

THE PORTRAYAL OF CHARACTERS THROUGH DIALOGUE AND ACTION IN ISIXHOSA DRAMA: DRAMATIC AND CULTURAL PERSPECTIVES

BY

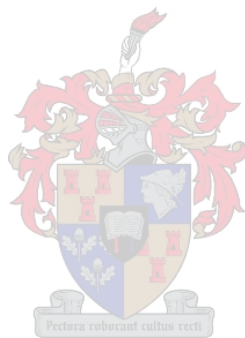
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**Assignment presented in partial fulfilment of the requirements
for the degree of Master of Arts at the University of Stellenbosch**

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APRIL 2006



DECLARATION

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any University for a degree.

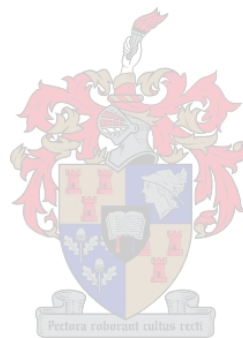
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14 October 2005

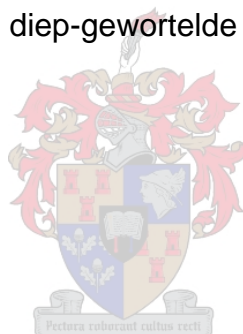
ABSTRACT

This study aims at highlighting one of the crucial aspects of Xhosa drama: how women have been regarded by a variety of communities as being inferior to men. This stereotype pervades almost all spheres of life. The low status assigned to women find its way into literature as well. Ngewu's drama "*Yeha mfazi obulala indoda*" and Taleni's drama "*Nyana nank'uNyoko*" has been examined. In most Xhosa literature, women are portrayed as submissive, obedient and minor characters. The advent of Ngewu's work changed this scenario by portraying women as independent characters. This has led to great conflict with male characteristics and this demonstrates clearly that patriarchal domination is deep rooted in Xhosa culture.



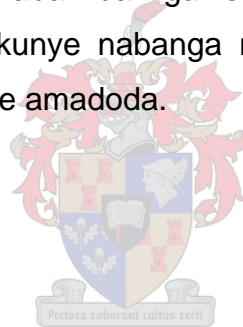
OPSOMMING

Die hoofdoel van die studie is om 'n ondersoek te doen van Xhosa drama ten opsigte van die voorstelling van vroue as minderwaardig tot mans. Hierdie stereotipe word feitlik in alle lewensfere uitgebeeld in Xhosa drama. Hierdie lae status van vroue word dus deurgaans uitgebeeld in episodes in die Xhosa dramas. In hierdie studie word in die besonder 'n ondersoek gedoen van die voorstelling van vroue in Ngevu se drama "*Yeha mfazi obulala indoda*" en Taleni se drama "*Nyana nank'uNyoko*". Vroue word wyd in die Xhosa letterkunde uitgebeeld as onderdanig, en gehoorsame minder belangrike karakters. Ngwevu se drama maak 'n bydrae om hierdie voorstelling en uitbeelding van vroue te verander. Vrou-karakters word naamlik voorgestel as onafhanklike, sterk karakters. Hierdie voorstelling van vroue lei ook tot die uitbeelding van konflik met manlike karakters. Die studie toon aan dat hierdie konflik 'n aanduiding is van die diep-gewortelde patriargale dominansie in Xhosa kultuur.



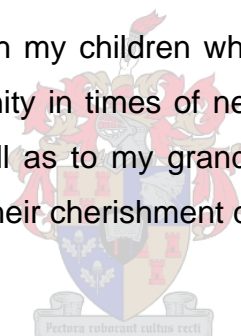
USHWANKATHELO

Olu phando lwenza amagqabaza ngesinye sezixhobo ezibaluleke ngokuncamisa kwidrama yesiXhosa: oku kukuthi indlela ababunjwe ngayo abalinganiswa abangabafazi kwaneendlela ndlela abasengelwa phantsi ngayo ngamadoda okuhlaleni. Olu sengelo phantsi kambo luye lutyhutyhe zonke iimeko zokuphila. Ukujongelwa phantsi kwabafazi kuye kwafumana ikhoba nalapha kuncwadi. Iincwadi zedrama ezihlolwayo kolu phando zezi zilandelayo: “Yehaa mfazi obulala indoda” (1997) ngokubhalwa nguNgewu kunye nekaTalení esihloko sayo sithi, “Nyana nank’uNyoko” (1997). Kwakwesi sifundo, kuye kwacatshulwa apha naphaya kwezinye iincwadi zedrama ngayo. Kuncwadi lwedrama yesiXhosa, abafazi baye babunjwe njengabalinganiswa abakwaye ababalulekanga. Umsebenzi kaNgewu uyalutshintsha lonke olu luvo ngokwendlela ababumbe ngayo babalinganiswa. Lo mbhali unguNgewu yena ubahumbe abalinganiswa abangabafazi njengabanakho uku imela. Oku kuzimela kwaba balinganiswa bangabafazi kuye kwadala ungquzulwano phakathi kwabo kunye nabanga madoda, nto leyo ebonisa ukuba kwinkcubeko kaXhosa kusaphethe amadoda.



ACKNOWLEDGEMENTS

- My greatest humblest thank goes to the Almighty God, who gave me the strength and vigorous will at all times. I have felt His presence throughout this research.
- Had it not been for my promoter Dr PN Satyo whose patience and motivation were a driving force. Her critical and constructive assessment took me through to this fruition. Camagu ke Mawawa, iqobokazana lingalal'emzini lilahlekile.
- Also extending my sincere gratitude to my husband Wilfred Caweni, for his unflagging moral support in my endeavours.
- Lastly but not least to both my children who showed their mother the Xhosa family love, culture and unity in times of need namely Nanana Vincentia and Camagu Bassanio, as well as to my grand-daughter Simhle and son-in-law, Zamikhaya Sikhukula for their cherishment during my study upheaveals.



DEDICATION:

This study is dedicated to my four late parents namely Tom and Nokaya Kamntu

Yantolo (born Manyonta) and Mntumni and Nofikile Notazane Sotyelelwa (born Mkencele).

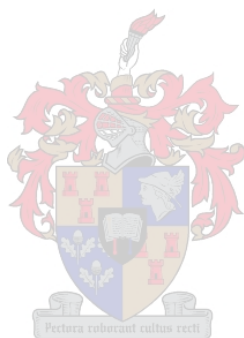


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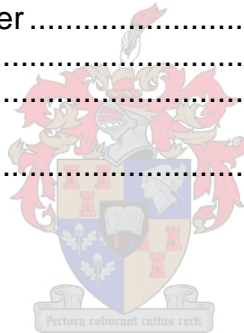
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CHAPTER ONE

1.1. AIM OF THE STUDY

Dialogue plays a crucial role in drama. It is the most important element. Through dialogue we know the characters. Dialogue in particular is a wonderful way of revealing character. Dramatists have shown how much we can learn about a character merely by following his or her thoughts. In as much Hendry (1991: 106) has this to say about dialogue:

“it is an important factor especially in showing how characters interact with one another”.

This study aims to demonstrate the role of dialogue in the representation of characters within the plot structure. Two dramas are analysed, namely Ngewu’s “Yeha mfazi obulala indoda” and Taleni’s “Nyana nank’uNyoko”, concentrating specifically on the role of dialogue in revealing characters. Figurative language used by the characters is also of interest in analyzing the dialogue.

The purpose of this research is to examine how dialogue portrays characters in Xhosa drama. The introduction sets out the aims and objectives as well as the method of investigation espoused and followed in the study. The central theme reflects on the impact of societal norms and values on women in terms of stereotypes, victimization, women as fighters in social relationships and also how women have been portrayed in Xhosa literature.

1.2. METHOD AND DESIGN

The dissertation will thus have the following organization:

Chapter one: Purpose and aims of the study.

Review of literature on culture and drama and their relationship as reflected in literature.

Chapter two: Overview of the theoretical framework on which the study is based, i.e. how dialogue and action portray characters in Xhosa drama as well as culture.

Chapter three: Analysis and plot structures of both drama texts namely “Yeha mfazi obulala indoda” by Ngewu, L.L. and Taleni’s “Nyana nank’u Nyoko”.

Chapter four: The portrayal of characters.

Chapter five: Summary and conclusions of findings on women characters in Xhosa drama.

1.3. SELECTION OF XHOSA DRAMAS

1.3.1 Nyana Nank’unyoko: Taleni, Y.Y., Ngewu, L.L.: Yehaa mfazi obulala indoda

The two dramas have been selected because protagonist women characters play a central role. They also have a common way in which women are portrayed as stereotypes by dramatists who delve into moral issues for new changes.

CHAPTER TWO

2.1. AIM

This investigation aims at capturing the stereotypic image of African women in Xhosa drama which has changed with the advances made by African women in the social, political, spiritual and economic sphere. The stereotypic image is captured by the paradoxical history of a deep rooted patriarchal domination culture or tradition amongst Africans.

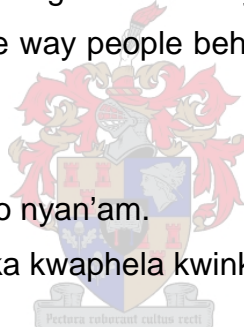
2.2. AN OVERVIEW OF THEORIES OF CULTURE

Culture is sometimes seen as affecting the social system in which human behaviour is embedded and also determines the way people behave. Mothlabane (1994:31) has this to say about African culture:

“Yintsika yobuzwe bethu leyo nyan’am.

Kaloku Luvuyo asinakubaleka kwaphela kwinkqubo esisiseko

Sobuzwe bethu”



“It is the pillar of our nationality my son.

Luvuyo we cannot run away from the basis of our culture...”

Culture is what can be directly understood when an outsider visits a particular cultural community , in other words, culture can only be experienced if one gets much closer to the ethnic group one is researching. It does not suffice to simply visit the community and see what they are doing, instead one should try to socialize with them.

Kennedy (1993:3) observes culture as:

“A verbal exchange and action, in which culture as attaining a supreme place in the hierarchy of dramatic elements, mirroring interpersonal relations – its proper sphere”.

In an African culture, the chronological submission and respect for each other is outlined in the religious scriptures, Ephesians 5:6:

“Wives submit yourselves unto your husbands, as unto the Lord. For the husband is the head of the wife just as Christ is the head of the church children obey your parents in the Lord, for it is right”

Roberts (1992:75) explains how literature and culture are important in literature setting. He elaborates by saying that:

“just as characters interact with other characters in the process of becoming human, they gain identity because of cultural and political allegiances; their jobs, their possessions and the locations where they work and live”.

In the identification and definition of culture the above extract serves to include the description of places, things and backgrounds. Therefore the cultural environment in which characters live and move, include all the artifacts they use in their lives. Ngewu (1997:43) reveals the frustrations and unfulfilled promises for all sections of people in Black communities. Their actions, responses and utterances are the consequences of high hopes and expectations of fruitful democratic rule. Instead they are met with failure and corrupt officials who are unable to fulfill promises which were cited prior to 1994 in the South African democratic government.

The gender theorist sees the important connections in culture and other highlights as the significance of family labour to the economy. Some theorists trace links between the marriage contract and the index exploitation of women, which even outside family and these theorists have found politics of intimacy to operate along decidedly gendered

lines. Similarly Lee Barkly cited in Goud (1990:100) elaborates to the gendered imbalances in the provision of emotional support and hence points out that:

“it sees women given more and receive less than do men benefits,women run the risks.”

Such research and findings suggest that the concept of emotional labour is no less applicable to the realm of intimate relationship than it is to commercial relationships. Taleni in her play, “Nyana nank’uNyoko” has indicated how Langa has deliberately refuted his lover’s pregnancy by claiming that, he has come to study at Unitra.

A social construction or culture is man made. Generally, people adhere to a culture because it has been created by men themselves and by people with whom they live and work. That is why other theorists like Hofstede (1991) name it “Social Construction” because of its perfect nature of being shared by members of a community and also that its values and norms are shared by that society.



2.2.1. Feminism

Louw et al (1997:774) explain feminism as:

“an intellectual social and political movement that has taken up the task of challenging gender inequalities. Feminism has its roots in a political movement known as “Women’s Liberation Movement”.

Feminism is a concept that developed in the 1960’s in the struggle for women’s rights. Women expressed their feelings and anger of oppression and exploitation that saw the rise of movements for the emancipation of women in virtually every country in the Western Europe. Also capitalism was undergoing transformation which considerably affected women.

One of the categories of feminism which prevails today is Liberal Feminism. Feminism argues that the freedom of women is made up of their liberation to choose their lives and to be able to compete with men on equal terms in the professional and political worlds. The women's movement further argues that women's capacity to choose has the same worth as that of men, and that women are human beings, they must have the opportunity to develop their fullest human potential.

From the above description this behaviour of feminine gender is echoed by Ntloko and Mbekeni (1979) in their drama text "Bhut'Lizo ndixolele" as they show the desperation of this fair sex when it comes to marriage and love affair in (1979).

Nonzwakazi: uMandisa lo wayekhe wathandana noMonde, ke ngelishwa akatshatwa nguMonde yena, yena ebejonge oko.

(Indima 12, Umboniso III:65)

Mandisa was once in love with Monde, but unfortunately she was not married by him as she expected.

