn Zwilakhe and says

Zweni: Kodwa mfo kabawo ndifun'ukuthi kuwe ubolumka ... uyindoda ubogawula ubheka, hleze kuthi kanti kuz'intw'enkulu yebhubesi ngemva kwakho. Okanye xa ugamula wujonga umthi ukuba uza kuwela kuliphile nicala.
(Indima 2 Umboniso 4:35)

[Zweni: My brother, you must be aware of the consequences of your action...]
[Act 3 Scene 1:44]

and also says

[Zweni: But my brother you must be careful... if you are a man, you must be mindful of your actions. A man who chops down a tree is always watching on which side the tree is going to fall.]
[Act 2 Scene 4:35]

It is the resolute manner in which Zwilakhe ignores all the advice
of his relatives and the lack of concern for his son that creates a tragic atmosphere. Zwilakhe’s hardened heart makes it difficult for Gugulethu and his uncles to penetrate his feelings. He is such a bully that he does not seem to realise even the irony in his words. He says

Zwilakhe: Akukho nto nokuba ndiyayiloza makuhanjwe ngobuyilo obo ban.
(Indima 3 Umboniso 1 :43)

Zwilakhe: It does not matter whether I am inarticulate or not, you must take my decision.
[Act 3 Scene 1 :43]

Our feelings of pity are with Gugulethu. He has plans which are thwarted by a merciless father. The tragic atmosphere is created by the emotional agony of Gugulethu. He cannot accept the idea of disappointing Nomampondomise whom he has assured of his love. He says to Mzamo:

Gugulethu: ... ukuba ndingaphinda ndithathe enye intombi andingebi andinanyani kusini na? Ndingayiqala ngaphi khona ukuyithetha loo nto kuNomampondomise ekubeni selekhuphe iinkomo ezikhuphela mna, xa ngoku anokuva sendithetha enye into? Angathi ndinguantu orjani obantwini.
(Indima 2 Umboniso 5 :41)
... if I can even think of getting another girl will that not prove that I am a liar? How can I break such news to Nomampondomise after she has returned somebody's lobola for my sake? How can I change now? What can she think of me?]

[Act 2 Scene 5 :41]

It is such thoughts that make Gugulethu to be affected mentally because he has respect for both his father and Nomampondomise.

The prin of his alienation from his father is expressed to Mzamo in the following words:

Gugulethu:  
Intlungu endikuyo mfo wakwaNokhala yengathethekiyo.  
Andiwazi amazwi endingawathethayo ukuyichaza,  
ngowakha wayiva kuphela onakho ukuyichaza. Bawo!  
(Indima 3 Umboniso 2 :47)

Gugulethu:  
The pain which I feel son of Nokhala is unbearable.  
I cannot explain it, it can only be understood by the one who has experienced it. Father! Father! Do you 'abort' me? Do you 'abort' me?]

[Act 3 Umboniso 2 :47]

Gugulethu has used a powerful metaphor of killing a helpless child.
To abort means to kill without mercy. This image of merciless autocracy destroys Gugulethu emotionally. His emotional condition causes concern among his relatives and friends. He blames his father for his mental state and hence he wants everything to be referred to him: ‘Buzani Kubawo’ (Ask Father).

Gugulethu’s soliloquy communicates the emotional intensity of his situation. He has lost faith in life and does not think his life is worth anything. We are struck by his awareness of the supreme choice of the Creator in that he cannot go against His will. Ironically he sees this as an affront to eternal happiness. He says

Gugulethu: ... O-o-o! Kuzibulala! Kuzibulala! Akwaba ubungenatyala phambi kobuso bukaThixo kuba namhlane ngendikukupha mphefumlo wam. Ndizixhomo na! ... Nakanye.... Kungcono ndikunyamezeleni lifundini limnyama lilenga-lenga phezu kwam kunokuba ndikukhuphe mphefumlo wam, uphelelwa vindawo emhlabeni phantsi, kanti wophelele vendawo ezulwini ... (Indima 2 Umboniso 5 :39)

[Gugulethu: O-o-o! Suicide! Suicide! I wish you were not a sin before God because today I would be committing suicide. Should I hang myself! ... Never... It is
better to endure this imminent misfortune than to be rejected on earth and in heaven.

[Act 2 Scene 5 :39]

We see irony in Gugulethu’s words because he finally commits murder by killing his wife and three children. Gugulethu is aware of the inadmissibility of his behaviour, socially and spiritually, because his tradition accepts parental authority which he is expected to respect. His apology and modesty in questioning his father at the beginning of imbizo vesilowo (meeting of the clan) (Act 2 Scene 4 :35) indicates this.

The image of misfortune is depicted by the symbolic use of darkness and storm. Gugulethu uses the metaphor of darkness to draw our attention to his misery and despair. He says to Zweni

Gugulethu: Kwelelitho-thoko lona ithunzi bawokazi kwaye alikho ithemba lokuba ndoza ndibuye ndibe sekukhanyeni.
(Indima 3 Umboniso 1 :42)

[Gugulethu: In total darkness uncle, and there is no hope that I will ever walk in the light again.]
[Act 3 Scene 1 :42]

The image of the unkind weather that brings dark clouds symbolises the calamity that his wedding brings. The human suffering and
destruction is indicated by the wrath of nature. The elements are taken as indication of their pleasure when they are kind and their displeasure when they are unkind. Gugulethu's repeated fear of the impending disaster which is symbolised by the dark clouds indicates the shattering outcome of his father's intransigence. Gugulethu seems to take his disappointment with his father's actions very seriously to such an extent that it haunts him. When Mzamo urges him to regard it as a passing phase he says

Gugulethu: ... liduduma lidlule, kanti maxa wambi likholisa ukudlula nemiphefumlo yabantu, ngathi eli liya kwenjenjalo. Alize laduduma lingaze lenza izigede. Njengamazulu onke neli ngahle lishiyelindo a, lizali kushiya izililo zodwa.
(Indima 3 Umboniso 2:46)

[Gugulethu: ... it thunders and passes and sometimes it passes with people's lives, it seems as if this one will do that. It never passes without incidents. Like any other weather condition it is going to leave bad news, cries of agony.]
[Act 3 Scene 2:46]

Gugulethu thus reinforces the tragic atmosphere by a systematic build up of the calamity which ultimately ends with the murder of his wife and children. When he refuses to sign the marriage
register in church he draws Mfundisi’s attention and that of the congregation to the impending calamity. He says

Gugulethu: Akuziboni na ezi ngqimba zingaka zamafu zifukuka eNtshonalanga! Ngenene limathumb’antaka, akuxokwa. Liza kudumal ... Niza kulibona ngamshlo liduduma! Niza kuliva ngeendlebe liduduma!...
(Indima 4 Umboniso 1:65)

[Gugulethu: Do you not see these thick clouds from the West. Indeed it is overcast ... You are going to see it thundering, you are going to hear it thundering...]
[Act 4 Scene 1:65]

The anxiety is now moving out of the close family. It affects the whole community. When Mzamo is stabbed during Gugulethu’s wedding, Gugulethu grieves for his death but warns of worse things to come. He takes this as the beginning. He says

Gugulethu: Liqalisile! ... Liyaduduma! ... Yahamb’intang’am yandulela abaninzi. Hamba ntang’am ulungise indawo siyeza. ... Ezi ziintlola nezandulela, kusekude phambili ... Yintoni unobangela? Buzani Kubawo!
(Indima 4 Umboniso 2:72)

[Gugulethu: It has started! ... It is thundering! There goes my
friend paving way for many more people. Go my friend and prepare a place for us. .... These are just the beginnings, the reconnoitres ... the end is still far. What is the cause? Ask father]

[Act 4 Scene 2 :72]

When Nomampondomise dies Gugulethu also points out the suffering and loss which people experience because of his father. He indicates that the calamity has come but it has not ended. This causes apprehension and wonder as to what worse things could still be coming. Gugulethu gives an expectation that he is the one who is going to die. He says

Gugulethu: Bungamolyi na ubomi kum ngaphandle kwakho?
Nakanye. Maze undikhumbule ndiyenza; ndanga ndingahlala ngasekusene kwakho kwelo lizwe lizayo.
Liyaduduma!
(Indima 5 Umboniso 2 :82)

[Gugulethu: Can I enjoy life without you? Never. Please remember me, I am coming. I wish I could be next to your right hand in that world to come. It is thundering!...]

[Act 5 Scene 2 :82]

When his turn comes Gugulethu takes the verdict of the judge with
pleasure because he thinks that it is the way to be united with his loved one. His gruesome murder takes away any feelings of pity that we may have had for him. This point will be discussed later in this work.

Nomampondomise's subplot with Mcunukelwa also builds up to the disaster in the play. As already mentioned, Nomampondomise's acceptance of Gugulethu's love brings apprehension and not joy as expected. This is due to her awareness of the fact that she is acting against tradition in accepting a suitor while she is engaged to somebody else who is accepted by her family. She has gained security and the trust of Gugulethu so much that she derives pleasure in disappointing Mcunukelwa. She says, proudly,

Nomampondomise: Ndithi thatha imfene yakho ubuyise ityathanga lam.
(Indima 3 Ubboniso 4 :57)

[Nomampondomise: I say take your baboon and return my chain.]
[Act 3 Scene 4 :57]

The metaphor of the baboon is enough to create an unsavoury union because the baboon is symbolically regarded as an animal used for evil purposes by wizards. Mcunukelwa is devastated by Nomampondomise's actions and, in despair utters curses that warn Nomampondomise against her "impulsive" action.
Mcunukelwa: Uzitsho zadaka zonke iindlela zam kwamnyama ngaphezu kwayo nentsunguzi yobusuku. ... Kodwa ... kuba ntombi kalangeni isitya esinye naso sotyiwa nqomso maze ulumkele ukuthi uzilahlela imbo yakho ngophoyiyana. (Indima 3 Umboniso 4 :56)

[Mcunukelwa: You have brought misery to my life. My life is hopeless like the darkness at the dead of the night ... but daughter of Langeni you must know that one which eats other (animals) will be eaten one day. (What you do to me will be done to you one day.) You will regret one day for throwing away what you have in the hope of getting something better.)
[Act 3 Scene 4 :56]

Mcunukelwa also refers to the pain which Nomampondomise brings to him. He curses her for making his life miserable

Mcunukelwa: Kodwa ke iinyembezi zam! ... uze uzilumkele hleze zithi kanti zoba ngumsinga owothi weyele kuwo. Umqali akafani nomgqibeli. (Indima 3 Umboniso 4 :56)

[Mcunukelwa: ... My tears! ... you must beware of them in case they become a strong current to sweep you away and
be drowned. He who laughs last laughs best.]  
[Act 3 Scene 4 :56]

When a situation becomes frustrating beyond endurance men usually resort to tears. When this happens the one who causes them to fall usually invites the wrath of the ancestors. The same happens when a child offends his/her parent to such an extent that he/she sheds tears.

Nomampondomise’s family situation also causes tension. Her parents are not amused by her decision to return Mcunukelwa’s lobola. MaNyawuza expresses her displeasure at Nomampondomise’s action.