(Act 12, Scene III:65)

Lizo: Hayi noku kwenda kuthwalelwe amehlo. Abantu sebesuke bangamagqwirha ngenxa yokuthi phithi kuko.

Oh! This marriage life which is desperately needed. People tend to be regarded as witches because they are mad about marriage.

(Act 12, Scene III:65)

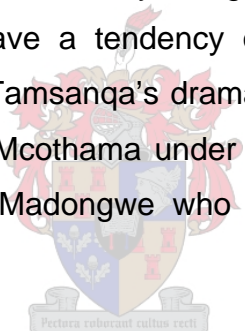
Many of feminist theorists have made an assumption that gender is in deed a variable of human identity, an identity independent of other variables such as race and class, and that sexism is distinctly different from racism and classism. For it is true, that gender identity is of utmost importance.

2.2.2. Women as victims

Male domination is very tenacious in an African community. Women are regarded as honorary children, unfinished, physically mutilated as well as emotionally dependant. Lerner (1993:12) states that:

Women's skills and knowledge were not made available to the society as a whole because of patriarchal hegemony.

The sceptism of men regarding formal education for girls is also seen in Mothlabane's play (1994:45) when Nocawe's brother known as Madoda just sympathises with her in her predicament because, she is his sister were it not for that, he would not, because she has exaggerated her schooling morale by doing what is being done in White men's houses. Most of male authors have a tendency of exposing women as victims of patriarchal domination such as in Tamsanqa's drama (1990:50) when Tobeka is forced to marry Gugulethu by her father Mcothama under the pretext of cultural preservation that custom of "Match-making ". Madongwe who is Thobeka's mother categorically states to her that:



"irrespective of your worrying, you are going to marry Gugulethu because everything has been fully decided and finalized".

This proves beyond doubt that Thobeka's father and Gugulethu's father are autocrats to an extent that their wives are stereotypic and docile mothers. The implication is the fact that according to African custom, male is superior, while female must be inferior and tame. Even in Taleni's drama text, Balise is portrayed to be a victim of phallocentrism both from her lover Tamsanqa who is denying the responsibility of fathering their unborn baby and Langa who does not want to stay under one roof with an illegitimate grand baby from his pregnant university drop-out daughter.

In some instance women are victimized under the disguise of preserving African traditions by men. In Mtingane's (1989:25) drama the Khwalo men folk before commencing their discussion pertaining to Masukude's domestic affairs, they ask her to leave, so that the Amazangwa men can discuss alone. Resolution of marital issues in the absence of females is patriarchal practice therefore an instruction was imposed upon Masukude that she should take a bucket and fetch water from the river and cook and she will be called in when she is needed. This instruction is pointing to the fact that, men are superior and they are the only people who can handle certain family matters.

The Freudian theory as cited in Cranny-Francis (2003:186) explains that:

“the idea of reciprocity through the body is in many ways similar to the psychoanalytic idea of incorporation; we become bodily imbued with others – objects and people”.

What this ideology illustrates to the audience is the fact that it locates subjectivity not only in the mind or consciousness, but in the gradual accumulation of the body's orientations to its surroundings, its environment, its world of people and things. This also shows that women have been marginalized in everything concerning domestic affairs as well as their own.

Bhayi (1993:4) also visualizes that, when the father-in-law of Dr Kholeka refuses to be examined by her. His son known as S'bonda expresses his concern towards his father's attitude that:

“You do not know that one, he undermines, but maybe it is because he relies on traditional ideology of not allowing a daughter-in-law to touch her father-in-law”.

2.2.3. Women as fighters

This section is portraying females as fighters. The pillars of male domination are shaken to their foundation, because women want to rid and liberate themselves from men's oppression. Women are no longer docile and submissive. Men are at the receiving end of their domination. Some feminist theorists took a similar position in relation to men and women. For them, men have all the power and they maintain it by a systematic repression of women and this view has numerous negative results.

Women are regarded and constructed as victims structurally incapable of improving their social positioning other than by the good-will of individual men. Cranny-Francis, et al (2003:142) describe stereotypes:

“as not only to marginalized groups but to all groups and further explains that, while marginalized groups receive negative stereotypes; powerful groups are endowed with positive stereotypes”.

In African communities, male oppression is regarded and accepted as a norm. Cranny-Francis et al (2003:15) depict structural differences in the cultural, economic and social position of men in relation to women and points out that:

“patriarchy is a social system in which structural differences in privilege power and authority are invested in masculinity and the cultural economic and or social position of men”.

Definition of women under patriarchy regime is excluded from position of power and authority except in instances where that power works to support and benefit individual man or their social system. Matshaya in his play titled “Kuza kwaziwana” a witch-doctor by the name of Gwejela is surprised to note that males have involved their wives in their malicious plan and asks:

“Why do you involve females, do you trust them? What about Eve, who caused Adam’s trouble?”

Other theorists argue that sexual identity can be observed in intellectual females who in assuming roles which are more commonly viewed as masculine are driven to put on a mask of womanliness to avert anxiety and the retribution feared from men. They further explain that these women wish for recognition of their masculinity from men and claim to be equal of men or to be themselves. Toril in her book “Sexual textual politics” exposes the unfairness of phallo centrism in her observation (1985:211) that:

“The efforts to undo this logocentric ideology, to proclaim woman as the source of life, power and energy, and to hail the advent of a new feminine language which ceaselessly subvert the patriarchal binary scheme where logo centrism colludes with phallo centrism, in an effort to oppress and silence women”.

Male authors envisage the use of much more effective weaponry when depicting women as fighters and that drives women authors like Ndlazilwana (1986) in her poem titled “Ubufazi” to respond in protest that;

“Should I hang precariously over a cliff; and be the trampling ground and be the sacrifice of wickedness; Just because they say I am weak and I am a woman. I do achieve success in my efforts, realize some of my wishes, but I am deprived of all my rights just because they say I am weak and I am a woman

Lee Barkly (1997:110) as quoted by Gould who has this to say about the lack of knowledge of the fact that styles of communication and identifying women are gender related:

“women may be viewed negatively, when they display stereotypically masculine traits such as ambition, assertiveness, or a pleasure in disputation”.

2.3. GENDER STUDIES

Gender equity seems to be offering opportunities to females in the sense that gender stereotypes are being broken and females are enjoying privileges in modern society. Delphy (1984) maintains that sex role became part of our bodies, not because of a hierarchical division of labour which initiates the elaboration of hierarchies. Gender studies pays a particular attention to how these markers of difference work, to constitute and reinforce individual and social subjectivities. Cranny-Francis, et al (2003:4) views gender as:

“the culturally variable elaboration of sex, as a hierarchical pair, where male is code superior and female inferior”.

Femininity and masculinity are ideologies in an Althusserian sense and these ideologies operate in such a way that they appear natural and inevitable. The process of forming the human being as masculine or feminine commences in the early stages of pregnancy. Women are hence able to know whether she is expecting a boy or girl through the assistance of modern technology. Any feisty kicks in a scan are able to determine and confirm a baby’s gender. De Lauretis as cited by Cranny-Francis et al (2003:50) who claims that:

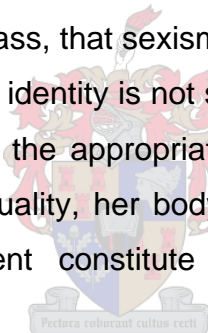
“The Construction of gender is the product and the process of both representation and self representation”.

Gallop (1982) argues that, the phallus and penis in the current political climate can be conflated or confused, she has noted further that, as long as psycho analysts maintain the seperability of “phallus” from “penis” they can hold on to their phallus in the belief that their discourse has no relation to sexual inequality, and hence no relation to politics.

Furthermore, he maintains that women often perpetuate their own inequality by refusing to challenge traditional roles.

Gallop clearly illustrates that sexism is not dead and that it is the mahogany paneling of corporate boardrooms, firmly entrenched in the military barracks, roaming freely in the lucrative rooms of professional fraternities, lastly but not least, it is a silent prayer on the political stage, due to the fact that it lurks in the living rooms across the world. The woman depiction as portrayed by the gender theorist , St Jerome who regards women as being weak, frail, impatient, feeble and foolish and also laments that the young women are being lost to the church because of their immodest behaviour.

The majority of feminist theorists have proceeded on the assumption that gender is indeed a variable of human identity, indeed a variable of human identity independent of other variables such as race and class, that sexism is distinctly different from racism and classism. For it is true, that gender identity is not separable from ones sense of oneself. Male domination is not only about the appropriation of a woman's labour power, it is about the appropriation of her sexuality, her body. It is the variability of theories and definitions that, to a large extent constitute the historical specificity that form masculinity.



The war against women abuse, oppression and exploitation aims at reasserting or tightening men's control over female bodies especially their sexual and reproductive capacities and women's labour. Mothering should be one's choice since it takes the responsibility of taking care of human life and only women are doing that, because they are programmed by genes and hormones for it is necessary. In view of this necessity male gender should therefore not panic as industrialization ideas of equality and freedom as well as technology make possible for women to repudiate this thankless task many women do so, otherwise if female gender cannot perform this role, the race will perish. Much as French (1992:6) consider what men do to women that:

“Just as men war against other nations without considering long term consequences, they persecute women without recognizing they are destroying the human race”.

It is a fundamental claim of feminism that women are oppressed and this word is a strong word. It repels and attracts one of the gender theorists by the name of Gould (1997:911) who cites Marilyn Frye who claims this about men stating that men are oppressed too, we hear that:

“oppressing is oppressing to those who oppress.”

Numerous empirical studies have confirmed what common observation has been saying, that the feeling lives of men and women are not identical. What needs to be asked about such emotional differences is not only about relationship to typical gendered traits or dispositions but following the way in which such attunements are disclosive of their subjects “being-in-the-world” that is of their character as selves and of the specific ways in which as selves are inscribed within the social totality.

Gould (1997:912) quotes what has been observed by Barkly (1997:104) that:

“women are actively subordinated to them within it, this project – the identification and description of these attunements – will be at the same time a contribution, to achieve only because men have not allowed them to.”

It is the principle, which regulates the legal subordination of one sex to the main hindrances to human improvement it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, or disability on the other.

2.3.1. Gender stereotypes

Women have come to be seen as naturally nurturing, sensitive, emotional and deferring. The fact that women have a womb is linked to these characteristics. Women are to be natural mothers, in the sense that by having a womb they are also possessed with patience, a natural pre-disposition towards children, and a nurturing affectionate nature which also pre-disposes women to madness, that heightened emotional nature which can turn to madness. It is imaginative that Mtingane in “Inene Nasi Isibhozo” is visualizing maSukude’s madness as the consequence of her fight for the patrimonial rights of her only child, on the day she murders Themba her step-son through a poisonous food as she soliloquizes that:

“If I were them, I would sing Christian songs and wear black mourning attire, instead of colourful wear”.

She also wishes to be strong so as to finish up her action and not to be a coward, but to be successful and achieve her objectives. Other theorists argue that female gender especially stereotypes, as a woman by her life in the home, who gives to the state a support without which the common good cannot be achieved. The state shall therefore endeavour to ensure that mothers shall not be obliged by economic necessity to engage in labour to the neglect of their duties at home. Male sexuality is inscribed as naturally aggressive, sadistic and active.

Some feminist theorists observe males as having all the power and authority. They maintain it by a systematic repression of women and as such female author like Mothlabane (1994:11) illustrates Sibonda as demanding by questioning that:

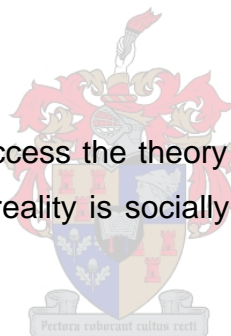
“did the two bulls bellow in one kraal? Gcisa? How are they going to handle this present situation of their wives at Phalo’s homestead? ”

Because Sibonda has already attained the bullish domination without being questioned by other stereotypic traditional or common wives. Nolasti, the woman who is challenging his domination of phallocratic role, is threatening his masculinity and he feels to apply his marshal art as a way out of resolving the situation instead of applying diplomacy by strategizing and tactfully diminish the intellectuality of his wife, Nolasti. Sagar as cited by Goud (1997:49) who has observed sexual equality by reconsidering the identification of men with the mind that:

“It has been used to justify male political dominance over women... identification of women with the body as evidence that women are deficient in their ability to reason and consequently are not worthy of social and political equality with men...”

2.4. THEORY OF DRAMA

Jansen and Steinberg (1991:50) access the theory to communication by describing the unfolding of the process whereby reality is socially constructed and they further reveal that:



“patterns of shared meaning which constitute the foundation of communication and drama encounters, as well as structure participants’ behaviour towards one another”.

Jefferson and Robey (1991:19) see the theory:

“as anything but monolithic, because they say it consists of multiplicity of competing theories which frequently contradict one another”.

Styan (1993:12) justifies his judgement theory by stating that:

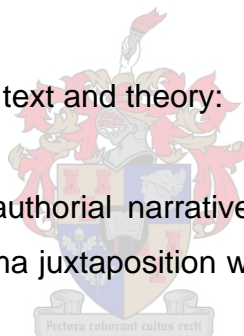
“Language in theatre is not simply verbal language, the artists think in terms of his material”.

The dramatists must think in terms of both speech and action, as well as in terms of his structural or pictorial background. The most important item in the dramatist’s means of expression is the personality of the actor. Goffman (1975) as cited by the theory of Jansen and Steinberg (1991:50), concerning the view of communication and drama:

“is particularly applicable to face to face communication on small groups and to institutional settings, but his viewpoint concerning a performance by a character captures the essence of mass communication. His theory also illuminates some of the settings in which drama takes place, but may be specifically planned and staged.”

Levitt (1971:17) observes dramatic text and theory:

“ as having to do without authorial narrative and that the playwright is almost wholly dependant upon drama juxtaposition which create scenes to communicate action and meaning”.



Kenneth Rowe (1939) as quoted by Levitt (1971:15) has this to say that:

“ primarily a stage device for representing change of place or lapse of time or both are at the same time inevitably structural units, as a wise dramatist would not subject his audience to the break in attention of a change of scene except to bring into the stage something which must be there.”

According to Styan (1993:12) argues that:

“an apparent reproduction or ordinary conversation will be in good drama, a construction of words set up to do many jobs that are not immediately obvious”.

2.4.1. Character and characterization

As it is mentioned earlier on, the aim of this research is to find out by depicting the paradoxical history of a deep rooted patriarchal culture amongst Africans indicating its characters and characterization as Zulu (1996:6) points out that:

“characterization and plot are closely related in the sense that characters’ actions determine that plot’s movement”.

Ngewu has created his drama “Yeha mfazi obulala indoda” using a plot fortune or structure which is characterized by developing dynamic characters such as Nozinto and the thugs from Johannesburg. The story is concerned with criminal actions of a young wife who commits adultery and develop drinking habits due to frustrations resulting from their irretrievable marriage.

When Nozinto finds out, that all methods and strategies to mend her marriage are not as she has anticipated, she resorts to organize tsotsis to murder her husband at their bedroom in the evening. Ultimately Nozinto was arrested on the funeral day and charged for being an accomplice in the murder of her husband named Zamide. Her lawyer pleads for her as she mitigates (p84).

2.4.2. Characters

The chief protagonist in Ngewu’s play is Nozinto Chaneka, wife of Zamide Chaneka of Vuli-veli at Butterworth. When Nozinto discovers that her husband is madly in love with a co-dancer by the name of Nolutsha who works at a bank in town, due to the fact that she does

not want to be a loser of this marriage, she counts her blessing and come to the conclusion that, she must organize thugs who will kill him, in order to inherit all his

insurance and occupational benefits from his employer. Nozinto relates to her friend Phalisa her plan of murder and how she will benefit when Zamile was murdered. She indicated that his cheque was already done and signed, it was waiting for his death, meaning that she cashed-in Zamile while he was still alive (pg 44).

Nozinto is portrayed by the author as a dynamic character and according to Roberts (1992) this type of character is unpredictable because they undergo change or growth”, for an example, Nozinto whom we learnt from her friends that her marriage life has been blighted and deprived. After submitting patiently to her husband for many married years, she organizes twice the killing of her husband to no avail. Finally the thugs have mercilessly murdered Zamile when he was asleep.

At the end of the drama, even though Nozinto is recognized as guilty of being an accomplice to the murder, understandingly why she has changed from being subservient wife to her change is dynamic. Listening to her fantasticated ideas as she boasts to Phalisa that, immediately after Zamile’s funeral she will disappear and will leave on a Wednesday afternoon and those who wish to arrest her will have to search for her in Port Shepstone. Obviously dynamics or round characters are central to serious literature, for they are the focal points of conflict and interest. They may lead no more than ordinary lives, as well as they may face no more than the common problems of living, but Nozinto is real and human, because she grows and develops as she wins or loses in her struggles.

Ngewu’s skilful writing gives sufficient details to clarify the issues and enables the audience and viewers to understand as Nozinto tells that, her husband had numerous insurance policies and besides these policies, she also took a group scheme for him in a life policy scheme, when she counted all these policies, they amounted to three hundred thousand rands.

Zamile is constructed as a flat and round character by Ngewu. It is a complex and difficult thing to predict his character trait. Hendry (1991:26) explains it by revealing to the readers few of their obvious characteristics that:

“round characters have complex natures and complex motives. They are more like real people because there are things about that we do not know, so that the fascination of mystery attends them as it does real men and women”.

Since Zamile is an antagonist to Nozinto, the protagonist in this drama, the author befits his role to his character because his decision to behave and perform well in dancing activities to an extent of neglecting his family is very difficult and complex to reach to an accurate conclusion. Even Phalisa has this to elaborate that, it has been a long time that Nozinto tried to rescue her husband from this deep disaster but he has sunk into it deeply. People must not think that a man has a right to do anything simply because he is a man. The warmth Zamile receives from outside his marital home, his wife Nozinto also needs it (p5).

Many ways of character portrayal have been used by Ngewu in this play such as point of view, dramatic methods and expository. Dramatic quality of dialogue has also been used in this play. For instance dialogue between Nomaphelo and Nozinto at the Nongqongqo jail in East London. The event enhances the seriousness of the prison situation and its state of affairs, as Nomaphelo sees the dirtiness of Nozinto’s dress and the reason for hiring a female lawyer, who will be passionate towards her and the case since she is also a woman. Nozinto’s reply was shocking because she mentions the unseen and the unexpected creature to her, namely the lice which she is so accustomed to them now, due to jail status qou (p64).

Characterisation

Abrams (1971:21) summarizes characterization as:

“Characters are persons in a dramatic or narrative work endowed with moral and dispositional qualities that are expressed in what they say – the dialogue-and what they do-the action. The grounds in character’s temperament and moral for his speech and actions constitute his motivation.’

Characters in the plots of fortune

The protagonist is Nozinto who features in the plots of fortune. This character influences and precipitates the action or plot and change for the better or worse according to the demands of the plot. It is the protagonist who serves as the focal interest and the end of the plots of fortune. Friedman (1967:154) writes:

The protagonist is the one who undergoes the major change, the one whose career serves as the chief focus of interest, the one around serves as the chief focus of interest, the one around when all else in the plot revolves.

2.5 DIALOGUE AND ACTION

The dramatic dialogue has a governing concept which is verbal interaction. The word dialogue requires one to recapture the significance of logos, which connects word and meaning, language and reality. Drama interpersonal relations have a unique role in defining and reflecting the condition of man to man in the sphere of between other people, between conflicting states of being. Dramatic dialogue then becomes the significant vehicle of the interpersonal world. The author does not speak, only the characters speak and act, for an example in Ngewu’s drama during the funeral of Zamile at the Anglican Holy Wisdom Church certain things have occurred such as Mvangel Ntokwenza prayed that”, God, it becomes a frequent event that men die like this. Are we cockroaches, the unwanted creatures? Wishing the death of Zamile could be a lesson to all people, and it should be the last”. (p55) People responded by that loud passionate empathy and there was also a bitter cry, showing sympathy by expressing it loudly and actively.

The main function of dialogue has been revealed by Ngewu about characters through the way they speak. It indicates vividly how the people in the story interact with one another, giving the impression of a story taking place, before the readers and the audiences' eye. Dialogue is also an effective way of considering a story as it reveals what a character is thinking. The tension between the audience is displayed by the emotional action as they feel and respond when a speaker portrays him as he expatiates that (p. 57):

“ Zamile was capable of swinging about like a duck and also duck and dived doing his cha-cha-cha movement of dancing. So the murderers killed him because he was asleep”.

His mother Mandlovu emotionally explains sympathetically towards her grand children as well as to the congregation which also loudly pronounces:

“Oh! What a shame!”

Boulton (1980:97) has this to say about dialogue and action:

“A play is its dialogue.... in which the audience sees none of the action whatever, there is nothing but dialogue. Even in a play full of physical action and movement.... the dialogue still takes nearly all the playing time”.

Also in Taleni's play dialogue and action is inter-twining in (Act 5, Scene III:43) when Pinkie and Velile paid a visit to Balise at a hotel in East London where she works. They were hired by Tamsanqa because Balise had lost her luggage in a train and Tamsanqa took that opportunity of hiring thugs to obtain her. They disguised as policemen who bring in her lost luggage. But as God works in mysterious ways when Velile sees Balise, he got a shock of his life and sympathises with her, although the other thug instructs her to go and fetch it from the car which was their get-away-car.

CHAPTER THREE

PLOT STRUCTURE: “YEHA MFAZI OBULALA INDODA”: NGEWU, L.L. (1997)

3.1. AIM

This chapter seeks to discover the significant role that verbal interaction and utterances play in Xhosa drama. Spoken language is the foundation of literacy in any social interaction. The integral to the speaker's identity and place in their communities in language use is fluency and confidence. Through speaking and listening, people express their feelings and thoughts.

3.2. Expository Summary

This drama will be divided into the following phase:

- The appearance of natural forces like the owl's unique crow, as well as the sound of the dog's barking. (Act 1, Scene I:1)
- What causes the brutal murder of Zamile Chaneka? (Act 1, Scene II: 8-9)
- The causes of the irretrievable marriage of Zamile and Nozinto Chaneka. (Act 1, Scene II:8,11,12,13).
- The bitter end of Nozinto during and after Zamile's funeral. (Act 3 and 4, Scene IV – VI:62)

The arrival of Nozinto's friends also predicts the immoral behaviour of some of the fairest sex and the wicked actions performed. Nozinto's activities which she performs, indicate the consequences of the socio-economic of South Africa during the past democratic era, because the middle class of Black society had high hopes and expectations due to promises made prior to nineteen ninety four democratic elections. The author's plot is simple and is capable of enticing the viewer and the audience. It revolves around the current township life style.

3.2.1 Episode 1: Exposition

Appearance of natural forces

From the commencement of this play, we are introduced to an unpleasant symbol of two animals with their unique sounds like the unique dog's bark, as well as the night owl's crow. The restlessness of Nozinto at her house while other females are fast asleep, it is because her consciousness is alive and Ngewu's explanation tells it that:

KungoLwesihlanu, malunga nentsimbi yeshumi elinanye ebusuku. UNozinto uphuma engena kumagumbi epomakazi lendlu yakhe eVuli-veli eGcuwa. Kuthuleke cwaka ngaphandle nje kokucwashuza kwezihlangu zakhe. Kumana kuvakala umkhulungwane wenja engathi ishoba ububi isitsho isithi, "Hawu...u...u...u! Hawu...u...u...u! Kunge njalo kube sisikhova esitsho kusike amathumbu sisithi; Huwo,huwo-o! Huwo, huwo-o!"

(Indima1,umboniso:1)

It is on Friday at about eleven o'clock in the evening. Nozinto is restless and moving about at her mansioned house at Vuli-valley in Butterworth. It is quiet only the noisy shoes caused by her. Occasionally the unique dog's bark is heard like this, "Hawu...u...u...u! Hawu...u...u...u! If not, an owl's crows bitterly like this, Huwo, huwo-o-o!"

(Act 1, Scene I:1)

Ngewu's artistic skill is commendable, when he conveys the emotions to the readers. Africans are great believers in symbols. These natural forces of two animals with their sounds are a premonition of sorrow events of this play. He has achieved his purpose of educating and entertaining the audience. Nozinto's friend is suspicious and comments about her behaviour as she remarks:

Zodidi: Nozinto, akukho nto bendiyenza koko bendilele (ejonga ixesha kwiwotshi yakhe esihlahleni) Uliqondile nje phofu ukuba ixesha ngubani? Ndingancama ukuba akulo gqwirha wena mfazindini!

(Indima 1, Umboniso I:1)

Nozinto, I am doing nothing except being asleep. (Looking at the time from her wrist watch) Have you noticed what time it is? I doubt if you are not a witch!

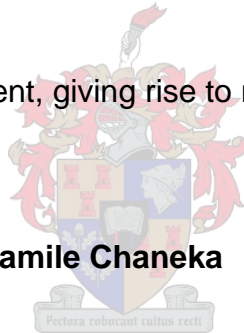
(Act 1, Scene I:1)

3.2.2 Episode 2: Motoric moment

Boulton (1980:78) regards this phase:

As some startling development, giving rise to new problems. You may call it the “first crisis”.

The causes of brutal murder of Zamile Chaneka



The author is explicitly portraying the consequences when both married couple are engaged in extra marital affairs, marriage was created by God himself and no one is eligible for destroying and deleting it.

This drama text artfully and realistically draws a picture of our present situation, concentrating on the political and social relationships. Zulu (1999:10) states that:

“the socio-political events of the apartheid years have become a major subject matter in the African languages of the 1990’s marking a new literacy era in this genre”.

Starting from the time when Nconyiwe reveals to her friends the secrets that resulted to the irrevocable marriage of the Chanekas that:

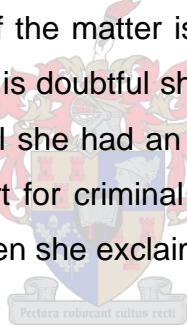
Nconyiwe: Inzima kakhulu imeko yelaa khaya. Imbi into yokumetsha kwendoda nomfazi bengathumani manzi.....

(Indima 1, Umboniso III:12)

In that home the state of affairs is very bad. It is sad when a husband and his wife are deeply involved in extra marital affairs ...