MaNyawuza: Yiva ngam, ndiyakuzala, kwaye kudala nditshonelwa ngamalanga kweli phakade. Inyathi ibuzwa kwabaphambili ntombam.  
(Indima 3 Umboniso 4 :52)

[MaNyawuza: Listen to me I am your mother and I also have wide experience in this world. You must always consult those who are knowledgeable on these matters.]  
[Act 3 Scene 4 :52]

When Nomampondomise fails to take heed of her mother’s advice she utters a curse and says
HaNyawuza: Hamba ngoyibonayo ntombam kodwa kuthiwa isala kutyelwa sibona ngolophu. Kodwa ke ukuba ubundiva ngeba ndiyakunganda kule nto; kodwa ke xa ubona ngolwakho uhlobo, qhuba siya kuva ngawe ukuba iyaphakama.

(Indima 3 Umboniso 4:52)

[HaNyawuza: Make your choice my daughter but it is said that one who does not want to listen courts danger. If you believe in me, I do not want you to take this action but if you feel as strongly as you do, go ahead, we shall hear from you if you succeed.]

[Act 3 Scene 4:52]

Her father, Langeni, is equally infuriated by Nomampondomise’s action of rejecting Hcunukelwa. His daughter seems not to care for her father’s feelings. It is with despair that Langeni cannot reverse the situation and curses his daughter.

Langeni: Kulungile ke ntombam, yenza ngokubona kwakho ... kodwa ntombi yam uya kundikhumbula. Ndinywilho ndisitsho nje.

(Indima 3 Umboniso 6:62)

[Langeni: It is alright, my daughter, do as you please but ... but ... my daughter you will remember me I am
saying so as your father.

[Act 3 Scene 6 :62]

The parental curses (izishwabulo) do not augur well for Nomampondomise's future. It does not come as a surprise that she discovers, in a shocking manner, from a newspaper that Gugulethu got married. The blow is too much for her in that it is not only Gugulethu's marriage that is reported but the death of Gugulethu's friend, Mzamo who was also responsible for uniting Nomampondomise and Gugulethu in love. Nomampondomise's desperate screams of apology to her father are understood because she takes this as a consequence of her disobedience to her parents and her father, in particular, as head of the household. Her situation deserves our sympathy.

Nomampondomise cannot take her disappointment but wants to see justice done. She is aware of the fact that she is a social outcast as far as tradition is concerned and appeals to the written law of the West. The first court scene makes a mockery of the western court procedures. The playwright makes it appear as an informal hearing because the procedure is unrealistic. Nomampondomise takes command of the court in

(i) making a case against Gugulethu for a breach of promise
(ii) commands the same Gugulethu to kiss her and the magistrate allows it
(iii) apologises to her father
(iv) curses all men and also demands a farewell kiss from Gugulethu
(v) she says, "kugqityiwe" (it is finished and she faints)
(vi) she drowns herself in the river
(vii) meanwhile the magistrate passes the verdict in the absence of the complainant.

The above does not create the tragic atmosphere which has been building up in the play because of the unrealistic way in which the matter has been treated by the playwright. Nomampondomise's death could have had more impact on the tragedy if she had drowned herself before she went to court. She does not even wait for the verdict to be passed and the court procedure is theatrical and not realistic or probable.

Gugulethu is the one who is mostly affected by Nomampondomise's case. The fact that there has been no communication between them creates a serious tragic omission which could not be blamed on Zwilakhe but on Gugulethu's failure. The playwright pushes the play to a greater crisis. Gugulethu is symbolically united with the girlfriend. In order to create some elevated feeling in Gugulethu's grief the playwright uses the style of the prodigal son and Gugulethu says to Nomampondomise

Gugulethu: ... Andisafanele ukuba ndingasondela kuwe. Likhulu
isikizi endilenzileyo emhlabeni phantsi, likhulu
isikizi endilenzileyo emazulwini phezulu.
(Indima 5 Umboniso 2 :80)

[Gugulethu: I am no longer fit to come near you. I have committed a great abomination on earth below and in heaven above...]
[Act 5 Scene 2 :80]

After they have kissed they both say "It is finished". Gugulethu condemns himself for his action and readily submits himself to be sentenced but his father decides to bail him out. Nomampondomise’s mother also drops dead when she hears of her daughter’s death while still in court.

We have seen the end of Nomampondomise and the commitment of Gugulethu to her as his wife. She has killed herself. Her mother also dies of shock on hearing about her daughter’s death. There is death in abundance. This is also meant to shock us but we do not feel it as tragic. These deaths do not have an impact on us for we are not convinced that Nomampondomise could decide to kill herself without making further investigation on the validity of her case. All that she does is to kiss Gugulethu in public and then curse all men as deceivers and unfaithful after which she runs to drown herself.
Gugulethu’s struggle with his father continues. He does not learn anything from the emotional condition of his son. Zwilakhe provokes the anger of his son by sending Thobeka and her three children to Gugulethu. He uses his force again when he says

Zwilakhe: Uyaxoka uza kumondla lo mntwana ethanda engathandini dfung’amaHlubi.

(Indima 6 Umboniso 1:87)

[Zwilakhe: He is going to take care of this child (his wife) by force, I swear by the Hlubis.]
[Act 6 Scene 1:87]

Gugulethu has also not changed. He is still ‘singing’ his song about the image of disaster. This time he warns of a greater disaster. He says to his uncle

Gugulethu: ... Kutheni ngathi akuqondi nje bawokazi?
Lisaduduma alikadhuli isesisiqabu nje esi usibonayo, ukubuya kwalo ngoku liza kwenza izazunge ndifung’amaHlubi.

(Indima 6 Umboniso 1:84)

[Gugulethu: ... Why do you not understand uncle? It is still thundering, it has not passed, this is just a temporary clearing, when it returns it is going to
lay waste I swear by the Hlubis.

[Act 6 Scene 1:84]

Gugulethu shocks us by murdering his ‘wife’ and three children. The murder is so gruesome that even the judge does not think that Gugulethu is in the right frame of mind. The murder is horrible and unacceptable when all the heads are chopped on stage while the mother and children are asleep. Thus the author ends with what he started with: the court case of Gugulethu who is charged with murder and sentenced to hang. When Gugulethu is sentenced her mother drinks poison and dies. Zwilakhe is left alone to suffer the consequences of his action. It is only now that Zwilakhe begins to understand his mistake. He owns responsibility for Gugulethu’s actions and wants to hang instead of his son. Zwilakhe has symbolically lived the life of his son. He has signed the marriage register, paid the first bail for Gugulethu in NomaMpondomise’s case and now he wants to hang in his place. He has not allowed his son to lead his own life. He has been unnecessarily bullying and protective. He shows remorse when he says

Zwilakhe: Ndiyalca ela ukuba njengoko indim unobangela wako konke oku makukhulule lo mfana kuxhonywe mna endaweni yakhe.

(Indima 6 Umboniso 6:103)
[Zwilakhe: I am making a plea as I am the cause of all this tragedy that I must be hanged in the place of my son.]
[Act 6 Scene 6 :103]

The use of the court of law in two instances creates the encroachment of western standards into African culture. The cases are taken there for different reasons. Nomampondomise wants justice to be done. She is aware of the fact that she has paid for her misdemeanor but that Gugulethu cannot be left free and unchallenged. She is not only making a case for herself but for all women. If it was not made a ‘circus’ by the playwright it could have introduced a new thinking among African women who are always exploited by the men. The magistrate also emphasises the point of protecting women by law.

The second court case scrutinises the merits and demerits of African custom. The judge takes a condescending and racist attitude. In his summary he only ascribes this ghastly act to black people, "Inene ndl’wemnyama unesibindi" [Surely, black people, you have courage]. The murder ceases to be a human weakness but becomes typical of a particular race. The court procedure is also reduced to a revival meeting - Gugulethu sings a chorus from a hymn and the people join him. When the judge addresses the court he criticises the customs and traditions of the people in a degrading and racist manner. He says

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The judge starts preaching to the audience about love as a God given gift to man and that no one can redirect it. This waters down the whole purpose of the play because one does not want to be brain-washed by a 'superior' judge talking about customs he does not know. Gugulethu also gets a chance to preach to the audience. We notice that he accepts his end as a predestined end. He also adopts a christian view of forgiveness as he absolves his father from any blame for the present calamity. It leaves a question in our minds as to why Gugulethu must be selective about predestination. Why did he not accept it from the beginning that he was not destined to marry Nomampondomise? Gugulethu seems to contradict himself when it comes to killing. He does not want to
kill himself as this will deprive him of eternal bliss (Act 2 Scene 4:38) but he murders four innocent souls and still hopes that he will join his beloved Nomampondomise in heaven. It would appear that he believes that his punishment on earth balances his crime. As mentioned earlier in this chapter, his death does not become tragic because he pays for his sins.

In the above exposition the feelings of pity and fear are aroused, though not simultaneously, from the beginning to the end. The artists make use of symbolism and dramatic irony in addition to other forms of emotive language and powerful imagery. The authors of these works use elements of nature as forms of symbolism to project into the tragic nature of their subjects. This emanates from their worldview of how the African relates to the cosmos. There is a strong belief that ancestors can control the elements. When they are pleased they shower the community with blessing including conducive elements. They show their displeasure by creating threatening elements. They are also believed to reside in mountains, forests and render the waters of great rivers.

In Ukuhawuka Kvembeleka the artist makes use of the tempestuous nature of the elements as foreshadowing tumultuous relations between Zenzile and his daughter, Zoleka and the catastrophes of the latter. In Buzani Kubavo Gugulethu uses the metaphor of dark clouds (lingqumba zamafu) thunder (ukududuma) to symbolise death which comes as a catastrophe to the community. In Inene Nasi
Isibhozo MaSukude also uses the metaphor of the weather when she warns against the outcome of her actions and says, "akukho mntu ulaziyo izulu into eliya kuba yiyo ngomso" (nobody knows what the weather will be the next day) (Act 3 Scene 2 :45). In Ingqumbo Yeminjanya we have the falling shadows of sunset which symbolise the end of an era and the rivers which are the abode of the ancestors. In UPike NoCikizwa Cikizwa appeals to the stars to help her find the poison which is going to help her in reaching Dike quickly through death.

Death is used as a means of creating a tragic atmosphere and ultimately tragedy. Death in African culture is feared and revered at the same time. In olden days a family in which death had occurred was shunned by the community. The bereaved would run to the forest where they would remain for a few days until a ritual was performed to integrate them to society. This ritual was known as 'Ukukhutshwa ehlathini' (to be taken out of the forest). Death was not taken as inevitable but came as either a work of 'umthakathi' (witch/wizard) or punishment from the ancestors for some social and religious transgression. When death occurs it arouses fear among the living and certain rituals are performed to cleanse the living of misfortune and offer a comfortable departure for the spirit of the dead. It is not surprising then that all the artists use death in a way to shock their audiences. The shock becomes stronger when the death is more sudden than usual.
In **Inggumbo Yeminyanya** six characters die under unnatural circumstances. Ngubengwe is murdered while trying to protect Father Williams. Jongilanga, an articulate character, is murdered under mysterious circumstances. A whole family is drowned and washed away. These are Nobantu and her son, Zululiyazongoma and Vukuzumbethe. Ultimately Zwelinzima commits suicide because his life is empty. He has failed as a chief and leader and has lost all those dear to him.