(Act 1, Scene III:12)

Ngewu is indicating to the readers of this play how evil is the immorality in a marriage and the results thereof. The truth of the matter is that, money is the root of all evil. If Nozinto was not a money-monger, it is doubtful she should have been an accomplice to the murder of her husband. After all she had an option to end her marriage vows in a divorce court not in a supreme court for criminal offence. Even other women are not condoning her actions like Zodidi when she exclaims:



Zodidi: (Echophela phambilana esitulweni ebambelele emathangeni). Heyi!
Ungcolile laa mfazi ukuba uphelel'apha.

(Indima 1, Umboniso III:13)

(Frontly seated on the chair holding her thighs)

Wow! This woman is wicked.

(Act 1, Scene III:13)

This study examines the representation of African women by capturing the stereotypic image of women in African literature from male domination, thus aiming at highlighting the interplay between culture and present women's social space. The author in this

drama uses a comparative approach to review the manner in which Xhosa dramatists characterize woman. Some of the representations suggest that women have the capacity to achieve personal transcend, rather than remaining within which is imposed by stereotyped gender relationships. Zamide shows no signs of love towards Nozinto. He wants her for just one purpose, to be the mother of their children and a home ornament and that has been observed by Nconyiwe and Phalisa when they express it to Zodidi that:

Nconyiwe: uyabona, ikho le ntombi uZamide athe phithi yiyo ekucacayo ukuba umfelo unesithembu kunjalo nje kukho amahumhum okuba uza kuyitshata.....

..... look, there is a girl, with whom Zamide is madly in love, it is clear that the man is already having two wives. There are rumours that, he wants to marry this girl

Phalisa: Ingxaki yakho Zodidi, kukuba akuyazi intlungu kaNozinto. Ubuhlungu bemeko ka Nozinto abunakuqondakala umele kude kubo. UNozinto ufana nje nefenitshala yokuhombisa umzi ka Zamide. UZamide akanalo tu ixesha likaNozinto.

(Indima 1, Umboniso I: 4-5)

..... Your problem Zodidi, is that you do not know Nozinto's problem. Nozinto's sad situation is not understood when you are far from it. Nozinto is like a furniture which decorate Zamide's house. Zamide has no time for Nozinto.

(Act 1, Scene I: 4-5)

The second portrayal of African women by Xhosa dramatists is when Ngewu describes Phalisa's morale and how she killed her husband Manxiwa and framed a young "makoti" who was a helper at their store and she says:

Nconyiwe: Abangasemleveni ke bathi uPhalisa lo walukuhla lo mtshakazana kuba adlise uManxiwa. Amthembisa into engaywayo. Umtshakazi waye ngayithandi into yokuxhatshazwa yindoda engasoze imzeke nakuba yayichithe umtshato wakhe nje.

(Indima 1, Umboniso III:15)

Rumours say Phalisa influenced that newly wed lady to poison Manxiwa. This newly wed female did not like that male abuses and exploits her and will not marry her despite destroying her marriage.

(Act 1, Scene III: 15)

The diplomacy and technique Phalisa uses cannot be associated with her unless she discloses that herself and Nconyiwe further expatiates that:

Nconyiwe: Mamela wena useza kuva izimanga zalapha. Wenziwa utyando umfo ka Manxiwa owayesaziwa ngokuba ngu Manxiwa-akamili-mbuya. Oogqirha bafumanisa ukuba umhle lo udliswe ngeyeza letanki.

(Indima1, Umboniso III:15)

Listen, you are still going to hear mysteries of this place. An operation was performed on Manxiwa popularly known as Manxiwa-akamilinabuya. Doctors discovered that he died of poisonous tank medicine.

(Act 1, Scene III:15)

Ngewu has constructed successfully his protagonist and other characters to be human-like. Their morale resemble the behaviours of many people we know in our lives.

3.2.3 Episode 3 : Complication

The causes of irretrievable marriage which led to Zamile's brutal murder

Cohen (1973:57) observes this phase as:

“That point in the structure in which uncertainty and tension are greatest”.

The author has developed this play by using dynamic characters like Nozinto and Phalisa. In briefly outlining the plot, we find that the whole story is concerned with the criminal actions. The primary reason for Nozinto to kill her husband is her ambition to have luxurious life style, that is obviously illustrated during Nozinto and Phalisa's conversation after Zamile's brutal attack:

Nozinto: Awazinto wena! Edutyulwa nje uZamile itsheki yakhe seyikho ilinde nje ukuba afe. Mna uZamile ndimkhetshe esahamba ngeenyawo.

(Indima 3, Umboniso 1:44)

You know nothing! When Zamile was murdered his cheque was already made and signed it waited for his death. I have cashed-in Zamile while he was alive.

(Act 3, Scene 1:44)

When Nozinto finds out that things are not as she has anticipated, she resorted to another criminal offence of bribery. The prosecutor reads a letter which had money attached to it, explaining its contents:

Umtshutshisi: “Mhlekezi, othandwa ndim, nceda qhuba umsebenzi wakho wophando kodwa uqiniseke nje ukuba akukho nto nencinci echaphazela mna. Nanko amafutha okukuhambisa. Uncede ungalambi. Unganxanwa

kuba imali ikho, ifumbile apha kum. Ndizimisele ukuzihlangabeza zonke iingxaki neemfuno zakho. Andizimiselanga kuzibandeza kuwe, kuwe wedwa jwi. Mna Nozinto Chaneka”.

(Indima 4, Umboniso I:69)

Prosecutor: “My dear, Sir, please carry on with your investigation but be sure that it does not involve myself. Here-in find money for petrol and your transport. Please do not get hungry, as I have lots of money, do not even ever get thirsty. I am prepared to meet your needs. I am availing myself to you and you only. I, Nozinto Chaneka.”

(Act 4, Scene I:69)

Things have developed to a worst situation. Her habit of enticing and seducing men is also occurring even to this policeman known as Sipho Sangqu, hoping that she will win as usual, just like she did to the policeman called Kokoza. She even mentions that to Phalisa.

Phalisa: (Embambazela uNozinto emqolo)
Awoyiki ukunyoba ipolisa ? Ungayithini into yokuba kuthi kanti lo mfo kanyolukanga, asuke athi nyubelele nje okwenyoka akushiye enyanyeni?
(atsho elinganisa ukuhamba kwenyoka ngesandla)

(Patting Nozinto on her back)

Are you not afraid of bribing a policeman? What would you do if he is not a greedy type, when he just swiftly leaves you in a lash like a snake?

(Showing by imitating the snake movement).

Nozinto: (eqethukile) Ndibuzile ke kuKokoza, wandixelela ukuba ipolisa lilipolisa nje liyafana neliny’ipolisa yaye soze liyilandul’imali liyininikwa.

(Indima 3, Umboniso I:44)

(Slightly bent) I asked Kokoza, and he told me that a policeman is just like another policeman, and that he will never refuse money when given.

(Act 3, Scene 1:44)

3.2.4 Episode 4: Climax

Hendry (1992:2) once said about this stage:

“It is a moment of emotional intensity when they either succeed or fail in their struggle and thus bring this story to the dramatic point towards which it has always been moving.”

Climax is the pinnacle of the problem. Characters may engage in fights which may lead to death. As the events develop in an ascending fashion the emotional intensity cracks or explodes, this is the crisis of the turning point. Hence Nconyiwe states to her friends about the status quo of Nozinto’s marriage:

Nconyiwe: Inzima kakhulu imeko yelaa khaya. Imbi into yokumetsha kwendoda nomfazi bengathumani manzi. Utata kaThobile ukhe wandihlebelela into eyenzekayo ukuze uNozinto angabanjwa. UZamile waya kumangala kodwa eli krexe likaNozinto kuthiwa laluthathela kulo olo phando. Emva kanye kweso sihelegu uNozinto wathathwa ngulomfo ngokungathi uyokuncinwa emapoliseni. Wemka ngo Lwesihlanu wabuyiswa ngoMvulo. Uncino lwenzelwa ehotele ethile eBhayi.

(Indima 1, Umboniso III:12 -13)

The situation of Chaneka’s home is difficult. It is bad when a husband and his wife are deeply involved in extra marital affairs. Thobile’s father once tipped me about what makes Nozinto not to be arrested. Zamile opened a charge against Nozinto, but Nozinto’s secret lover took the investigation upon himself. Just immediately after that attempted murder, Nozinto was

taken out by that investigation officer to be interrogated at the police station. She left on Friday afternoon and was turned on Monday. That interrogation took place at a hotel in Port Elizabeth.

(Act 1, Scene III: 12-13)

Nconyiwe further mentions how irrevocable marriage is portrayed by its partners:

Nconyiwe: (Ethambekile intloko)

Iphekiwe wena le nto kule ndawo iphekwe kuyo. Kaloku uNozinto ukuthenga kwakhe laa ndlu zange avume umyeni wakhe abenento yokwenza nayo. Ukuba ebefe engafakwanga kwi “ insurance” yalaa ndlu uZamile bekuza kunyanzeleka ukuba aqhube uNozinto ehlawula indlu. Ukuba uswelekile umyeni wakhe into aza kuyenza ngoku uNozinto kukusa nje isiqinisekiso sokufa komyeni wakhe into eza kwenza ukuba licinywe tu ityala lendlu.



(Indima 1, Umboniso III:13)

(Her head slightly bent)

This has been well planned. When Nozinto bought that house she never wanted to involve her husband. If Zamile had died not being insured in that bond then Nozinto would be forced to continue paying that house. If her husband is dead, the only thing now is the death certificate of her husband so that the bond will be a paid up.

(Act 1, Scene III:13)

Nozinto is going to benefit from the death of Zamile. Ngewu is showing how evil the money-monger can be. After deliberately refusing her husband to be involved in the bond transaction, when the time is opportune and convenient for her, she organizes the brutal killing of Zamile forgetting that what goes round come around. Cohen (1973:57) sees the climax stage as:

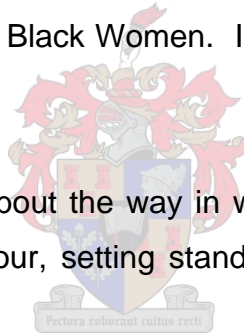
The fulfillment of the action undertaken in the crisis and hence it is the high point in the structure. It is the logical conclusion of all the previous tension and uncertainty when all doubt and mysteries are ended.

The author wants to indicate the extreme simplicity of dramatic situation and issues whose verbal texture yields fundamental sounds, that is we have to recapture in performance. The dialogue which Kennedy (1983:218) observes as:

“A greater degree of abstraction that is suffused with tragic echoes, the mood of majestic sadness within a mode of residual tragedy.”

Cranny-Francis et al (2003) cite Daly (2000) by selecting not citing the cultural heritage of non-European women who do, after all feature in the study, makes that heritage invisible . is part of the silencing of Black Women. In her essay Hooks(1990:89) begins by noting that:

“No one really speaks about the way in which class privilege inform feminist notions of social behaviour, setting standards that would govern all feminist interaction.”



The cost of domestic violence or a family violence can be seen as a growing national problem that carries with it many health care implications. Victims of domestic violence often suffer from depression and other emotional injuries related to the persistent degradation of their self esteem and psychological functioning as a result of the abuse. Gerdes (1999:43) argues that:

“ Although the profile may reflect the characteristics of women who utilize shelters and social services may not accurately reflect a large segment in high socio-economic groups.”

No wonder Nozinto resorted to frequent liquor intake. The total neglect by her husband to a young girl who was his dancing partner namely Nolutsha, indicated to her that, self esteem has been degraded to no point and pushes her to immoral behaviours which is psychological dysfunctioning. Most criminals are described in terms of the legal definition of their actions. Recognising the assault on Nozinto by Zamile after discovering that she has a secrets lover may have also a much more psychological credibility. Canter (1994:89) concludes that:

“Psychology could make a fundamental contribution to criminal investigations by replacing the legal perspective on the narratives of crimes with the inner narratives that shape the criminal’s own actions.

Another view of Nozinto’s internal psychological structure is that, she has to control her emotions in order to stay within socially acceptable bounds, but the control process can be faulty. So, it is argued that it may be over-controlled, the feelings eventually burst-out when she can no longer be suppressed, or it may be under-controlled, re-acting emotionally to minor incidents. Canter (1999:211) discovers that :

“A perspective that owes less to hydraulic analogies, but still reflects the idea of a balance of desires, is the notion that crime compensates for deficiencies in a person’s experiences.”

When one compares the marriage life style of the Chanekas with the religious ethics and wisdom words from the Bible, one wonders why brilliant poems were not echoed in the ears by Daiches (1968:694):

“ ... I was born of woman, and drew milk, as sweet as charity, from human breast. I think, articulate, I laugh and weep, and exercise all functions of a man. How then should any man that lives be strangers to each other? to cut the link of brotherhood, by which one common maker bound me to the kind?”

3.2.5 Analysis of plot structure : “Yeha umfazi obulala indoda” Ngewu LL.

From the very beginning the author constructed its plot structure by having natural forces which have certain symbols and according to Roberts (1992:129):

“Symbols pull or draw together a specific thing with ideas, values persons or ways of life into direct relationship that normally would not be apparent.”