In **Ndike NoCikizwa** the main characters die. Dike dies suddenly after being shot by Sando. Cikizwa, on hearing that her lover has died, commits suicide by drinking poison. Mjongwa is shot accidentally by Sando and dies. Nonjoli drinks poison and dies.

In **Buzani Kubavo** almost all the important characters die. Mzamo, Gugulethu’s friend and confidant is stabbed to death during Gugulethu’s wedding. Nomampondomise commits suicide by drowning herself in the Umtata river. Her mother faints and dies of shock on hearing of her daughter’s death. Gugulethu murders his wife and three children. He is sentenced to hang and his mother drinks poison after hearing her son’s sentence.

In **Inene Nasi Isibhozo** deaths also occur within hours of each other. MaSukude poisons Themba and he dies. His newly married bride commits suicide after hearing the rumour of her husband’s death. MaSukude accidentally poisons her son instead of Lolo. In
her hysteria she murders Lolo. She then runs amok and hangs herself in the forest. There are five dead bodies which are buried in one day at the same time.

In *Ukughawuka Kwembeleko* Zoleka kills her husband as a way of eliminating her problem. Her mother dies but her death is reported in a narrator's summary long after it has occurred. Zwelakhe dies of poisoning by a girlfriend who is jealous of his marriage to Zoleka. Zoleka decides to commit suicide rather than face murder charges for Zwelakhe's death. The girl who poisons Zwelakhe also dies in a car accident.

In tragedy death occurs with the tragic hero because he reaches a stage where he realises his weakness and cannot put right what has gone wrong. His death is taken as noble because he dies for his principles, what he has been struggling for. The question is whether the death of so many people creates the atmosphere that is intended. To a great extent the dramatic effect and tragic effect in particular depend on how they are presented to the audience or reader. Although the circumstances may not be real they have to be probable in order to be convincing. There must be a development of action and contending factors that precipitate death. There must have been some other means which are exhausted before the sudden death of a character. Where characters die violently all the time as in *Inene Nasi Isibhizo* the effect is melodramatic and not tragic. In *Buzani Kubawo* the characters die of shock even before
we know how much they are close to the people they die for. Gugulethu’s mother goes to court with poison. She is prevented by a police officer from drinking it but they are too late to save her. Nomampondomise’s mother just drops dead on hearing of her daughter’s death. Gugulethu is overjoyed by his death sentence. This takes out the tragic sting in his death. In Inena Hasi Isibhizo MaSukude just poisons people to death and chops one to death while running away to hang herself. She is chased by clowns and drunk people who poke fun at the chase. In UDieke NoCikizwa Sando pokes fun by swearing at Dike every time he talks to him. The language he uses lacks the seriousness of somebody who has a purpose. It appears as if he is playing cowboys with somebody’s life.

It is through the death of characters that the artists try to drive home the moral of their story. This is the main difference between Xhosa and other tragedies. While in other tragedies retribution disqualifies them from being tragic, in Xhosa this is a way of showing that you reap what you sow. In western tragedy we must always feel that the tragic hero does not deserve such a painful end because of his qualities as a character. In Xhosa one has to learn one’s lesson the hard way. It is Ngxaoane in Ingquabo Yeminyanya who is able to account for the destruction of the Majola ‘dynasty’. Nobantu refuses to recognise the ancestors by killing the totem snake. She refuses to have her son observe the rituals of his people. Zwelinzima refuses to accept his father’s last
wishes (umyolelo) and they are not the only sufferers but the whole of Mpondomiseland. The offspring in the above works are also punished for turning their world view upside down. We also notice that all the characters who are responsible for the disaster are left to live so that they can reflect on the agonies of human suffering that they have imposed on their victims. Zwilakhe in Buzani Kubayo is the only survivor. He is emotionally tormented by the consequences of his cruelty and autocratic behaviour. He makes a public confession of his rigidity by which he hopes to rid himself of guilt. The same applies to Mfolo in Inane Nasi Isibhizo. He lives to regret his rigidity and autocracy. He shifts the blame from Masukude only when he sees five coffins before the mass burial. Sando in Ndiye NoCikizwa is taken away by the police so that he may be brought to justice for murder. Zenzile in Ukughavuka KweMhlabo is humiliated in court where his greed is exposed by the lawyer who defends Cikizwa.

In all these works the tragic is reinforced by the loss of lives. Death does not only occur with the tragic protagonist but with several characters in the works cited above. Taking into consideration the nature of African society and amaXhosa in particular death breaks the communal cycle of life so that it causes an unwelcome vacuum. A loss of life is taken as tragic because of its effect on the people close to the deceased. According to Brereton (1968) it is the effect which the death has that is tragic.
In Xhosa tragic expression the feelings of pity and fear are not characteristic of tragedy. There are different feelings which are aroused according to what the writer wants to emphasise. They are not associated with the tragic character only but affect all those around him because of the communal nature of their lives. We cannot miss the tragic atmosphere that arises out of a situation. The various linguistic devices are used to create such a feeling. In all these works symbolism is used to create a tragic atmosphere that communicates to the reader/spectator the tensions in the work and the catastrophes that are expected. The linguistic devices of irony and metaphor also create the necessary atmosphere as shown in the discussion.

In some cases the feelings of hatred and revulsion may be aroused instead of pity and fear. When Zwelakhe flogs his daughter after he has captured her in King Williamstown his merciless and brutal attack makes us hate him as an extreme disciplinarian and pity his daughter and fear for her survival even though we know that she has disobeyed the authority of her father. The concern shown by the neighbour is indicative of the communal nature of the African life. We also feel pity for the victims in a peculiar way because they are fighting for morally high ideals even if they lack social stature. In all the cited works under discussion the parents misuse their authority and seem to victimise their subordinates. The very fact that the subordinates are trying to get recognition for what they are, wins the favour of the reader/spectator. The
feelings of pity and fear will always be inclined towards them. That Gugulethu is 'aborted' by his father is enough to arouse pity because he is still attached to him as a father, a provider but his intransigence makes us lose respect for him. Although we understand what drives Gugulethu to murder Thobeka and her children we do not accept it morally that he could kill as there could have been other options of dealing with the crisis. His actions become evil because he is driven by selfishness. We begin to despise him for this action even though he makes a public confession in court and starts to preach.

Similarly, MaSukude enjoys our pity because she tries to fight for the universal freedom of widows. We appreciate her assertiveness because she is psychologically giving herself a boost to overcome the strong opposition of her brothers-in-law. However, we begin to distance ourselves from her actions when she cruelly eliminates her opposition by poisoning them. When she starts to panic and kills more people we no longer associate ourselves with her, not because we fear her but because we despise her. The deaths are still tragic as mentioned above. The tragic in Xhosa may thus arouse different feelings from those of pity and fear just as Mandel (1962) has indicated.
CHAPTER 5

SUMMARY

In the previous chapters the writer has made a detailed analysis of the tragic as seen in the breaking of bonds in the family and community. The relationships in the family are established by unwritten laws of society. It is accepted that these unwritten laws are inherited from the ancestors who once occupied the surface of the earth. They function through selected people who are empowered to maintain order. The worldview is an important aspect of their lives because it determines the way people see themselves in relation to the cosmos, to one another and to themselves. The previous chapters have shown that the family is a microcosm of society and it is for this reason that it is entrusted with the function of inculcating the values of society in their offspring so as to maintain order. Familial piety keeps the family bonds and maintains solidarity not only in the family but also in society.

Marriage is taken as a tragic theme because it forms the base of life in a traditional society. There is a definite pattern of how people should procreate, how their offspring should be introduced to this world in order to receive the blessings of the living-dead. It is the nature of the establishment of marriage as an institution that generates a tragic vision in this work. Egejuru (1982) explains that love as a passion is not cherished in traditional
African society. The fact that a marriage is arranged between families suggests that it is not a personal and exclusive communion. It is a community and ultimately a national affair. We have seen in chapter 2 where Zwilakhe and MaGaba insist on their recommendation of a wife for Gugulethu. We have seen how amaMpondomise send a whole contingent of old men to find out about the two prospective brides for their chief, the Bhaca princess and Thembe-la. Egejuru advances many reasons for the national importance of marriage. Besides procreation it serves as a means of creating a human resource. According to him

the ultimate value is not self-fulfillment in the act of loving. It is rather to create life through the act of loving.

(1979:84)

The couple must have children so that they may generate human resources. They need people to work in the fields, roads, build houses and produce food (in places where people still have land). They need people to look after their young and old. When the couple gets married they will learn to respect each other. We are thus not surprised when we see the traditionalists sticking to their tradition when it comes to the process of starting a new life through marriage. Characters like Zwilakhe in Buzani Kubawo, Zenzile in Ukughawuka Kwembeleko and Sando in Udike NoCikizwa seem to hold tenaciously to their tradition and vindicate this view.
Other characters also illustrate this view when they show concern at the malpractice of tradition. Mpayipheli, a sage of the Cirha clan advises his people to discipline Zoleka severely so that she should give up the idea of running away from her place of marriage. He says

UNomakhephu ... wapatalaza wazenza zonke izimanga emzini wakhe, esala isoka lakhe. Kambe wenza ezingaphezulu nakwezi bendiziva apha, kodwa amaNtlane encedisana nabazali bekhe amfaka uviko, amfaka esikaRomani isitsophu wasala, woyisakala. Wazala izikrweqe nezigelekede zamadoda neentombi

(Ukughawuka Kwembeleko 1982:31)

[Nomakhephu ... resisted and did every disgraceful act to show that she did not want her husband, and, for that matter, committed worse things than the ones I hear today. But the Ntlane’s together with her parents disciplined her most severely and she relented. She bore strong and healthy children after that.]

In Ingqumba Yeminyanya Nxabane endorses the view that marriage especially that of a chief is a national affair and has nothing to

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do with beauty. When the men admire Thembeka’s beauty and her suitability for the position of a queen he says


(Ingqumbo Yeminyanya 1979:137-8)

[What has beauty got to do with a wife? Is the chief going to use her as a piece of jewellery? We do not want jewellery here; we want a chief’s wife.]

[Translation mine]

Zwilakhe and MaGaba in Buzani Kubawo only consider the functional aspect of their son’s marriage, Gugulethu. They emphasise the useful role that she will play as a wife. MaGaba says

... Unazo zonke iimpawu ezifanele ubufazi. Ukhuthelwe, uthobile, uthetha kamnandi nabantu. Lihomba, unesidima.

(Buzani Kubawo: Indima 2 Umboniso 1 :21)

[She has all the characteristics of a good wife. She is diligent, respectful speaks well with people, she is neat and dignified.]
Thus Thobeka can build a home for a purposeful husband. Thus marriage forms a central pillar in the life of amaXhosa and is serious enough to be a tragic theme.

The traditions of Africans come under strong western influence through colonization. Most of the converts started writing to compare the two worlds in which they found themselves. Omodele (1988) refers to the strong influence of the missionaries on their converts. He says,

the westernly educated converts seemed to be fully aware of their African identity and the ambiguity created in their life by their acceptance of the new religion and culture.

(1988:604)

Jordan in Ingqumbo Yeminyanya illustrates this view. The christian and traditional identities are at variance. The traditionalists strongly believe in their cultural values which have given them stability, confidence and peace. They have staying power. Ngxabane as a symbol of tradition is able to survive the whirlwinds of destruction because he is the custodian of tradition and resists any form of western indoctrination. He declares that his longevity is a blessing from the ancestors as a custodian of tradition. He says
Nithi ndingafi nje lintanga zam kudala zafayo ndilinge ntoni? Ndilinge le mini ke; ndigcine loo myolelo.

(Ingqumbo Yeminayi 1979:130)

[Why do you think I am saved from death when all my equals died a long time ago? What am I waiting for? I am waiting for this day, I am keeping that myolelo (last wish of a dying person)]

[Translation mine]

The others like Sando, Zwilakhe and Zenzile all believe that they are doing what ought to be done in their tradition. Zwilakhe tells his brothers when they warn him of the repercussions of his action that he is following custom. He proudly says

... kodwa kuloo nto yonke ndalulamela isiko, ndeva abazali.

(Indima 2 Umboniso 4 :33)

[... but above everything else I observed my tradition and obeyed my parents.]

When accused of greed in forcing his daughter to marry Zolile against her will Zenzile declares
Ndimendise ngokwesiko nesithethe sakowethu.
(Ukughawuka Kwanbeleka 1982:84)

[I have married her away according to the custom and tradition of my people.]

The possessive "sakowethu" (of my people) emphasises the exclusiveness and the propriety of the practice. Similarly, Sando also claims that he is practising his people's tradition in forcing his daughter to marry somebody who has been chosen for her.

The parents exercise some authoritarianism which they believe is endowed in them by virtue of their position. They do not expect their children to argue with them or advance their own opinions. Zwilakhe in Buzani Kubavo is infuriated by Gugulethu's 'insubordination' together with that of his friend, Mzamo who shows concern for Gugulethu's depressive state.

He says to Mzamo

... Sinizala sinizale njengokuba singooyihlo nje njike nifune ukusiphatha, nifune ukuba senze intando yenu, sive ngani.
(Buzani Kubavo: Indima 2 Umboniso 5 p39)

[... We bear you and bring you up as your
fathers after which you want to rule us, you want us to do as you please]

It is also Zwilakhe’s contention that he cannot be dictated to by his son. Ironically he also dictates to the marriage officer to conduct the marriage ceremony and says to the priest

... Ayingeze yandihlela into yokupathwa ngumtwana ndimzala.

(Buzani Kubayi: Indima 4 Umboniso 2 p67)

[... It cannot happen to me that I am controlled by my child]

Zenzile in Ukughayuka Kwembeleko also displays a kind of authoritarianism. He is determined to force Zoleka to return to her place of marriage against her will. He says

Andinakuzala umtwana ndimondle, ndimkhulise aze athi akukwakhela indlwana yentaka phezu kwentloko yam, ndisuke mna ndifake intloko phakathi kwamadolo.

(Ukughayuka Kwembeleko 1982:34)

[I cannot bear a child, bring her up, look after her and let her slit on my head only to
hang my head in shame)

It is also this kind of authority that is exercised by the in-laws of MaSukude. They do not want to give her an opportunity to participate in the matters of her household because they cannot discuss anything with a woman. Mfolo asks a rhetorical question

Ngaba imicimbi yomzi siyixo xa kunye nabafazi?

[Inene Wasi Isibhozo: Indima 2 Umboniso 1 :24]

[Do we discuss our family matters with women]

He dismisses whatever MaSukude says as typical woman’s nonsense and says

Bubufazi ke obo abuthethayo. Thina sithetha ngesiko.

(Indima 2 Umboniso 1 :27)

[That is woman talk. We are talking about a custom/tradition.]

The traditionalists have the religious backing of their philosophy of life or worldview which gives them direction and confidence. AmaMpondomise in Inqumbo Yeminyanya are strongly guided by their ancestors who are represented by the totem snake, uMajola. They do
not regard this as an ordinary reptile but respectfully call it the Animal of AmaJola (Isilo sakwaMajola.) The metaphor raises it from the ordinary family of reptiles to an elevated animal kingdom. Ngxabane and Nozihlwele have educated those who do not know about its importance among amaMpondomise as explained in chapter 2.

In Inene Nasi Isibhozo the family people (imilowo) are kept together by their respect for the dead. They believe that the 'spirit' of their dead brother, Njinge, still hovers over them. This is articulated by Nfot: who tries to justify their authority over MaSukude.

Kanti khumbula ukuba indoda yakho iyazibona zonke ezi zinto zingamasikizi uzenzayo. Thina ke bakowyayo asinakukhalala kuba sakuba sikhala s yona.
(Inene Nasi Isibhozo: Indima '1 Umboniso 1 :7)

[Remember that your husband sees all this disgraceful and disgusting conduct of yours. We, as his brothers, cannot jilt you because we shall be jilting him]

The young generation appear to be completely colonized in that they do not accommodate the values of their tradition. Zwelinzima and Nobantu are completely colonised. They are educated and
christianised. They have assimilated the western culture and are happy and contented in the company of whites. This can be observed at Fort Hare College with the bishop and the white lady, at St Cuthberts with Father Williams and sister Monica from whom they seek counsel when they are in trouble. Zwelinzima is even ashamed of an open discussion about the traditions of his people as evidenced in the discussion of the Thembu chief about the retention of goats for traditional healing. They show the external trappings of white civilization like a motor car, a pram for their child, a wife who knits and admires animals and talks to a revered ox because it is beautiful and meek. They are always together and kiss in public. While their behaviour is completely normal according to western standards it is revulsive in Mpondomise culture. There is no reference to any traditional household chores which Nobantu performs as a married woman.

The offspring are determined to move out of the traditional mould because they do not attach any importance to the ancestor 'cult'. They believe in the changing times. Themba in Inene Nasi Isibhozo articulates it most succinctly when he says

Iyandigulisa le nto yeli siko nithetha ngalo.
Isiko lenziva ngumntu. Asingomntu owenziwa lisiko.
(Inene Nasi Isibhozo: Indima 2 Umboniso 5 :39)
[This idea of custom that you talk about makes me sick. A custom was made by a person. It is not a person who was made by a custom]

The change of times has given rise to new thinking and it is this transition which is not recognised by the traditionalists. In *Inqumbo Yaphinyanya* Dabula reminds amaMpondomise that things have changed with the advancement of time.

... ndizikhathaza kuba ixesha ileli likhoyo
... ngokwakudala bekuza kuthunyw’amadoda aye kufunel’inkosi umfazikwamany’amakhosi. Kanti ke amaxesha selengamanye.

(1979:130)

[... and my reason for doing so being the nature of the times in which we live. As you know, according to the old way of life, it would only be necessary to send men to find a wife for the Chief among other chiefs. But times have changed.]

[1980:140]

In *Buzani Kubawo* Zwilakhe’s brothers warn him against resisting change. It is Zweni who draws Zwilakhe’s attention to the change of time when he says
... kukho nto emaze niyiqaphele xa nisenza zonke izinto - Ixesha. Ngamanye amaxesha la sikuwo. Asingawo lawa omawokhulu.

(Indima 2 Umboniso 4 :33)

[... there is something you must take note of when you do all these things. Time. We are in different times now. These are not the times of our forebears]

The priest who conducts the marriage ceremony also warns Zwilakhe against time when he says

Kwixesha esinalo abantwana basiphethe. ... Asindim loo nto, ingenguve ingenguye nabani na lixesha.

(Indima 4 Umboniso 2 :67)

[In our time we are controlled by children ... I am not responsible, you are not responsible nobody is responsible but time.]

In UDike NoCikizwa it is Nomatiletilile who warns her brother about the change of time. She says to Nomazala who supports her brother Sando in forcing Cikizwa to marry Mjongwa:
Lo Cikizwa asinguye Cikizwa wamaxesha akudala, amaxesha obumnyama; nguCikizwa wala maxesha okhanyo.

(Indima 1 Umboniso 2 :6)

[This Cikizwa is not the Cikizwa of old, times of darkness; she is the Cikizwa of this present time, times of light/progress]

The young generation are determined to realise their values of individualism and the expression of their true love as seen in the choice of a marriage partner. We thus see the conflict developing from the incompatibility of the characters' motives and duties. The parents are obliged to provide for their offspring as dictated by tradition while the latter see tradition as restrictive and oppressive. We are able to interpret the conflict in the family because we understand what is at stake. We begin to appreciate the conflict generated by the different ways of life that succeed each other in history as Dollimore (1984) indicates. In discussing transition as a way of generating a tragic conflict he argues that a comprehensive philosophy of history should interpret the changes in man's condition as a meaningful succession of historical ways of life. In every epoch certain changes take place and they do not replace each other suddenly. The old is still alive while the new unfolds. The mighty breakthrough of the new is bound to fail in the beginning because the old has deep roots. It is established
over a very long time but the signs of decay show themselves because the seed of decay has already begun its fatal generation. Nomvuyo, in Ingqumbo Yeminyanya, warns her friends that their modern life style would bring disaster to a traditional society. She advises Thembeka and her husband to be cautious about new changes among their subjects.

We have seen how the conflict develops between the two warring sides, parents and their offspring. We have already indicated that the values that clash are positive values. They are of equal value but we see that they are determined to destroy each other. The parties that represent these values are not of the same rank or status. The parents are naturally stronger than their children. The conflict is thus caused by all the factors that work against the unity of a family and/or community. The offspring as ones who usher in the new values are subjected to a number of difficulties which appear impossible to overcome. Their courage and determination enable them to find their way even if they do not succeed. They are regarded as being against oneness which is taken as a traditional norm. The forces of society are still vested in social stratification rules and offices in which the offspring and women are lower in the hierarchy. They are also conscious of the fact that they are constrained by tradition from challenging their parents under normal circumstances. They are thus opposed to the norms of society that have assumed a universal acceptance. Their struggle is tragic although they are starting from a weak platform
but because they have the truth on their side they are prepared to
sacrifice their love and respect for their parents and risk social
alienation. Gugulethu in *Buzani Kubawo* is conscious of this
constraint when he appeals to his uncles for permission to
challenge his father.

Bobawo, kunamhlanje umntu ondim ungxamele
ukuxakeka, andikwazi ema ndikwenze ndimelwe
yingqondo ... andikhumbuli ndisithi nxa
kubawo, waye nomqweno wam waba soloko yaba
ngowokuba ndinga andingeze ndatsaho ... Ukuba
loo nto iyamkhubawothi alale l
genxeDa,
andincedi ndiqhutywa yinto.

(Indima 2 Umbonso'4 :36)

[Fathers, today I am confused and worried ....
I do not remember ever insulting father and I
have no wish to do so ... if that offends him
he must forgive me, I cannot help, I am forced
by circumstances.]

Similarly Cikizwa in *Udike NoCikizwa* is constrained by her father's
strict authority which forces her to marry Mjongwa against her
will.
... ndiva intlungu yokuthobela umthetho katata...