The appearance of an owl and its night crows followed by a unique dog’s bark, that alone to African belief is a symbol of misfortune, sad occurrence, bitter omen and unhappiness. Ngewu has successfully raised the viewers’ and readers’ emotions by exposing these features, as well as, revealing the full life of Nozinto’s consciousness by her restlessness during that time of the night. That also indicates the suspicious moment of this drama. Ngewu also educates the audience about the evil doers that, after committing their crimes they do not rest and feel satisfied. That is why there are habitual criminals like in the drama book, titled “Inene nasi isibhozo” by Mtingane when maSukude committed multiple murders with the hope of silencing the Khwalos. When a symbol in its own independent identity functions at an ordinary level of reality within a work, it shows its apparent connection. People who meet frustration like Gugulethu in “Buzani ku bawo” written by W.K. Tamsanqa stay involved and active, in spite of his marriage to Thobeka. Gugulethu was deeply in love with Nomampondomise to an extent of compensating his unfulfilled wish of marrying her by his last request (1990:96) that:

Gugulethu: Mhlekezi phambi kokuba ndivalelwe ndithanda ukukhe ndilungise le nto. Phaya ebhankini ndinemali ekumakhulu mabini evayo eeponti. Ke kuloo mali ndiza kucela wena. Mhlekezi ukuba uthabathe amashumi amane ungcwabe, eziya zidumbu, kuze yonke enye uyise kwaLangeni kubazali baka Nomampondomise umfazi wam. Ndiylobola njalo....

(Indima 6, Umboniso V:96)

Sir, before I'm being placed behind bars I wish to put the record straight. At the bank I have two hundred pounds. From that amount I request you sir, to take forty pounds and bury those corpses, the remaining amount to be given to Nomampondomise's parents as my payment of lobola

(Act 6, Scene V:96)

The author has illustrated Nozinto as a person who had dreams and was living in a world of fantasy. Nozinto's ambitious wish is that:

Nozinto: (Efinge impumlo)

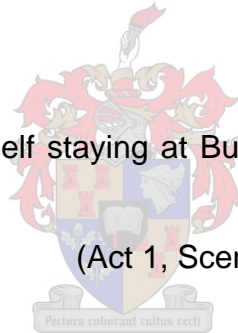
Ingathi ndiyazibona ndihlala eGcuwa! ndiza kumka ndiyokutshona ePort Shepstone.....

(Indima 1, Umboniso IV:20)

(Twisting her nose)

I do not imagine myself staying at Butterworth! I shall be leaving for Port Shepstone

(Act 1, Scene IV:20)



Nozinto further hallucinates with her fantasies of high expectations and lavish spendings that:

Nozinto: Baza kufika noNosiphelo namhlanje. Nabo ndibathengele iimpahla zomngcwabo. Ndifuna abantu abaze kulo mngcwabo ngomso bemke bengawuhlanganisi umlomo. Ndifuna bemke bezigobha amacala besithi", This has been the funeral of the year". Ndide ndagqiba ukuba lo mfo ndimngcwabe nge casket yaye I have chosen the top of the range. Ungalibali, ngeCawe ndiza kuba nepati apha endlwini.

(Indima 3, Umboniso III:53)

Nosiphelo will be arriving today. I also bought them clothes for mourning. I want the congregates who will be attending this funeral tomorrow to leave with amazement. I want them to surprisingly say, "This has been the funeral of the year". I have concluded that I bury him in a casket and I have chosen the top of the range. Do not forget, on Sunday I shall have a party here in the house.

(Act 3, Scene III:53)

Ngewu's portrayal of Nozinto's morale is too exaggerated because, there are other means of ending irrevocable marriage especially from a middle class woman, that is the divorce rather than killing. The author does not criticize or mention a thing about Zamile's behaviour outside his marriage especially his dancing involvement, as if he is condoning it, may be it is because he is a male author. He is biased to his feminine judgment. The status quo of Nozinto as a wise wife does not permit her to organize "after tears party", that is usually done by the youth or teenagers.

The title of the drama predicts that, all ends bad that does badly which states, "Oh the wife who kills the man" (Yeha mfazi obulala indoda). If the author was a woman may be she should have killed his wife and the children just like Gugulethu did in "Buzani kubawo". A man would not spare their children, because when he no longer loves his wife he does not love even the children, because he does not want anything that will associate him with the previous woman. He thinks he'll have a harmonious life with the partner to be.

3.3. ANALYSIS OF PLOT STRUCTURE : "Nyana nank'uNyoko": Taleni, Y.Y. (1997)

This analysis aims to investigate and examine how Taleni handles dialogue and action on characters' portrayal. This play deals with the consequences of apartheid era. This drama artfully and realistically draws a picture of our history, concentrating on the political and social relationship. Zulu (1999:10) states:

“the socio-political events of the apartheid years have become a major subject matter in the African languages drama text of the 1990’s and mark a new literacy era in this genre.”

3.3.1. Expository summary

This play indicates how the bourgeois youth from the universities behave when they are drop-outs and also how their parents perceive their children academic status to an extent of discarding their own spiritual disposition. At the start of this play, Balise’s monologue does not foresee happiness, success and bright future for her. It raises the readers’ suspense and emotions about male domination and women abuse. Balise is illustrated by Taleni as a victim of phallocentrism, both from her father Langa Ludidi and her boy friend Thamsanqa Zethu. This drama will be divided into the following:

- Denial of Balise’s pregnancy by Thamsanqa at Unitra University and led to her being a university drop-out.
- Behaviour and responses of African parents especially the elites when their offspring is pregnant out of wedlock.
- The ups and downs of Balise from Port Elizabeth to East London and King William’s Town.
- Happy endings of an abandoned baby now known as Dr Lumkile Maguma.

3.3.2 Episode 1: Exposition

Balise’s monologue is predicting her predicament and she anticipates her misdeed of not listening carefully to her parents when they warn her about Thamsanqa. She speaks that:

Balise: Awu Nkosi yam haz'ukuba yinto endiza kuyithini na le... ixhala lam linye ngumama notata. Ndingatshata njani no Thamie benga mfuni kangaka? Awu! Ndibaphoxile abazali bam bezama ukundenza umntu bendifundisa ndahlekisa ngabo.

(Indima 1, Umboniso I:2)

Oh! my Lord how am I going to handle this my only worry is my mother and father. How can I marry Thamie who is not favoured by my parents who were trying to provide me with educational career and I make a mockery of them.

(Act 1, Scene I:2)

Taleni reveals how shocking news is responded and taken by different people, since it is known that every individual is unique, and differs according to strength and weaknesses. Listen to the hallucinated reply of Thamsanqa that:

Thamsanqa: Intoni? Uthi kutheni? Unzima inyanga yesithathu? Ke uyixelela bani loo nto? Ndinantoni yokwenza mna naloo nto? Hayi thetha eny'into, ungaphambaneli kum, uyeva? Ndizokufunda mna eUnitra ukuba uzokudlala wena, mna ndiyayazi into endizokuyenza apha. (Utsho selemi ngeenyawo).

(Indima 1, Umboniso I:3)

What? What do you mean? You are three months pregnant? Then who do you tell that? What do I have to do with that? No speak another thing, do not get mad on me. I have come to study at Unitra, if you have come to play, I know what I have come to do! (He stood up as he was speaking).

(Act 1, Scene I:3)

The shock of receiving the pregnancy news made Thamsanqa to respond negatively towards his sweetheart, and that shows his future actions will be bad, because that

response of refuting what one exactly knows the truth and he is responsible for it does not bring luck to him, instead many misfortune things are certain to follow him up to the end of this play. Thamsanqa denies categorically Balise's pregnancy by telling her that:

Thamsanqa: Ndithetha ukuba Balise Ludidi ungasayi kuze uphinde ulubone unyawo lwam lunyathela apho ukhoyo. Hamb'okufuna uyise wosana lwakho. Andingoyise weenkedama mna.....

(Indima 1, Umboniso I:3-4)

I mean Balise Ludidi you will never see me set my foot where you will be. Go and search for your baby's father. I am not the father of the orphans.....

(Act 1, Scene I:3-4)

3.3.3 Episode 2: Motoric moment

Cohen (1973:57) defines motoric moment as:

“A major onset of the major conflict of a plot and further says that the participants are the protagonist and antagonist together with whatever ideas and values they present, such as good and evil, freedom and suppression...”

The evil words spoken by Thamsanqa to Balise caused more complication on a pregnant woman than he ever thought. Since he is a man, he has no feeling for her, let alone their unborn child.

Yoliswa Taleni has explicitly portrayed the bulliness and cruelty of a wicked evil man towards a weak and fairest sex. The events expositied at the commencing of this play start “walking”. Characters' behaviour and preferences are exposed to the audience

through action and utterances. Listen to what Balise's friend at Unitra speaks bitterly to Thamsanqa that:

Nomonde: Utheth'ububhanxa. Kukho nto ongayaziyo ukuba umhlaba ungqukuva. Akuzilibali uhlekisa ngoBalise umphelelisa nesikolo, ngaphezulu umkade ngomntwana ongena yise, kodwa ayinye into exak'umntu. Isenokwenzeka ukuba ngomso lo ugilwe yimoto uf'icala uhambe ecaleni kwesihlangu ngezi zinto nizenz'ebantwaneni babantu

(Indima 1, Umboniso II:9)

You are speaking foolishness. You do not know this earth is round. You're making mockery of Balise, on top of it leaving her with a burden of a fatherless child, but there are numerous problems for person. Tomorrow you might be paralysed through a car accident due to the bad things you are doing to other people's children.

(Act 1: Scene II:9)

Nomonde was furious as she premones what in reality will occur to Thamsanqa as she gives him a little bit of her tongue that:

Nomonde: ... ulungile mkhanye uBalise, kodwa uya kuchancatha phezu komgca welishwa ude uyokubhubha naloo mfundo yakho yepeni.(Uyamshiya emi apho).

(Indima 1, Umboniso II:9)

... that's right deny Balise, but you are going to step and walk on the bad luck line till you die with that worthless education of yours.(She leaves him standing there).

(Act 1, Scene II:9)

One cannot help but sense the premonitions of wrath said from a broken heart. These premonitions are usually heard as a prayer of provocation to God and the Lord quickly answers from a broken spirit, as well as a broken heart, God does not despise it. The future of a person is on God's hand, and it is up to Thamsanqa to play with it or make use of it wisely. To Balise every cloud has a silver lining, even if it pours not raining.

3.3.4. Episode 3: Complication

Roberts (1992:52) sees this phase in a plot:

“As the essence of plot because in conflict, human energy is brought out to the highest degree..... abstract kind of conflict is one on which an individual opposes larger forces such as natural objects, ideas, modes of behaviour, public opinion and the like.”

The complication which Taleni reveals in this play causes a lot of conflict amongst the family by this pregnancy. According to African norms and standards which are traditionally accepted the mother of an impregnated girl is the one to take the blame, because she has failed to administer and transmit the accepted desirable values and discipline of African community, that is why Langa exclaims to his brother Mthimkhulu that:

Langa: O! ubuza kusisi hi kuba kaloku mna andinagqondo. Usisi unxib'brukhwe ngoku nguye indoda kulo mzi ka bawo? Makwenze ke lento ke Mthi makahambe lo mfazi kunye nentombi yakhe emithiyo. Nantso ke esibambane ngayo.

(Act 2, Scene 1:12, Page 12)

Oh! you are asking from your sister-in-law because I am mad. Your sister-in-law is wearing trousers and she is a man in my father's homestead

now? Let this be known Mthi that, this wife is leaving with her pregnant daughter. That is the conflict.

(Act2, Scene1, Page 12)

Mthimkhulu: Bhuti uyithatha phi le nto?

Brother where do you get this?

Langa: nantsi incwadi ... Zola saph'utywala bam apha.

...here is a letter ... Zola bring my liquor here.

Nomawonga: Asiyongqalo.

It is not the first of its kind.

Langa: ... uyabona ke Zulu asokuze alibeke lo mntwana inqina lakhe emzin'am undiphoxe kakhulu. Baza kuthini abantu becawa?

(Indima 2, Umboniso I:12-13)

... listen Zulu that child will never set her foot in my house. She has greatly disappointed me. What will the church goers say about this?

(Act 2, Scene I:12-13)

Male bullish tactics are based on male domination. In an African culture a man is permitted and free to accuse his wife of ill discipline when there is a misconduct to a child especially to a daughter, the father of the girl goes to an extent of disowning their daughter just like Langa did when he speaks to his wife Nomawonga that:

Langa: O! ujikeleza nje ungad'uphum'entweni ubuyazi le nto yalo mntwana hi? Mna ndikhuph'imali zam ndisa umntwana esikolweni kanti wena uyayazi le nto iqhubekayo.

(Indima 2, Umboniso I:11)

Oh! you knew this thing of this child, whilst you were busy beating about the bush? I am spending my monies paying school fees and you know what is taking place.

(Act 2, Scene I:11)

3.3.5 Episode 4: Climax

Roberts (1992:53) explains climax as a Greek word for ladder and it is:

“A fulfillment of the action undertaken in the crisis, hence it is the high point in the structure”.

It is the logical conclusion of all the previous tension and uncertainty, when all doubts and mysteries are ended. In this episode Thamsanqa wishes to eliminate Balise by organizing two thugs to kill her namely Rinkie and Velile. The cost of doing the dirty job was seven hundred rands.