(Indima 1 Umboniso 1.2)

[... I feel the pain of obeying my father's authority]

This type of consciousness produces feelings of guilt within the tragic character because he/she is aware of the fact that what he/she is going to do is wrong but is forced by circumstances and the belief that he/she is bringing order to this world. He/she believes that his/hers is the only truth. Gugulethu is thus constrained in his struggle against his father. He withdraws when his father takes the initiative. This makes his role appear very passive. Mandel (1961) states that the inner conflict of a tragic character arises when the purpose of his/her action is opposed by some value within the character. The love and respect for one's parents form the basis of the bonding and, as such, inhibit the actions of the tragic character in pursuing his/her goals. When the conflict is externalised it is directed at the one who is obstructing him/her. In Aristotle's explanation as given by Gellrich (1988) the evil is thus the one who opposes or obstructs the tragic character and makes it impossible for him/her to realise his/her goals and consequently brings about his/her final disaster.

In the light of the above exposition, conflict becomes a tragic
image. The conflict between parents and their children does not generate the balance of power because of the difference in social rank but the struggle itself is seen between two equally weighted rights - of the traditionalist and progressive offspring. The authors have a tendency to emphasise the repressive nature of tradition by exaggerating the actions of the traditionalists who use force and show extreme depravity. The offspring are sustained by their determination and counter the physical might with intellectual power. In all the enforced marriages, the 'victims' escape by refusing to sign the marriage contract. They are aware of the law both of the church and legal justice. Cikizwa in UDike NoCikizwa is bold enough to denounce her father's autocratic behaviour in church. Zoleka in Ukughawuka Kwenbeleko resorts to mumbling and does not repeat the officiating minister's words. Gugulethu in Buzani Kubavo refuses to sign and claims to be injured.

Character is another tragic image. The complexities of the worldview require a social stratification in which everyone plays an important role in maintaining order. The tragic mainly deals with the violation of this order. There is the nagging feeling in a tragic character that things are not what they should be and, therefore, attempts to put them right. The tragic character in Xhosa need not depend on status as stipulated by Aristotle although some works like Zwelinzima and Nobantu in Ingqumbo Yeminyanya show similarities. It is not the person as an individual who is
important but his/her role in society in order to espouse the values of the group. The virtues of unity and ubuntu are always cherished on a large scale so that anyone who does not promote these values causes concern to everybody. These values are beyond the personal or objective political terms. There seems to be some rigidity stipulated by tradition which governs a code of relationships between individuals and between individuals and the cosmos.

Zwelinzima and Nobantu taken together answer to the Aristotelian model of a tragic hero. Zwelinzima is a chief and, therefore, enjoys a high rank and social status. He is above the people and yet like them. He is intelligent, he is educated; he is articulate in debates, he is popular with young and old, girls and boys; a sportsman, a warm and loving person. He has high ideals and is committed to the purpose of improving the quality of life of his people, amaMpondomise, yet he has a weakness of failing to identify his main enemy in Dingindawo because he is associated with witchcraft. He is determined to exterminate beliefs in witchcraft and anything that impairs progress. His uncle Dingindawo is unfortunately associated with witchcraft. The people do not only respect him but they also regard him as their liberator from the evil and cruelty of Dingindawo. AmaMpondomise are thus looking up to him as a kind of saviour. Zwelinzima's character and actions have a national resonance. His role is larger than that of an individual. We see in him the human side when he develops fear
about his responsibility and is weakened by the alienation from his familiar ground with his uncle and aunt at Sheshegu. He cries like a baby and has to be consoled by KamBhele. We can also see the shedding of tears as a symbol of weakness that is associated with the female symbol of fluidity (Belsey: 1992). In all the instances that Zwelinzima is overwhelmed by emotion he cries, as in his first encounter with the news of his chieftainship and his meeting with Dingindawo when the latter breaks down. We admire his courage when he takes up his mettle as chief. He becomes a changed and mature person who is determined to give all his energies to the betterment of amaMpondomise. It is his single mindedness that overshadows his powers of observation and reasoning. We also notice that his education has made him very proud. He believes in himself and seems to think that his opinion is always right. This is what Aristotle regards as hubris which is responsible for the suffering of tragic heroes although Santanyana (1981) takes it as a character trait that is part of human nature. Zwelinzima shows his pride by undermining umyolelo about which he was warned and advised by the bishop. His reaction shows his pride in that he does not react in person but writes a letter and addresses it to an audience of illiterate tribesmen. He withdraws from the meetings because he is bored by their debate as he is not prepared to listen to anything related to superstition. When amaMpondomise threaten to withdraw their cattle for lobola he deplores the very idea that they take him to be a beggar and uses his grand father's cattle (zomthonyama).
When Zwelinzima’s fortunes change we begin to realize that strong, courageous, intelligent as he is, his efforts are wasted because he is working against fate. In all these works fate is not obvious. As Fortes (1983) states, fate in African tradition just descends like a thunderbolt from the blue. This is, of course, arising out of the philosophy of life that the African does not take death as a necessary and inevitable end although life beyond the grave is acknowledged. In this case we see that Zwelinzima’s fate is decided by the umvololo which he rejects. Kbithi (1971) gives an exposition of the mystical power of words. According to him words of a senior person are very important to a younger person. Even in Xhosa there is an idiomatic expression which says "ilizwi lomntu ondala alidiliwa mpuku/nja" (the word of an old person is not eaten by a mouse/dog - it is never forgotten). It is all the more for a dying person because it cannot be reversed.

The fortunes of Zwelinzima and Nobantu begin to change when they decide to live above everybody else. We admire his courage and determination in fighting against the very obstacles which are going to destroy him. Every move he takes brings disaster because it is miscalculated although he is convinced of its success. His alienation from the community which he has been trying to bring together is extremely painful and where he is charged with creating a division between the educated and the uneducated. His feelings of guilt that he neglected his people and that had he returned earlier, he would have reconciled his late father and Dingindawo...
and shown them that there is nothing like witchcraft, make him unable to detect Dingindawo's sinister motives. It is the irony in the tragic hero that leads to his suffering and calamitous end. The tragic in Zwelinzima is seen in the fact that he is brought down by his human potential with his eyes open.

Nobantu, an admirable woman, is also like her husband, Zwelinzima. Both are an ideal loving couple who are brought together in marriage under controversial circumstances arising out of Thembeka's common background. We see their determination to work together for improvement of the quality of life of amaMpondomise. Nobantu is very proud of her newly acquired education and training that she has divorced herself completely from her people except her immediate family. She is also single-minded in that she is not eager to learn about the culture of the Great Place. All she has done is to commit sacrilege by symbolically killing amaMpondomise through their totem. She does not want to listen to anything superstitious and is so strong in her principles that even her husband fears her if he were to change. The change of fortune in Nobantu's life starts with her separation from her husband. She begins to realise that the snake is more important than her. We see a kind of psychological suffering that ultimately leads to her madness.

The writer has shown very clearly the changes caused by colonization in these two characters. They are destroyed by the
same instruments that changed their lives completely. This is very subtle because the characters are given strong traits that make us identify with them. Their motives are clearly seen and their actions are geared towards achieving them but they do not succeed. The world order that they are trying to restore has in fact disoriented them. When Nobantu loses her mind it is Ngxabane who gives reasons for her state of mind as a punishment for her deplorable behaviour as the queen of amaMpondomise. Zwelinzima’s defeat and surrender of his strong Christian principles which lead to the second marriage devastate Nobantu. Her death is deeply mourned by Zwelinzima who also seems to be out of his mind before he commits suicide.

The other characters are also tragic although they are common people, children and wives. They have definite motives which are universally cherished. They want to exercise individual freedom and not to be seen as a group which conforms to a rigid tradition that undermines their thinking faculties. As typical of tragedy their way of achieving their goals leads them to a disastrous end. We begin to see in their actions the moral aspect of the tragic more than the heroic part. They are facing a social problem that is concretised by the authoritarianism of their parents. They view their personal likes and dislikes more than those which contribute to the cohesion of their society. It is through their efforts that we see Jasper’s (1981) idea that a good tragedy is the one that does not apportion blame. The offspring like Zwelinzima, have
feelings of guilt in that they equally realise their obligation to
to their parents and society as stated earlier in this chapter. The
parents also take it upon themselves to inculcate the group values
in the young. The way they execute their obligations also
contributes to the disorientation of everyone and they also make
their values askew. To a great extent the characters will be
reflected against the worldview that the artist has given us. It
is the opinion of most dramatic artists that characters that are
manipulated to suit a particular mould lack the tragic lustre. In
this study the characters are seen and related to their role in
achieving their motives. We thus see the type of character in
which a particular trait is a central focus and is made vivid so
that other traits are complementary. In this form of art the
character is revealed more than developed. We are only looking at
the tragic aspect of the character.

The offspring appear as the victims of the situation. As mentioned
earlier, victims do not generate our interest in tragedy because we
already know that they are in a weak position. In the family tragic
situation the attitude or perception changes because we are able to
relate to a family situation as a familiar ground. We are able to
appreciate the tensions, the tenderness, if there is any. The
study has also shown how they acquire the heroic in their actions.

Zoleka is the case in point. She comes from a very strict family
where parental obligation towards the offspring is fulfilled but
what is lacking terribly is love and a consideration of the opinion of children and women. She is extremely courageous and decides to fight her battle for freedom single-handedly. Although she is disappointed by Zwelakhe's letter her spirits are not dampened. From the beginning she takes a resolution that she will never be Zwelakhe's wife while she lives. This is what she is determined to achieve through thick and thin. Her actions show her bravery and courage. She openly defies the respected in-laws and goes further to defy the living-dead knowingly because she wants to provoke everybody. This is where fate comes in. Zoleka's defiance of the living-dead at her place of marriage creates problems for her. Her actions invite the curse of the living-dead. Her fleeting freedom to King Williamstown brings her physical and emotional torture. Like a tragic heroine she makes up her mind to fight to the bitter end. We see her state of mind change when her father returns her to her place of marriage. The cruelty and grudge which she shows to her victim husband indicates her state of mind. Again there is the idea that a tragic character should not show depravity because we despise him or her for it. This is a controversial point because (Jasper 1981) believes that every tragic hero shows some form of cruelty or some unacceptable social tendencies that may be tantamount to evil like selfishness, pride. Zoleka is driven by circumstances beyond her control. When she kills Zolile, her husband, she becomes wild and shows apprehension at the act she has just committed. She commits the murder while she is in a state of emotional frenzy. The act in itself does not reveal her as cruel.
When she is taken to court she defends her action and convinces us that she had no intentions of killing Zolile. Although the argument is weak when she says she cannot remember chopping Zolile's head off we believe that the circumstances were beyond her control.

We see that fate has been unfair to Zoleka. She serves her punishment but she is not free. Zoleka is united with Zwelakhe although, she is still exposed to the emotional strain of competing for his love with girls who do not have the same stigma as she has. We see that the tables are turned against her. She is the one who causes disharmony in the Songishe family. She is not afforded the love and peace that she sacrificed her life for. She has stretched herself to the very limit of her potential as typical of a tragic character. Her suicide is a way of giving up most painfully what she has fought for all her life. It is thus the choice which she made that destroys her. We see fate coming in only after she has provoked the living-dead whom she has not appeased. Even in her later life she does not enjoy any freedom because her conscience is gnawing at her. She begins to doubt if Zwelakhe can accept her because she is a killer and a widow - a shameful status that gives her a permanent stigma. Thus Zoleka may be regarded as a true tragic heroine because she has definite motives that she struggles to achieve under trying circumstances but does not give up. She is ironically destroyed by her high ideals of individual freedom and dignity.
Gugulethu in *Nzani Kubawo* does not enjoy any heroism. He is just a tragic character in so far as he has definite motives and suffers as a result of what he believes in. From the beginning Gugulethu assumes a subdued profile. He is an old bachelor of over thirty years. He is still dependent on his parents to tell him when to get married. He is overwhelmed by his father's authoritarianism to such an extent that he is unable to take an initiative to realise his goals. He is always reacting to what his father does. He talks less and does less. Aristotle believes that a tragic hero must act in order to reveal himself. It is for this reason that he takes action to be more important than character. On the other hand Hegel as explained in Gellrich (1988) believes that character is very important and we should be able to know characters by what they say and do. Gugulethu does little and says little.

His decision not to answer any questions or enter into any further discussion relating to his wedding negotiations is against the expectation of a tragic hero. Sewall (1959) believes that a tragic hero is a man of action who fights against his fate. Gugulethu always avoids confrontation with his father. All that we are shown is his apprehension of the impending calamity that is indicated by his refrain of the storm metaphor. He is a brooding character who does not take action or initiative to achieve his goals. He denies such opportunities even when his confidant, Mzamo, approaches him. There is no time that he tries to link up with Nomampondomise as he has done with the letters. This may be the artist plan to bring
the shocking news to Nomampondomise which changes the course of action in the play. When he refuses to sign the marriage contract in church he does not divulge the reason in front of the officiating marriage officer. He only pretends to have injured his hand.

He readily submits to his fate. When Nomampondomise takes him to court he readily pleads guilty as if it has been his choice to marry somebody else. He has feelings of inadequacy and lacks the courage of a tragic character. He readily condemns himself as unworthy of Nomampondomise’s faithfulness in love. He does not respond readily to Nomampondomise’s demand for a kiss until the magistrate commands him to do so. When his father forces Thobeka and children on him he takes a line of least resistance and removes them by murdering them. This gruesome murder creates such a shock that we doubt if he is still a normal human being. He does not have any feeling of remorse. The fact that he wants to use this murder as a bridge to Nomampondomise even shows how bizarre his mind is. His mind is so fixed on Nomampondomise that he believes that the court scene endorses the marriage that never was. It is this type of thinking that makes us doubt if Gugulethu is a normal character. Although a tragic character has a passion for something, his becomes abnormal. He has not shown such compulsion when Nomampondomise was alive. He was however ‘singing’ about the impending disaster. He is tragic in that he holds on to his principle of true love and does not want to change. His death does
not come as undeserved because his action of violence does not atone society. In African society and also among amaXhosa a person's death is ever mourned because he/she is a loss to us as "one of us". Gugulethu's death is a loss in society.

Nomampondomise is paired with Gugulethu because they are motivated by true love. She is an educated woman who shows the internal conflict of being torn between her desires and those of her parents. Before meeting Gugulethu she committed herself to McNunukelwa whom she unceremoniously ditches in favour of Gugulethu. Her downfall arises out of her miscalculation of Gugulethu's dependency and faithfulness. We also note that she has a typically woman's sixth sense in that she seems to be apprehensive of her acceptance of Gugulethu's proposal. We see an arrogant young lady who seems to enjoy McNunukelwa's pain of rejection. She prides herself on her independence and does not think it is necessary to seek her father's opinion before she returns McNunukelwa's cattle for lobola. The irony of the situation is that she curses all the menfolk for their unfaithfulness to their loved ones when she is the one who has returned McNunukelwa's lobola. McNunukelwa, in his moment of despair and dejection, pronounces a curse on her as shown in chapter 3. Her mother and father are incensed by her action and curse her for ignoring their counsel. Nomampondomise sticks to her decision only to be disappointed. We admire her for her courage of taking Gugulethu to court for breach of promise. Although this may be seen as incongruent in the African society, Nomampondomise's
action is within the context of what the artist has given us. She is an educated teacher. She operates in an educated environment and could easily find recourse to a court of law. We are surprised by her poetic verse in English which curses unfaithful men. We would have expected something more intimate that would have come from the bottom of her heart.

Both Gugulethu and Nomampondomise cast poor figures as tragic characters. In Nomampondomise's case we feel that fate has contributed to her tragic ending. Her mother and her father cursed her for her action and her misfortune may be brought about by fate. We take it that Nomampondomise and Gugulethu are reconciled after they have kissed and we are surprised by Nomampondomise's suicide. As stated in chapter 3 Nomampondomise commits suicide even before she hears the verdict on the charges she brought against Gugulethu. We are thus led to believe that her death may have nothing to do with Gugulethu directly but with her disgraceful conduct of defying her parents for the sake of Gugulethu. She cannot face them and the burden of guilt becomes too much for her.

Cikizwa and Dike are also victims of the traditional society. They have the same motives of living together in matrimonial love. We find Cikizwa in her letter to Dike a very articulate woman who is not prepared to succumb to the dictates of tradition as enforced by her father. Like Gugulethu, she is terribly constrained by her belief in parental authority while at the same time she knows what
she wants. She lacks the nerve to confront her father because she is afraid of public opinion. It is her credulity that ironically assists her to make up her mind.

She is a weak character because she cannot rely on her own recognisances. It is Nonjoli who advises her to defy her father’s authority and to follow the dictates of her love. It is also Nonjoli who advises her not to sign the marriage contract in church. Before she does that she prays for strength because she does not trust herself. She is prepared to do everything for the love of Dike. We are surprised by her boldness in church when she dresses down her father in the presence of a congregation only to be shocked by the discovery that Dike has been shot by her father. Cikizwa is devastated and does not see the reason for living if Dike is dead and she commits suicide.

Dike is a loving young man who cherishes purity, chastity and faith in love. He believes that love is a God given gift and cannot be controlled by humans. His weakness is that he is not a man of action. We do not see him doing anything except to profess his love for Cikizwa and admire her for her faithfulness. The playwright seems to be presenting Dike as an example of an ‘unpolluted’ lover who is not suitable for this corrupt world. His reaction to Sando’s violent temper and murder does not appear natural under the circumstances. He remains peaceful to the extent of becoming docile. He is a virtuous man who believes in the legal
system to apply justice. Although he dies before he has met Cikizwa at the lawyer’s office, his ideas are vindicated by the arrest of Sando at the wedding of his daughter.

MaSukude in *Inene Nasi Isibhizo* is a tragic character. She is suffocated by the constraints of a patriarchal system which deprives her of the dignity of a married person. Her motives are good but the manner in which she tries to achieve her goal leaves much to be desired. When we meet MaSukude in the play she appears as a pugnacious woman who is particularly unkind and harsh with children. She is selfish in that she wants her only biological son to benefit from her late husband’s wealth. The domination of her place of marriage by the males is aggravated by the fact that she is a widow who must only be seen and not heard in traditional society. We appreciate the fact that she resorts to physical violence to settle her scores with other women. MaSukude becomes an evil plotter when she appeals to Noayini for advice. Although her own plan looks like simple malice of backbiting Themba at his bride’s place, she easily accepts Noayini’s advice of removing Themba from the surface of the earth. When we take into consideration that MaSukude’s character is revealed by her reaction to a male dominated society we begin to appreciate her frustration. Mandel (1961) maintains that even a sinful act can become tragic if it is done by somebody who commands our good will.

She is cut out from the affairs of her homestead even though she
has shown keen interest. Her association with Noayini who turns her into an agent of evil is a result of her frustration. We cannot blame Noayini totally because a tragic character is free to make his or her choice. MaSukude has chosen Noayini’s evil route because she feels it is going to help her succeed. Roberts (1975) when discussing psychoanalysis in character, maintains that we choose our activities and our relationships in order to satisfy certain needs and attain goals to which our psychic energy is directed. MaSukude wants to attain her goals but the distance between their motivation and attainment is too wide. She hopes that by removing Themba her problems will be solved, only to find that she is creating more problems for herself. MaSukude loses the essence of ubuntu and becomes an indiscriminate killer. She seems to be possessed by an evil spirit which has no respect for human lives. When MaSukude loses her senses she does not earn our sympathy. However many souls have been lost some of whom are innocent. We begin to see the system as having a punishing effect on its people. This is tragic indeed.

The tragic characters are images that are given against the background of the worldview. Their motivation is seen in the totality of their intention as to what they want to achieve. They are seen as breakers of a moral law in order to express the full dimension of human existence. They all have high ideals which, though they are individualistic in others, are representative of broader societal values. They are all single purposed individuals.
who do not digress from the route they have chosen even if it means death. They become so obsessed with the ideal that they do not accept any obstructions. It is this obsession that drives some of them to devious means of success and it is a result of this obsession that they fail to harmonise with the universe.

In this study a tragic character may have the tragic heroism of Aristotle or it may be a common person whether male or female, child or adult. The important thing is that he/she must have good values that motivate him or her to bring about order in society. The ideals may be good but there is always a problem between motivation and achievement. The misjudgement of a situation may produce unexpected results that lead to the calamity or disastrous end of the character. It is also possible to focus on a situation in which a character is only representative of a type as in Masukude in *Inene Nasi Isibhozo*. She is exaggerated and her actions are more painful to others than to her. She is the one who inflicts pain to others while trying to achieve her goals. We do not identify with such a character. The question of identification brings us to the feeling in the tragic.

In the Aristotelian theory the feelings of pity and fear are associated with the status of the tragic hero. We identify with his suffering because he is a man of stature and commands respect. This explanation emanates from the cultural milieu of the Greek and Elizabethan tragedies that dealt with heroes, kings and princes.
Mandel (1961) is against the idea of attaching a particular feeling to the rank of a person as mentioned in chapter 4. He maintains that any action that causes suffering can arouse the feelings of pity and fear irrespective of who commits it, be it a slave, a woman or a lowly person. We cannot discount the idea of status because people seem to notice anything that is done by a person of high rank and is often taken as a model. His/her fall and suffering may arouse pity and fear unless one is callous by nature. An assembled crowd is likely to experience the cathartic effect of these two contrary emotions and it is for this reason that it is associated with performing arts like tragic plays. Mandel disputes the idea that an assembled crowd would react in the same way to the same situation. Some artists like Birenbaum (1981) do not see how such contradictory feelings can be merged into one in order to have a cathartic effect any way.

In the previous chapter we explained how the feelings of pity and fear are generated by the artist not only in the tragic character but also in a tragic situation. We saw how various styles and linguistic forms are used to generate these feelings.

Pity is reserved for undeserved misfortune or suffering while fear is for misfortune which befalls a person like ourselves. This study only focuses on the undeserved misfortune that is associated with these feelings. In this study we have observed how the character's end does not necessarily arouse pity because we do not
identify with his/her deeds. How do we react to a character who loses his/her senses as a result of the burdens of society? Do we feel that the madness removes all our empathy because the character is not like us?