After the abduction of Balise by the hired thug from the hotel, she works in East London; a police van spot lighted their get-away car. Balise's life was spared by Velile, who was once helped by Zola a brother to Balise. There is a saying which states that “, what you do, you are doing it for your own good”, meaning that Zola did well to Velile once, now he is obtaining the dividends through his sister Balise. On the other hand Balise is in the highest point of receiving the wrath of not listening to her parent's warnings. Balise as a protagonist moans as she safely arrives at King William's Town:

Balise : mashwa andambethe. Ndaqala ngokungamameli abazali bam. Ndaphelelwa likhaya. Ndalahlwa ngu Thamie, ndalahlekelwa yimpahla yam awu, yini uThamie ukude andithengele izihange ukuba zindibulale nosana lwam.....

(Indima 5, Umboniso III:47)

Bad luck is upon me. I started by ignoring my parents. Expelled from home. Rejected by Thamie, lost my language ... Oh why Thamie should organise murderers to kill myself and my baby).

(Act 5, Scene III:47)

In his book, Roberts (1992:100) explains that conflict arouses curiosity, causes doubts and creates tension. It is this tension that makes Balise to consider herself being unlucky, the tension which leads her to suspect that all is not well with her. The same applies to Thamie, who in his secret life unmasks the evil part of his nature. David Canter (1999:204) describes such a criminal:

As one who shows no outward indication of the inner violence. These killers and rapists all merged so well into the backdrop of urban life.

Thamie copes well with the vicissitudes of daily life at Unitra University and in Kwazakhele township without the need to reveal anger or rage. Thamie as an antagonist to Balise exerted great energy and pressure to win his malicious deeds and most unfortunately there was uncertainty about his success and ultimately the court of law catches him. The magistrate reads and litigates before passing judgement :

Mantyi : Thamsanqa Zethu, ngomhla we-23 Julayi walo nyaka uzule wade wafumana amangqina la emi apha, wazijika igama wazibiza ngokuba unguBoy Mafa, waza wabayalela ukuba babulale owayesakuba ngumhlobokazi osenyongweni Ndifune ukumbulala uBalise. Ndimthanda nje ngokuba ndizithanda.

I have not I apologise my Lord or your Worship; I never wanted to kill her. I love her the way I love myself.

Mantyi: Thamsanqa Zethu, nje ngokuba senditshilo le nkundla iliphonononge nkalo zonke ityala lakho, ke ikufumana unetyala. Lilonke ke ugwetywe amashumi amathathu eminyaka entolongweni usebenza kweKhoboka.

(Indima 6, Umboniso IV:55-56)

Magistrate: Thamsanqa Zethu, as I have said, this court has seriously considered all possible causes of your crime, then it finds you guilty. In all fairness you are sentenced to thirty years imprisonment with hard labour.

(Act 6, Scene IV:55-56)

Taleni is highly commended for her artistic skill of educating the viewers and readers that crime does not pay and every dog has its day. Thamié's ultimate end was to rot in jail for being egocentric and evil doer. The author has commended her play text by giving a clear picture of a biblical story during which Jesus when crucified ordered John to his earthly mother Mary or Maria and vice versa. History is now repeating itself through the title of this drama book, "Nyana nank' uNyoko", and it refers to Dr Lumkile Maguma, son of Balise and Thamsanqa, as well as to Balise the mother.

3.4. UPS AND DOWNS OF BALISE

Langa has expelled his own flesh and blood daughter because he is afraid of what will Christians think and say about his family not looking at this illegitimate child as a gift from God. What if Balise have all the strings of degrees and be childless, won't church goers have something to say about that? The first wisdom is to fear God, not earthly idols. One of the church mothers who does not see herself as a grandmother of an illegitimate fatherless baby from her honest and determined or committed daughter, says:

Nomawonga : Ewe nditsho. Bakhona abantu abanokukunceda. Uza Kube usanyisa usana olungena yise kule mpucuko? Yinto obuyikhathelele ngantoni

leyo? Ndingakunika nalo mali usuke umxelele uyihlo ukuba uthe kanti ubunengqele.

Yes I say so. There are people who can help you. Are you going to breast feed a fatherless baby during civilized era? What interests you in that? I can give you money and just tell you father that you had inflammattitis.

Balise: Hayi enkosi Bhelekazi kodwa leyo into soze ndiyenze. Ndidanile ukuba iphuma kuwe loo nto. Ndixolele ukusokola kunokuba...

(Indima 2, Umboniso IV:20)

No thanks Bhelekazi but that thing I will never do. I am disappointed that comes out from you. I am prepared to suffer, struggle rather than

(Act 2, Scene IV:20)

Balise's unborn child is receiving a second blow from his own legitimate father Thamsanqa at his place very early in the morning after she has been expelled by her mother Nomawonga. She goes to him and says:

Balise: Thamie ndigxothiwe ekhaya.

Thamie I am expelled from my home.

Thamsanqa: Balise Ludidi uva xa kuthiwani? Andikufuni qha qwaba, yaye andifuni kukubona phambi kwamehlo am, nam ungasoze uphinde undibone ekuphileni.....

(Indima 3, Umboniso I:21)

Balise Ludidi how do you listen? I do not want to see you before me, you will also never see me again in your life ...

(Act 3, Scene I:21)

Balise has left Port Elizabeth for an unknown destination. Most fortunately a good Samaritan of a policeman helped Balise by giving her shelter and food after losing her luggage in a train to East London. Lucky enough Balise got a job at St Peters Road Hotel in East London. She was a girl who had a strong faith in God and she believes in prayer. Just before she delivers her baby she sadly prays to her Almighty God that she must give her courage and perseverance as she passes through this difficult period:

Balise: Bawo wethu onamandla onke. Yise wenkosi yethu uYesu Kristu ndisacanda udada lwentlalo enzima, ndivelele ngoba ukuthemba wena okuphepha ngawe kuko okulungileyo, kungathenjwa bani. Ewe baphi na abahlobo bam ebendibathembile ? Ndinike intliziyo eyamkelayo nengakhalaziyo ze ndingasoli mntu, ndingabasoli abazali bam koko ndibathande ndingamsoli noThamsanqa koko ndamkele le meko Nkosi,ndithi bekufanele. Ze nolu sana ndiluthweleyo Nkosi ibe nguwe oya kundibonelela,xa ndingenaso nesiziba nekhaya endakuhlala kulo nalo. Zonke ezi zinto ndizishiya kuwe nje ngomboneleli, nangethemba lokuba, uya kundenzela ngo Kristu iNkosi Amen.

(Indima 4, Umboniso III:34)



Our Father, who has all the power. Father of our Lord Jesus Christ. I am still struggling on this hardship situation. Kindly rescue me because it is good to trust and hide in you rather than people. Yes where are my friends? Give me an acceptive heart and not complaining so that I may not complain of anyone. I must not complain about my parents but I must love them, and I must not grudge Thamsanqa but I be. Then this child I'm carrying Lord be my provider when I have not a single napkin and a home to dwell with. All this I leave them to you as a provider and hoping that you will do through Christ the Lord, Amen.

(Act 4, Scene III:34)

The above provocative prayer is indicating how a stressful woman who is in dire need of her Lord's power pours her souring heart. Taleni as a female author, knows the pain

that females are enduring, no wonder Taleni illustrates Balise as the one who prays and requests from the Almighty to grant her courage and endurance to bear this unpleasant and painful situation. One wonders if after this prayer Balise's heavy burden will be light since she has requested from a greater helper.

The author has introduced her readers to a situation where God is the only answer; no earthly wisdom can solve this problem which involves a callous person like Thamsanqa. The illustration Taleni gives of how Thamsanqa behaves by reacting friendly to Balise, to the monster's tragedy and desire to have a female of her kind whom he can form a mutual relationship that would only be magnified if he had a sexual partner who will not produce offspring. In Friedman terms the compensation resolves problematic personal relationships. David (1994:211) argues that:

“The inner conflict, compensation, displacement approach always leaves a major question for any criminal investigation explorations of the psychological processes take us a little way towards understanding violence but it can help to explain the repertoires that characterize criminal ...”

Thamsanqa's arrogance and criminality is clearly revealed when he plans the abduction and murder of Balise by his two hired thugs by saying that:

Thamsanqa: Kukhw'intombi engandonwabisanga ke bendifuna isuk'emva kwam nguBalise Ludidi. Ke indlela esiza kumfumana ngayo yile, andithi uthe xa efika eMonti walahlekelwa yimpahla? Ke into emasiyenze thina yeyokuba sizenze amapolisa.

(Indima 5, Umboniso 1:37)

There is a girl who brings unhappiness to me, therefore I want her to be eliminated she is Balise Ludidi. Then the way to get her is this, she arrives in East London having lost her luggage. Then we must personify us as policemen.

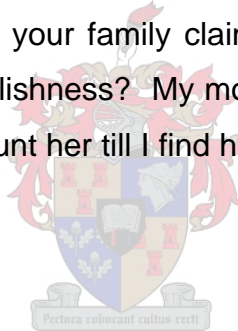
(Act 5, Scene 1: 37)

It is unfortunate for Thamsanqa that whatever he plans is not successful. He is caught driving his father's car still searching for Balise in order to revenge for the failure of hired thugs to murder her as he exclaims that:

Thamsanqa : ndakugebenga okwemvu yedini, kuhla ngamqala mnye. Undibambisa ngabantu bakowenu, mandiphelelwe lulonwabo ngenxa yokubhanxa bakho? Imali yam! Andifuni nokuva, ndiza kumzingela ndimfumane. Ukuba usanyathela kulomhlaba, ungafuleyo mhla ndambamba.

(Indima 6, Umboniso II:51)

I shall slaughter her like a sacrificial goat, for what is sauce for the gander. You made your family claims me, must I not enjoy happiness because of your foolishness? My money! I do not want to hear a thing, I am going to witch-hunt her till I find her. If she is still alive the day I catch her she will die.



(Act 6, Scene II:51)

Balise's parents are proved right, when they warned their daughter not to be involved with a man like Thamsanqa who has a selfish character and full of egocentrism. He is only concerned with what makes him happy. He shows no respect for human life and other people's feelings. After he gives Balise no choice but to love him, now he wants to murder her for being able to carry his baby.

3.4 THE HAPPY ENDING OF AND ABANDONED BABY OF BALISE NOW KNOWN AS DR LUMKILE

Balise is no longer an industrial labourer. She strived at all cost to achieve what her ambitious parents wanted her to be, but Balise's way was designed to pass these obstacles which could not be avoided. Fortunate enough she had a heart and

resistance to persevere and endure it, and now she is a qualified teacher who knows where she placed her baby. The people who adopted her son when he was placed at their door steps was a childless couple. They were Mr and Mrs Maguma of Zwelitsha. Taleni is taking the audience to the traditional perception when he exposes the incurable sickness of Dr Lumkile, only to find it just requires the revelation of true identity of the biological parent and that can only be done by none other than the mother who gave birth to him. The author illustrates to the viewers that everything is possible with God. Listen carefully to Balise during their dialogue with Zola her brother, Lethu a worker at a next door pharmacy at Dr Lumkile's surgery and Nontombi a helper at the surgery. Lethu explains that:

Lethu: Ngathi ngesingalibazisi. Mandithi nje le nto ugulile uLumkile, kwenziwa amatile-tile ngokubona ukuba akukho bunjani, kwayiwa nakula maxoki. Athi imbeleko, inene uthethe esakwenzelwa loo mbeleko waleliya lifuna ukubotshelwa igeza. Ndithetha nje usesibhedlele.

Let us not waste time. Let me say this thing is like this. Lumkile got ill and everything possible was made to treat his sickness, to no improvement ; and we even go to the traditional healers. They say it is traditional birthday. Truly when that was performed, he become a worst lunatic. He is at the hospital.

Balise: Icebo yintoni? Uzibiza ngasiphi isiduko?
What is the plan? Which clan name is he using?

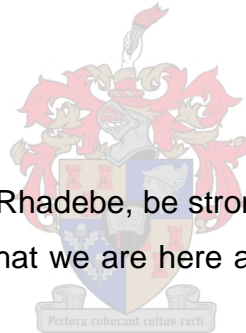
Lethu: Masingalibazisi. Nam ndizakunipheleka, usebenze into enkulu Nontombi ukundichazela ukuba nanku oyena nina kaLumkile.

Let us not waste time. I am also going to accompany you, you have greatly helped by announcing that this is the legitimate mother of Lumkile.

Balise: Nawe wakholelwa kwa-oko. Kodwa abazali bakhe abamkhulisileyo bakukholelwa na? Abazokusigxotha na, abe umntwana wam elele ekhukweni lokufa? O! wandenza uThamsanqa. Namhlanje ndikhangeleka ngokwesela emehlweni abantu, kodwa ndinethemba ukuba akunjalo phambi kobuso bukaThixo.

You quickly believe. But I wonder if the dopted parents would believe? Are they not going to chase us not, meanwhile my child is sickly suffering? Oh! I blame Thamsanqa. Today I appear to people's eyes as a thief, but I hope before God's face I am not.

Zola: Balise'sukwenjenjalo, maRhadebe, yamkela mntanas'ekhaya, uzibonile izinto. Neli licebo likaThixo ukuba sibelapha ngalo mzuzu. Masithembe ukuba nguyez oza kukhokela



(Indima 6, Umboniso VIII:60-61)

Balise do not do that maRhadebe, be strong my sister, you have experience a lot. This is God's plan that we are here at this moment. Let us hope that He will lead

(Act 6, Scene VIII:60-61)

Taleni is educating the readers that all those who put their trust in God are not disappointed. Children from Christian families are seen and heard through their utterances. Constructive statements from both Balise and her brother Zola speak volumes. Lumkile at the bedside in hospital does not have even a hint about this Balise is and how he is related to her, as well as, his adopted parents and Thembela Maguma asks:

Thembela : O! ngobani? Baze ngalo mkhuhlane njani? Bawazela phi, besuka phi?