In the above study we sympathise with the weaker character who is overwhelmed by the authority of the parent to such an extent that he/she is not able to cope emotionally. Gugulethu in Buzani Kubavo shows serious signs of depression. We feel pity for him when he cannot recognise even his own friend and confidant Mzamo. When he loses hope of existence by using the darkness metaphor we realise that he does not know how to get out of his trouble. The tension grows with his consistent refrain "Ngenene lumathumb'antaka ... Liza kududuma." (Indima 4 Umboniso 1 :65) [Truly it is overcast ... A storm is looming.] This is a vivid reference to the impending disaster. His behaviour is abnormal but it creates anxiety and fear in us of what is going to happen. That he is referring to the tragic loss of human lives becomes evident when he says "it has begun" after the death of Mzamo. He seems to associate the death of Mzamo with the forced marriage and yet the youth were enjoying themselves nonetheless. He holds his father responsible for Mzamo's death. He still warns of serious disaster when he says "Ezi ziintlola nezandulela, kusekude ngaphambili" (4:2:73). [These are only the beginnings there are still more serious ones to come.] It is after Nomampondomise's death that he sees that there is a void in his life although we have not seen him
communicating with her. He says

Bungamyoli na ubomi kum ngaphandle kwakho?
Nakanye. Maze undikhumbule ndiyeza: ndanga
ndingahlala ngasekunene kwakho kwelo lizwe
lizayo.

(Indima 5 Umboniso 2 :82)

[Can life be sweet without you? Never.
Please remember me I am coming; I wish I could
sit on your right hand side in that world to
come.]

[Act 5 Scene 2 :82]

We see a man who is not prepared to face life without the person he
loves and yet he has done nothing to save her. The death of
Nomampondomise has affected him emotionally in that he has cut out
his relatives and has gone to work in Umtata where Nomampondomise
is buried. When he kisses Nomampondomise he signs a symbolic
marriage contract but one wonders why he does not say it to her.

When he murders Thobeka and her children we do not have the kind of
feeling that justifies his action as somebody struggling to free
himself from the tyranny of his father. He becomes a sadist. He
seems to be triumphant that he has killed people when he says to
the policeman
"Ndihube ndise ematyaleni ... ndibulele umfazi nabantwana" (6:4:95)

[Arrest me and take me to court ... I have killed a woman and children]

The way he has chosen to join Nomampondomise turns him into a callous murderer. He is so selfish that he thinks nothing of killing innocent and powerless people like a woman and children. The act is so violent and repulsive that it removes any feelings of sympathy we have for Gugulethu. The violence makes the work more shocking. It shakes our viscera with emotion. Morrel believes that the essential function of tragedy would appear to be the complicating and strengthening of the psyche by means of shock from outside, not violent and disorganising shocks but mild preventive reorganising ones.

(1981:179)

We are extremely shocked by Gugulethu’s gruesome murder and the purpose of killing seems to be selfish because if he wanted to kill himself he could have easily done that.

Zoleka in Ukughavuka Kwembeleko is another character who breaks emotionally under the unbearable stress of traditionalism. She
earns our sympathy by her courage and determination. When she kills Zolile she is under a whirlwind of emotion. She has been reflecting on her position after the physical and emotional torture to which she has been subjected by her father. Her reaction after the murder of Zolile is that of shock. She seems not to have expected the consequences of her action. Her screams are indicative of her human feelings. She is prepared to serve her sentence and accept punishment. Her disposition in court is impressive and we can feel that she is one of us. Zoleka’s state of mind is an illustration of her emotional suffering. Her options are reduced to zero and she has no alternative but to find a way of freeing herself once and for all. She is a victim of the social system. We are equally devastated by her tragic end in that when she is beginning to realise her ideal love it is unceremoniously removed from her.

MaSukude in Inene Nasi Isibhozo displays some eccentricism from the beginning. She is a married woman, a widow, a mother who should show the dignity and love of a parent. We appreciate her motives of trying to restore her dignity and authority in her homestead. It is the manner in which she goes about to achieve these goals that brings her into disfavour. We meet somebody who is already impatient and suspicious of her in-laws. In trying to instil bravery in her son she is trying to have protection against the patriarchal system.
Even though MaSukude is pugnacious she is not cruel. She is forced to use Noayini’s metaphor of obstruction in order to see that her son gets the advantage of marrying before his elder brother, Themba. When she is about to poison Themba she feels weak and prays for strength because she is fully aware of the evil she is about to commit. She says

Ndanga nam ndingomelela. Ndisiqabelise esi senzo. Nezam ziphumelele iinjongo

(Indima 3 Umboniso 2 :45)

[I pray for strength and finish this act and fulfil my objectives]

[Act 3 Scene 2 :45]

Her actions reveal her as a simpleton, for she is under the spell of Noayini and relies on her for everything. The writer of the play shows her as somebody who no longer uses her mind. After the death of her first victim she becomes panic-stricken and appeals to Noayini for help. She exclaims


(Indima 3 Umboniso 3 :57)
[O, what am I going to do, who is going to advise me? Speak Noayini, speak I implore you. Good Lord! Mfolo can kill me and cause me to be buried. What do you think we must do Noayini?

[Act 3 Scene 3 :57]

The irony of MaSukude’s action reveals her selfishness. She only feels the evil of her action when they apply to her son. She suddenly realises the evilness of her action when the poison is taken by her son, Vuma.

It seems that nobody appreciates MaSukude’s motives of attaining full responsibility and independence as a married woman. She is satirised by Mfeketho as shown in chapter 3. Her actions affect several people whom she kills for selfish reasons. It is the waste of human lives that is tragic and not MaSukude’s death as a character. We can sympathise with her if we try to establish the reasons for her emotional turmoil. The playwright has also shown a typical stereotype about women as plotters, evil and selfish.

Thembeka’s madness in Ingqumbo Yeminyanya affects us emotionally because we are able to understand her motives. She has never been ambivalent about her principles. Even at the time she kills the nkwakhwa (totem snake) she is convinced that she is doing the right thing of protecting her child as a mother from the snake. The
emotional stress that is caused by her unplanned separation from her loving husband arouses pity. The tradition has been so unkind that it alienates her from her husband and she becomes emotionally disoriented. We pity her and fear for the safety of Zululiyazongoma whom she still overprotects even though she harms him. When she runs to the river with the child we become part of the crowd that shouts for safety because we identify with her motives.

The feelings of pity and fear are also aroused by the deaths that occur in Xhosa. In chapter 1 it has been explained how amaXhosa fear death and how they always try to avoid it. When it comes it is regarded as an affliction of some kind. It does not only affect the immediate family it also affects the whole community. Life beyond the grave is different. There is belief that there is the same community which still shows interest in the lives of the people (Figes 1976). The writers in this study use death as a means of creating a tragic atmosphere and shock us. Morrell (1981) in discussing Freud's concept of war neurosis mentions the bombardment of a patient with the sounds of war or things he fears so that he day-dreams about them until he gets used to them. He says that in tragedy we can only appreciate what happens after we have gained control of our fears over the chaotic experience.

The tragic does not only end with death of the main tragic character but there are others as well. In Ingumbo Yeminyanya
Ngubengwe is the first victim of the conflict between Zwelinzima and amaMpondomise where the latter despise all the agents of education and christianity. His death raises him to the status of a martyr because he died in order that civilization and christianity may prosper through the efforts of missionaries. Jongilanga is murdered under mysterious circumstances after showing understanding of the matters at issue among amaMpondomise. Nobantu, Zululiyazongoma, Vukuzubethe all die at the same time by drowning. Vukuzubethe is also sacrificed because he was trying to save the Majola dynasty, a function that he has been trying to fulfill all his life - to reconcile Zwelinzima and Nobantu with the traditional society among which they settled. Zwelinzima also dies. Dingindawo remains but he is also incapacitated in that the son for whom he has been trying to fight is also dead. He is left to be tortured by the results of his evil deeds. We are thus faced by a number of deaths that create a tragic atmosphere.

In UDike NoCikizwa we are shocked by the cold blooded murder of Dike by Cikizwa’s father, Sando. When Cikizwa refuses to sign the marriage contract in church her father becomes so incensed with anger that he threatens to shoot the detective who attempts to arrest him. Mjongwa is accidentally shot by the person who has been working for the success of this marriage. The irony of the situation makes it tragic. Nonjoli who fails to capture Mjongwa kills herself by drinking poison. Cikizwa ultimately kills herself. All the major players are killed. Even Sando has a
disastrous end. He does not succeed in forcing his daughter to get married. He is also humiliated and taken to prison so that justice may take its course.

In Buzani Kubavo the deaths are violent and shocking. Mzamo is stabbed to death in a convivial mood during a wedding, by a younger person (ikrwala) who should show respect to his senior. Nomampondomise kills herself by drowning and her mother collapses and dies of shock in court. Gugulethu murders a family, a mother and three children most violently. When he is sentenced to hang his mother drinks poison which she brought to court. All these deaths jerk up emotions until we reach a saturation point emotionally. Everybody is killed in this play except Zwilakhe.

In Inene Nasi Isibhozo we also meet a number of unnatural deaths that shock us. Themba is poisoned by his step-mother on his wedding day when everybody is on the crest of excitement. His bride commits suicide after hearing about her husband’s death. The change of mood from joy to sorrow creates a tragic atmosphere. MaSukude does not show any feelings of remorse and proceeds to poison Lolo. By a twist of fate the poison is taken by her son. Ironically all her evil deeds revert to her. It is in her madness that she murders Lolo and hangs herself.

The deaths in Ukughawuka Kwembeleko are both shocking and pitiful. The murder of Zolile is shocking as it happens during his sleep.
The next death is Zoleka’s mother but this has no impact on us because it is reported long after it has occurred. The death of the main tragic characters, Zwelakhe and Zoleka, moves us to pity and pain because we have seen their struggle to be united in love and when they are about to realise their dream they are not able to enjoy it. Zwelakhe is mysteriously poisoned and Zoleka kills herself to avoid a second trial on circumstantial evidence.

It also appears as though the tragic must have a continuum of misery and pain without giving us any comic pause. In these works we hardly have moments of laughter except where they show a cynical wit. In Ukughawuka Kwembeleko we are able to laugh only when Zenzile and Tasana are satirised in King Williamstown. We also find ourselves laughing in the bedroom encounter of the newly weds. In Inene Nasi Isibhozo MaSukude’s actions are meant to ridicule her as an eccentric woman but it may be offensive wit to the feminists. There are no lighter moments as one would expect in a family situation because there is always tension and conflict between them.

In a tragic situation we always empathise with the character because we believe his/her suffering is undeserved. In the above discussion we have mentioned that some of the character’s calamitous end is brought about by their free choice. They have decided to follow the dictates of their will in spite of the African worldview. They have openly defied the course that they
are supposed to follow. As a result they court disaster. In tragedy there is always the idea of reward and punishment which balance to create order. The idea of reward and punishment is prominent in the African worldview where the ancestors or living-dead play an important role. The same situation obtains in the Christian worldview. Both worldviews would give an impression that the tragic or tragedy is reversible. In all the work discussed in this study no ritual of appeasement has been observed. Even the Christian influence is shown beyond this life as all young lovers hope to be united in Paradise.

The suffering is used as a means of opening one’s eyes to what would lead to a disorder in the universe. In the African sense the situation may be reversed by the observance of certain rituals of appeasement (Figes 1976). The idea of retribution is seen as a form of punishment for human transgression of the socio-cultural laws of society. As stated in chapter two the conflict between parents and children is on two levels, viz, the social and the religious levels. In Ingqumbo Yeminyanya Nobantu’s madness and tragic end is explained by Nxabane when the narrator says

Linyange lakwaNxabane kuphela elathi belisazi
lona ukuba imini enje ayikude. Yonke le nto
lona layisa kulaa myolelo kaZenemvula
nasekudelweni kwamasiko ngulo mfazi.
(1979:228)
[It is only the Ngxabane sage who said he knew that a day like this would come. All that was happening was related to the defiance of Zanemvula’s last words (myolelo) and the despising of tradition.]  

[Translation mine]

Her condition and tragic end is associated with the curse of the living-dead for despising their tradition.

In Buzani Kubawo we see the concern of Gugulethu’s friend in his behaviour. He fears that Gugulethu’s insubordination to his parents may bring disaster or a curse. Sicelo says

Khona ke mfondini sekutheni, ungade ufune ukudlula ilizwi labazali? Noko lo mfana uzibizela amashwa ngale nto ayenzayo.

(Indima 4 Umboniso 2:67)

[Whatever the case, how can he defy his parents? This young man is inviting misfortune/disaster.]  

The same happens to MaSukude. She defies tradition as a married woman. Zoleka is the same. Zoleka even appears in a court of law against her father. Cikizwa defies her father and humiliates him.
in church. Given the type of traditional relationships between parents and their children we do expect a disastrous end. We also see the selfishness in their actions of extreme emotion in that they physically eliminate those obstructing them in achieving their goals. They all decide to murder those in their way which is traditionally unacceptable. They must be made to pay for these moral transgressions.

The feelings of pity and fear, contradictory as they are, give pleasure because in putting together the opposing emotions they result in a tragic qualm (Gardner 1971). It is the cathartic effect of tragedy that makes us enjoy it. Birenbaun (1981) and Morrell (1981) do not see how these contrary feelings could be brought together. However, Morrell associates our pleasure in tragedy with the greatness of the hero. He maintains that our own worries and troubles become dwarfed when we see a disaster befalling a great and fortunate person because we see a tragic hero as somebody above us in intellect and yet like us (Aristotle). In addition to the cathartic effect of tragedy we enjoy it because of the loftiness of language used. This aspect has not been dealt with in this study. The language of a family will always differ from the ‘official’ language which is distant, lofty and coercive because it comes from a public platform. The language of a family is intimate, loving, encouraging, praising. That is why we are shocked by the fighting and disparaging and insulting language used by the parents like, Sando, Zwelakhe, Zenzile to their offspring as
explained in chapters 2 and 3. Jaspers (1981) attributes our pleasure in tragedy to the lesson we learn. He sees the irony of the lesson that we learn in that the loser is the conqueror because in suffering he/she has learnt something. The truth has been exposed. Through the suffering of the hero a new historical order is born.

Aylen (1964) regards the role of a tragic poet as that of a teacher who is expected to unravel all the complexities of society. He teaches us something. Aristotle, in explaining the pleasure that we derive from other people’s pain, maintains that we enjoy objects that we view with pain when they are given in their true form whether ‘they are bad animals or dead bodies’ because we have something to learn. We are receptive to what the tragic poet wants to teach us in so far as it is presented in a worldview that we are familiar with. The presentation may be so realistic that people may forget that it is fiction after all. (As it happened in Ingqumbo Yemininya when the Bantu Church of Christ had a dispute on Umyolelo it was used as a reference)

Tragic poets are didactic in that they try to show people how to live. They are concerned with a world in turmoil to which they want to bring order and to change things from what they are to what they should be.

In this study we see didactism in the way the characters are
depicted in a wooden fashion in that they are rigid in the values they stand for. We cannot doubt that the parent’s greed has turned them into human monsters that have lost all that is ubuntu in them as shown in chapter 3.

Tamsanqa in Buzani Kubawo has taken it further when he takes his moral offender to a court of law to face human justice as against that of the ancestors. We find a combination of the legal system and christianity by which he wants to force us to believe Gugulethu will be united with Nomampondomise in the hereafter. We are introduced to the fact that death is inevitable. It is Gugulethu who convinces his audience about fate as predestined for everyone by God, our Creator. He says in his closing speech


(Indima 6 Umboniso 6 :103)

[This is what was predetermined from the beginning that I shall depart from earth in this manner. Please understand there is the greatest of great places. At that great place there is the most feared and honoured one with
three heads. It is He who rules the earth.)

We are shown the satisfaction of Gugulethu who accepts punishment in this world. We can observe that even the language used by Gugulethu is allegorical. He uses a biblical phraseology as 'Kugqityiwe' (It is finished) after kissing NomaMpondomise (5:2:81). He goes further to say

Maze undikhumbule ndiyenze, ndanga ndingahlala
ngasekunene kwakho kwelo lizwe lizayo
(Indima 5 Umboniso 2 :82)

[Please remember me I am coming; I wish I could sit on your right hand in that world to come]

The tragic is not taken beyond the grave but the artist wants us to see the benefits of a public confession that rids one of guilt. The court audience changes to a christian revival meeting with the singing and Gugulethu’s confession whips up our sympathy while at the same time we are told in a condescending and racist manner about the primitive nature of our customs.

We observe the idea of life after death in the other two works in this study. Cikizwa leaves a suicide note in which she instructs her people to bury her next to Dike. This is done in order to
reunite them in paradise as they believe in life after death. In *Inene Nasl Isibhoza* Vuyiswa leaves a suicide note that she must be buried next to her husband, Themba. All this points to the fact that the tragic poets want to show us that beyond death there is normal life and forgiveness of sins. We cannot help but see this as an unnecessary propaganda that the artist uses to promote Christianity which has been at variance with African worldview as stated in chapter 1. There is no reference to the African worldview of the living-dead. They refer to the Christian worldview only.

In conclusion, this study has shown that the tragic in Xhosa is expressed and seen through the worldview of the people. It is greatly influenced by the culture of the people in how they see the pain that destroys their very existence. In aesthetic terms in literature it is expressed through a conflict of interests and ideals which are meant to bring about order and cohesion in society, that give meaning to the essence of ubuntu (humaneness.) These are the ideals of oneness, unity and not division and otherness. However, clamouring for the satisfaction of individual ideals at the expense of the group creates divisions and hostility that undermine the cherished values. The family is taken as the milieu of this tragic division because it is where the cracks first appear and where the children are pitted against their parents. The conflict arises out of the dynamism of culture and gives rise to a transition that cannot be avoided. The conflict shows itself
through the characters who try to force their thinking on one another. The characters are shown to be representatives of certain values that are good in themselves but the way they are achieved leads to disaster. The characters are so committed to their ideals that they do not want to change until they reach a breaking point and end disastrously. It is the struggle of the characters in trying to achieve their goals that gives rise to suffering. We are drawn to identify with their motives for they are defending ideals that are common with ours. They arouse feelings of pity, fear and sometimes revulsion when we oppose them totally. Thus the study has only selected conflict, character and feeling as the most important elements of the tragic in Xhosa.

This study will, hopefully, contribute to the African approach to the study of indigenous literatures. The tendency for critics in indigenous African literature is to ignore the cultural component which is basic to the way an African sees his/her world. The tendency for critics in African literature is to look for its relevance to ideological commitment only. The aim is always to expose their experiences under the previous oppressive white minority governments and apartheid policies. In some works this approach is discernible although it is very oblique as anything patently expressed would not escape the sharp eye of censorship, banning or imprisonment. The restrictions of such laws on artists is observed by Omodele (1988) who says of African performances overseas that
they are usually so subtle that much of the pain which they seek to express in the first place is lost

(1988:620)

There was also fear that anything that emphasised culture would be misconstrued as supporting separation as espoused by the apartheid ideology which claimed to be separating people on the basis of their culture. On the contrary, culture is a form of identity that gives people dignity and unity. It makes them aware of who they are and instills a feeling of pride and confidence. The division in the family as created by the cultural transition was the beginning of a cultural decay. The offspring began to undermine the dignity of their parents because they were not educated and therefore, not on the same cultural level as they regarded themselves as superior by virtue of the newly acquired civilization. The traditionalists held on to their traditions because they gave them confidence and power. At the same time they did not realise or did not want to admit the inevitable change of time. While as conquered people they were deprived of their land, of their cattle, they still maintained the tradition of starting a family and all its social trappings.

As Christianity advanced it became very difficult for them to maintain their ancestral link and this had to be conducted through the Christian rites as all the weddings in this study show. Some

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African traditions have become synonymous with evil in the eyes of the 'progressive' and modern generation. The tradition of 'lobola' as explained in chapter 1 has reemerged as a topical debate in the New South Africa where people are beginning to question who they are by way of culture. This study throws light on such cultural practices and will, hopefully, give a good idea of the African and Xhosa cultural milieu.

The cultural approach adopted in this study is a way of putting indigenous literature in its perspective. The concerns of the writers have been shown in the way they regard the divisions in the family and consequently in the community as tragic. They have developed a crevice which has been exploited by the conqueror and sown seeds of confusion as shown by Ashley (1980) in chapter 1. The study shows that both the traditionalists and the modernists are not absolutely right in the way they want to maintain their values. According to Jaspers (1981) a good tragedy does not give direct answers as to who is right.

The use of the tragic theory is the basis of the argument and also an attempt to show that the tragic differs from culture to culture and period to period. Culture provides a body of knowledge which assists in the interpretation of the African experience and that of amaXhosa. Butler (1984) indicates that as we interpret language there are a number of responses activated by words in the speaker-hearer or author-reader situation. This process has many
interventions so that the text may have a number of unstated meanings which will be revealed by interpretation in order to bring out the meaning. The language used by the artists in the texts analysed in this study gives us a culture as its context. It is the totality of culture that enables us to understand how the tragic is expressed in Xhosa. Harrison (1982) advances the view that aesthetics is dependent on a cultural frame of reference because any form of art serves to enforce and elaborate the cultural values of a people.

Looking into the future prospects of African literature in indigenous languages the writer of this study sees a very bright future for tragic expression in particular and African experience in general. There has been a perception that African literature in African indigenous languages lacked substance because it repeated now and again the theme of customs and traditions. Nobody has ever made a serious study of what they say about those customs and traditions because they were seen as backward and cruel or inhuman. The misconceptions about African literature in general have arisen out of the lack of a deeper understanding of the embedded meaning in African indigenous literature. Reviews have not been done with an informed depth as they are often done by people who do not write in African indigenous languages. The wealth of experience in African indigenous writings cannot be denied especially that most writers have not received any training in the craft of writing. We are hopeful that the latest development of focussing on all South
African languages is going to give more impetus to the development of all the genres of written literature as well as styles of writing. Although literature is a skill and art that cannot be prescribed it is also important that it should keep the pulse of its consumers. People are interested to know how others see themselves, how they deal with their history because it does not record facts but puts them in an artistic way. People remember better what they read in books of fiction more than they do in history books. In order to maintain interest in African indigenous literature we need to maintain our knowledge of ourselves through the richness of our culture, past present and future.
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