Oh! who are they? How did they know the patient? Who informs them, where do they come from?

Nobantu: Ngunina kaLumkile lo, ngoyena nina kaLumkile Zethu lo?
This is Lumkile's mother, she is the real legitimate mother of Lumkile Zethu?

Thembela: (Ilizwi litshonile) Ngoyena nina? Uvela phi? Ebekade ephi elixesha lonke?Wayemshiye phi umntwana lowo wakhe? Unaso Isiqiniseko sokuba ngumtwana wakhe uLumkile?

(Indima 6, Umboniso VII:61-62)

(With the lowered voice) This is his biological mother? Where was she all the time? Where did she leave her child? Does she have a birth certificate?

(Act 6, Scene VII:61-62)

In the hospital bed where Dr Lumkile is ill, it is a very sad moment when truth prevails and was revealed. Taleni has an artistic skill in this play of arousing the emotions of the audience and the readers. She is highly commended for that. The illustrations she draws commencing from the day Balise was denied, rejected and expelled from Unitra University to her home at Kwazakhele, Thamsanqa's place up to the hotel where she worked. In this episode it is much better because it is mixed with tears of joy and sadness to know the truth. Truly speaking, the truth was never a joyous thing especially to hear it, after a long period when you have accustomed yourself with the other side of the reality.

As Roberts (1992:52) has this to say about climax:

Climax is the logical conclusion of all the previous tension and uncertainty, when all doubts and mysteries and ended.

Manelisi Maguma at the bedside of Dr Lumkile, his adopted son, accompanied by strangers from Port Elizabeth, as well as his biological mother. He diplomatically unleashes the care and presence of these visitors by saying:

Manelisi: Nyana, sikuphathele undwendwe olubaluleke kakhulu namhlanje. Mfo wam, zonke izinto zisentendeni yesandla sikaThixo. Nguye ke lo uthumele abantu ubabonayo ngexesha elibuhlungu, ulele ekhukweni lokufa. Sibhula sisela, singayazi eyona nto ugula yiyo. Bona, siqinisekile, namhlanje beza neyeza lakho.

Son, we have brought you an important visitor today. My son, all things are in God's hand. He is the one who sends these people during thus crucial moment when you are critically ill. We have been tossed about by your sickness, not knowing the cause. We are certain, today, they are bringing your cure.

Lumkile: Neyeza lam njani? (uyazihlekisa ubhekisa kuBalise) yinene leyo, andithi bendithe uze kuthatha iyeza ngolwesiHlanu? Ngalo LwesiHlanu nguwe lo kuthiwa uzisa iyeza kuGqirha wakho. (uBalise akakwazi ukuphendula, amehlo athe gwantyi iinyembezi) Ngumhlola ndaza ndabona bathi abantu bezokunyanga babe belila bonke; ndiba ngajonga kumama amehlo azele iinyembezi. Andisathethi ngotitshalakazi andizange ndambona amehlo engazelanga ziinyembezi, nomtshana uLethu amehlo akadibani nawam. Yintoni?

(Indima 6, Umboniso VII:67)

My medicine how come? (pseudo-laughing and addresses Balise) is that true, did I not instruct you to come and fetch your medicine on Friday? This same Friday it is said you are bringing the medicine to your doctor. (Balise's eyes are full of tears, she cannot even reply) It is mystery to see people who

have come to cure but all cry; It is worse with lady teacher, I have never seen her without tears, even my niece Lethu, her eyes are avoiding mine. What is it?

(Act 6, Scene VII:67)

Balise is in a difficult position, where she is to divulge her state of affairs to the people and son, she affectionately and secretly admires. She is very appreciative and thankful towards the Maguma's who helped her during her worst predicament on earth and the unwanted wish of abandoning her only son. It was the most hurtful to have her son doubting her as his biological mother because she has failed to honour and perform her noble duty to upbringing her own offspring and avails herself during this crucial moment, although what transpired then was beyond her control and above all to prove that she had no ulterior motive or bad mission behind, she wrote a letter which she produces as a proof of her yester years difficulties, as she relates that:

Balise: nam andithandi kulibalisa, kodwa andazi nokuba nisakhumbula na ukushiya kwam, ndandimsongele ngelokhwe yam yeJezi ebomvu enemikhono emide, omnye umkhono sewuchizekile, kuye esifubeni ndandiqhoboshele incwadi, ebhalwe ngoluhlobo lwale (ukhupha incwadi, uyinika uThembela) ndazibhala zambini ezincwadi, ndayigcina enye, ndisazi ukuba kwakuze kufike imini efane nje ngale, ndizazise lula ngayo... unguGqirha, nimenze wayinto ebomini,namkhulisa namhlanje ke andibanga nakunyamezela ndakuva ukuba uyagula. Ndaphelelwa ngamandla. Ndabona ukuba lifikile ixesha lokuba ndizazise.

(Indima 6, Umboniso VII:62)

I also do not like to retell this story, but I do not know whether you still remember the way I left him, I wrapped him on my red wollen dress which had long sleeves, the other sleeve was torn-out, on his breast I attached a letter similar to this one (She takes out a letter and hands it to Thembela) I wrote two letters, I kept the other one, knowing that it will be of usage on a day like this

and to easily identify myself.... you are a doctor, you have given him a life career, brought him up ... today I could not stand it when I heard of his illness. I lost strength. I decided that it is opportune for me to identify and announce it.

(Act 6, Scene VII:62)

The introduction is over, now the response is awaited from Lumkile to accept her.

Manelisi : Lumkile nyana, nanku umama wakho.(ebamba uBalise)

Lumkile son, here is your mother. (holding Balise)

Lumkile: (Cwaka)

(Quite)

Manelisi: Mfo wam nank'umama wakho.

My son here is your mother.

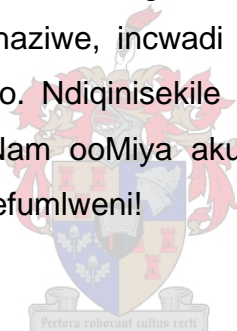
Nobantu: ndiza kuyilungisa ke; nokuba ndibuyele endlwini yam ndiphanyakile;Kodwa ndiza kuyilungisa.(ebhekisa kuLumkile) Nyana nank'uNyoko. Sesitshilo sathi lide ibali yaye libuhlungu nahamba naza kufika apha kusuku lwesibini, ningakhanga nathi ala nto, se kutshone ilizwi ungasakwazi nokukhala ukuba kaloku kumdlezana kwakungekho nto iphumayo emabeleni, ulambile.

..... I am going to rectify it; even if I return to my home blinded; but I am going to rectify it. (referring to Lumkile) Son here is your mother. We have already stated that, this is a long story and it is a sad oneyou travelled and arrived here on the second day without having food to eat. You were voiceless and could not cry – because your mother could not breast feed as she had no milk to offer you, and you were both hungry.

Manelisi: Hayi alilo phupha, khulula intliziyo nyana wam. Jonga nank'uThembela umama wakho; uyakhulula, uxolile. Yolula isandla nyana. Yolula isandla sokunene, ubambe umama wakho. Ndawonye nonyoko-lume owakusindisayo, Miya, Gcwanini, Sibewu. (ubamba ngesandla)

Not it is not a dream, soften your heart my son. Look here is Thembela, your mother is releasing you peacefully. Stretch your hand son. Give your right hand and hold your mother. Including your uncle, who once saved you, Miya, Gcwanini, Sibewu. (holding the hand)

Lumkile: ... (Kodwa usizi xa ebamba uBalise, walila uLumkile, walila) Mama, mama, mama wam, maRhadebe, ndigqiba ukukukhanyela, ndithetha izinto ezilumezayo. Bendingazi, bendingazi. Ngaba uyandixolela na? awu mama namhlanje ibhaliwe, ichaziwe, incwadi endathi ndakubona ndayingqwenela malunga nempilo yakho. Ndiqinisekile namhlanje uyifumene impilo yakho nank'unyana wakho. Nam ooMiya akundenzela loo mbeleko sendiphilile kuba sendiphilile emphefumleni!



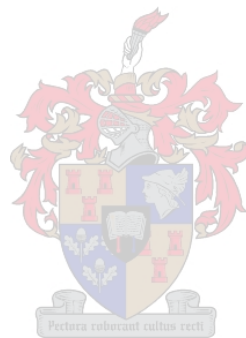
(Indima 7, Umboniso VII:66-68)

..... (then sympathy is shown when he holds Balise, Lumkile cries and cries) Mother, mother, my mother, maRhadebe, I recently denied you, and speak ill. I did not know, I did not know. Have you forgiven me? Oh! mother today the letter is written describing that I have seen you pertaining to your health, here is your son. Even myself Miyas will do traditional birthday being already healed, because I am already healed spiritually.

(Act 7, Scene VII: 66-68)

Taleni's drama is constructed and based on religious perspective and traditional belief. It has got that moral teaching which obliges its readers to abide by the good and religious education objectively made. In the holy book Jesus Christ has called John three times and ordered him to his mother Maria. The same applies to what Taleni does

in this play. Manelisi has instructed Lumkile to his mother twice and the third time it was Nobantu who instructed Lumkile to his mother, Balise. Truth always prevails and will always be a victor. Lastly all is well that ends well.



CHAPTER FOUR: PORTRAYAL OF CHARACTERS

This chapter deals with how dialogue portrays characters in “Yeha mfazi obulala indoda” by Ngewu, L.L. and Taleni’s “Nyana nank’unyoko.

4.1. AIM

The aim of this section is to examine how Ngewu handles and portrays characters in his drama “Yeha mfazi obulala indoda” (1997). This drama deals with the consequences of apartheid era. It artfully and realistically illustrates a picture of our past, concentrating on the political and social relationship. Zulu (1999:10) states that:

“The socio-political events of the apartheid years have become a major subject matter in the African languages novels of the 1990s and mark new literacy era in this genre”.

Fully supporting the above mentioned view, and considering the common occurrence in the history where inheritance of a will is available. Goodman (1996:106) cites what Elaine Showalter’s summation about feminist impact:

“... the story can be seen as a narrative meditation on the possibilities for feminist subversion of patriarchal culture on the ways for women to express themselves or at least their power through role playing...”

This play text in its characterization, has the plot of fortune where the characters are dynamic, challenging with changing circumstances. As the title of the book states and reveals, the story is based on cruel murder, while at the same time it unfolds the political situation of South African’s Black communities during the past apartheid period.

The main action of the play takes place in what used to be the Republic of Transkei. We find that the drama is centred around intolerance between the married couple who are

involved in extra marital affairs. In reaction to the neglect this woman namely Nozinto receives from her husband Zamile. Nozinto, who is a protagonist in this play ends up rotting in jail. She did not have an opportunity to enjoy the insurance benefits after the brutal murder of her husband. What makes this play interesting is to find Nozinto having an affair with a policeman who was investigating the first attempted murder of her husband and was known as Kokoza in the Butterworth police station. The readers and the audience are kept in suspense from the beginning of this drama story. The restlessness of Nozinto during the Godly hours when all other women are asleep after the brutal attack of Zamile. He was a popular dancer, who devoted his marriage time to his dancing hobby and he became a professional dancer who cares less of his marriage life, and his wife Nozinto resorted or that pushes her to immoral behaviour which was noticed by her friends and Nconyiwe commented to Nozinga and Zodidi that:

Nconyiwe: Inzima kakhulu imeko yelaa khaya. Imbi into yokumetsha Kwendoda nomfazi bengathumani manzi.....

(Indima 1, Umboniso III:12)

The situation of that home is difficult. It is bad when a man and his wife are deeply engaged in extra marital affairs....

(Act 1, Scene III:12)

When the play starts, Ngewu introduces his readers and viewers to Nozinto who is a protagonist and is restless. Above all there are natural forces in the vicinity of a murdered man Zamile. These natural forces are; a unique dog's bark and the owl's crow. Nozinto is a dynamic character and Roberts (1992:64) has this to say about character:

“Character in literature is an extended verbal representation of a human being the inner self that determines thought, speech and behaviour.”

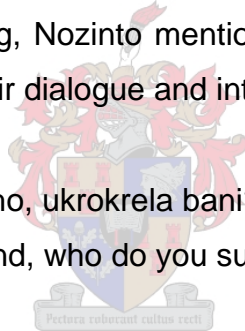
He further explains a dynamic character which he refers to it as a Round character whom he observes it as (1992:66):

“A character that profits from experience and undergoes an alteration, which may be the realization of new strength, the decision to perform a particular action, the acceptance of a new condition, or the recognition of previously unrecognized truths.”

The round characters are often given names of heroes or heroines, just like Nozinto who as a female gender undergoes a change or growth of being a heavy drinker of alcohol which resulted her to be involved in love affairs outside her marriage, to the extent that Nozinto behaves unpredictably because of her recent change in behaviour. The author indicates that her married life has been blighted and deprived. After submitting patiently to her husband's abuse for so long, Nozinto mentions that the investigating policeman known as Sipho Sangqu during their dialogue and interrogation that:

Sipho: Kolu hlaselo lwendoda yakho, ukrokrela bani?

In this attack of your husband, who do you suspect?



Nozinto: Ikho intombazana athe phithi yiyo esebenza phaya ebankini.

There is a woman whom he is madly in love with, she works at a bank.

Sipho: Ngubani loo ntombazana?

Who is that girl?

Nozinto: Igama layo kuthiwa nguNolutsha. Phofu ke anditsho ukuba nguNolutsha lo wenze le nto. Eneneni umfo lo ubefumile kwicala leentombi.

(Indima 2, Umboniso 1:28)

Her name is Nolutsha. But I am not saying she is the one who is responsible for this. Truly speaking, this gentleman had many girl friends.

(Act 2, Scene 1:28)

Obviously round characters are central to serious actions, for they are the focal points of conflict and interest or danger. They may lead no more than ordinary lives. As a skilfull author, Ngewu had given sufficient details to clarify issues and enables the audience and readers to understand the dynamic processes by which round characters develop and grow. Though we recognize that Nozinto is guilty of first degree murder as she is an accomplice, we understand why she has changed from subservience to violent self-assertion. Because of her change, she is dynamic. Even Phalisa has to clarify the status of Nozinto's morale:

Phalisa: ... ingxaki yakhe, Zodidi kukuba akuyazi ingxaki kaNozinto. Ubuhlungu bemeko kaNozinto abunakuqondakala umele kude kubo. UNozinto ufana nje nefenitshala yokuhombisa umzi kaZamile. UZamile akanalo tu ixesha lika Nozinto. Into yokusela kuka Nozinto intsha kakhulu yaye inesizathu sayo. Eyona nto emenze wasela laa mfazi ziingxaki zomtshato ongekho...

(Indima 1, Umboniso 1:5)

... your problem Zodidi, is that you do not know Nozinto's sad problem. Nozinto's sad situation is not understood when you are far from it. Nozinto is like a furniture which decorates Zamile's house. Zamile has totally no time for Nozinto. Nozinto's drunkenness is recently new and has got its reason. The reason why that woman drinks is a marital problem which is irretrievable...

(Act 1, Scene 1:5)

Ngewu has portrayed Zamile to be like a flat character, which is seen by Roberts (1992:67):

“As a flat character because they may be stupid or insensitive, because they may lack knowledge or insight usually flat characters are relegated to minor positions e.g. relatives, acquaintances, service people unctionaries.”

The author of this play has portrayed Zamile as a henpacked man or lover of Nolutsha, and who seemed to obtuse in marriage life, and that cost him his life. He stays flat, even though he has discovered that his wife has an affair outside their marriage. His stupid ideology of using corporal punishment to rectify the situation and disciplining his wife has worsened the whole problem and was a futile exercise. He should have used othe diplomatic tactics of concentrating on his marriage and try to minimize his dancing activities, by showing love to Nozinto.

Ngewu has developed this drama with the disclosure that, Nozinto after the failure of the first attempted murder, there was no improvement in their relationship. She has emerged from her dynamics role to be a stereotypically self-effacing wife. She decided to pay a lot of money to thugs in order to be a free wife or widow so as to enjoy the insurance benefits. She has also related this to Phalisa where she obtains these thugs:

Phalisa: Awukandixeleli ukuba ngoobani la maxelegu akuqabelise kule ngxaki yakho.
You have not told me who are these dirty thugs who helped you in your problem.

Nozinto: La maxelegu ndiwaphathelwe nguNtsiba. Lindincedile kodwa elo xaxavithi.
Those dirty thugs were brought to me by Ntsiba. That clumsy thug has helped me.

Phalisa : (emjonge ntshoo)
Ngubani uNtsiba?

(looking directly at her)
Who is Ntsiba?

Nozinto: uNtsiba ngomnye untsangwini ohlala nomnye umongikazi apha eMcubakazi.

Ntsiba is one of the dagga smugglers who is staying at Mcubakazi with with a nurse.

Phalisa: Lo msebenzi ukudle malini?
How much did this job cost you?

Nozinto: La maxelegu ebemathathu. Lilinye kuwo liza kufumana amawaka amathathu eerandi. Untsangwini lo yena ubize iirandi ezingamawaka alishumi.

(Indima 1, Umboniso IV:21)

These dirty thugs were three. Each will receive three thousand rands. This dagga smuggler charges me ten thousand rands.

(Act 1, Scene IV:21)

The author has portrayed this character namely, Phalisa who is also a widow, and can be termed to be a naïve character. The author has indicated her to be a secondary character whose role is to form the social setting which surrounds the major character. She plays a limited role in this drama story, even in her drama life she played a limited role. When her husband was promiscuous man, she eliminated him by organizing another girlfriend of Manxiwa to do the dirty job of giving him a poisonous tank medicine.

Phalisa is also a around dynamic character. Her brooding self condemnation indicates her change from the person full of the milk of human kindness at the beginning of their dialogue with Nozinto to the bleak evil person, when she says to that makoti who was her husband's secret lover, that was explained by Nconyiwe to Nozinga and Zodidi:

Nconyiwe: Abangasemleveni ke bathi uPhalisa lo walukuhla lo mtshakazana ukuba adlise uManxiwa. Wamthembisa into engaywayo. Umtshakazi wayengayithandi into yokuxhatshazwa yindoda engasoze imzeke na kuba yayichithe umtshato nje.

(Indima 1, Umboniso III:15)

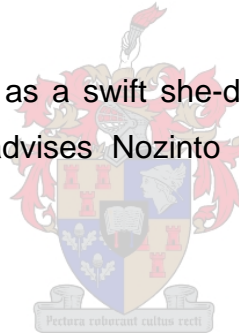
Rumours say Phalisa has influenced that newly wed lady to poison Manxiwa. She promised her a big reward. The newly wed lady did not like that male abuse and exploitation from someone who will not marry her inspite of him destroying her marriage.

(Act 1, Scene III:15)

The portrayal of characters by Ngewu is skillfully tailored and some illustrations are showing the current township life of Black communities of “get rich quick schemes” by false of crooks. Zulu (1999:6) states that:

“Characterisation and plot are closely related in the sense that characters actions determine the plot’s movement.”

The author has portrayed Phalisa as a swift she-devil who cannot be associated with wicked dealings but when she advises Nozinto like she did, it suited her friend’s depiction, as she advises that:



Phalisa: (Ethwele impumlo)

Nozinto kufuneka ngomso siye eKomani kulaa mthandazeli wam kho’ukuze siphume apho siye kwixhwele lam kuQoboqobo. (exinzelela) Unayo indawo yokumila amaphiko nokuphaphazela. Uyafuna nokukukhe uqiniswe. Mna iyandothusa nale nto yokuba sowuvela nasemsebenzini kaZamile. Xa usenza lo msebenzi kufuneka uphole ungaphekuzeli....

(Raising her nose)

Nozinto, tomorrow we must go to Queenstown to my faith-healer, from there we shall be going to Keiskamahoe to my traditional healer or witch-doctor. (emphasizing) You’re over anxious and overstrung. You do need some healing protection. To me, it is surprising that you were at Zamile’s working place. When doing this job you must be calm and not overstrung...

Nozinto: (Ethokombile)

Kodwa imbi le nto ndizifake kuyo.

(Lowering her head)

But it is a bad thing that I have engaged my self in.

Phalisa: (Embambazela uNozinto emagxeni)

Akusekho kuthini! Qina! Kuseza imini enkulu. Yindlalo nje le.

(Indima 1, umboniso IV:22-23)

(Patting Nozinto on her shoulders)

There is no turning back! Be strong! The worst is still to come. This is just a child's play.

(Act 1, Scene IV: 22-23)

Phalisa's name means quick haste in action, no wonder she hastily deals with Manxiwa when she discovers that he is a promiscuous husband. Phalisa is encouraging Nozinto to her maliferous activities. She is the one with a stone heart. She shows no mercy instead she is advising to take her to places where she will be made stronger for this dirty evil job. May be that is where she used to receive her help during her bad days of killing Manxiwa. She is even known for enticing men to an extent of committing adultery. Nconyiwe describes to Nozinga and Zodidi how she entices a chief investigating officer during her late husband's murder case that:

Nconyiwe: yaba ngulo mhle ke owayephanda ityala owaphand'umkhondo. Kuhambe kwahamba, kwabonakala ukuba umhle lo uthene phithi nesinhanha esinguPhalisa.

.... it was this gentlemen who was investigating the case and who traces the lead. As the time goes by, it appeared that this gentleman is madly in love with a tycoon lady known as Phalisa.

Zodidi: Olu mingi-mingi lokuba uPhalisa lo wawisa nomfundisi wenkonzo luyinyani lona?

(Indima 1, Umboniso III:18)

This rumour that Phalisa also committed an adultery with the church minister, is it true?

(Act 1, Scene III:18)

Phalisa is a worst vile woman, to think each and every man she wants irrespective of his status in life, she easily gets him to bed, and when confronted by the owner, she has got a brilliant ready reply that she is not the one responsible and refers the dirty job to her user-friend (mtshakazana):

Nconyiwe: Umfazi weli polisa wakha waya kuhlasela phaya ezingela indoda yakhe kodwa iqotha-qikili eliyintombi kaQamangela lakhanyela lalala ngomqolo lityhola laa mtshakazana owadlisa uManxiwa ukuba nguye onento yokwenza nelipolisa

(Indima 1, Umboniso III:16)

The policeman's wife once visited and attacked her house in search of her husband, but the villous daughter of Qamangela completely denied and blatantly referred the matter to the newly wed lady, who once poisoned Manxiwa.

(Act 1, Scene III:16)

She is not easily pleased or satisfied. Why did she fall in love with a church minister after eloping and kidnapping the chief investigating officer and placed him at her second

house at Gonubie near East London. Ngewu has successfully constructed his second protagonist to be human-like. Her behaviour, that is Phalisa, resembles the morale of shebeen queens in townships, women who receive their richness and notoriety by crook or false means. One thing obvious and evident about Phalisa is that she has never been a good woman, even during the time she promised (mtshakazana) a big reward, she just wanted to exploit her and revenge her for being her husband's secret lover.

What is vividly clear is that "money is the root of all evil". It is easy for men to fall prey where money is because they are easy targets. Listen to a good woman who lives by the norms and standards of Christianity that was the minister's wife when she instructs that:

"Makayekwe lo mfazi ongena nembeza uyakwazi ukugila imikhuba uma egcina lapha"

(Indima 1, Umboniso III:18)

"Leave her alone this heartless woman who is capable of wicked ways if she ends like that".

(Act 1, Scene III:18)

The role that Nconyiwe plays in this drama is very crucial as it is difficult to anticipate the ending of this story without the assistance Nconyiwe gives. The author illustrates her as a person who has two identities of character, namely; she is a stock character who stays flat as long as they perform only their functions and exhibit conventional and un-individual traits. Nconyiwe has indicated a genuine sympathy as a woman not as an earthly saint, during their dialogue with Nozinto and Zodidi when she clarifies a point towards these women that:

Nconyiwe: Andazi ukuba ukuzikhwebula kuye ngoku kuzakunceda ntoni. Xa sijonge imeko yababafazi sithetha ngabo kufuneka ingasisithelanga kwaphela into

yokuba nje ngokuba benje kusenokwenzeka ukuba benziwe zizimo zamadoda abo.

(Indima 1, Umboniso III:18)

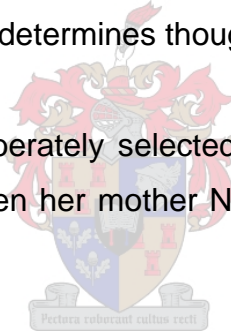
I do not know if to disassociate from her now will ever help. When looking at the situation of these women we speak about, we must take into consideration that their husband's immoral behaviour might be a contributory factor.

(Act 1, Scene III:18)

4.2 NYANA NANK'UNYOKO: TALENI Y.Y.

Roberts (1992:64) depicts character in literature as: An extended verbal representation of a human being the innerself that determines thought, speech and behaviour.

The author of this drama has deliberately selected a woman with a passionate heart, especially to her unborn child. When her mother Nomawonga advises her to abort her pregnancy, she answers that:



Nomawonga: Ewe, nditsho. Bakhona abantu abanokukunceda. Uza kube usanyisa usana olungena yise kule mpucuko, yinto obuyikhathalele ngantoni leyo? Ndingakunika naloo mali usuke umxelele uyihlo ukuba uthe kanti ubunengqele.

Yes, I say so. There are people who can help you. Are you going to breast feed a fatherless baby during this civilized period? What interest you in this? I can give you money and just tell your father that you had inflammation.

Balise: Hayi enkosi Bhelekazi kodwa leyo into soze ndiyenze. Ndidanile ukuba iphume kuwe loo nto. Ndixolele ukusokola kunokuba.....

(Indima 1, Umboniso IV:20)

No thanks Bhelekazi but that thing I will never do. I am disappointed that, comes from you. I am prepared to suffer, struggle rather to...

(Act 1, Scene IV:20)

Balise is also portrayed as a woman who has a mode of behaviour or quality of mind, such as acting fast and thinking later. Balise as a protagonist in this drama had dreams like all university students to have a life long career after graduating, but to her that is swept up in her visions by her cruel boy friend Thamsanqa through the pregnancy he made to her. Balise can also be termed to be a dynamic round character. Hesse and Lawton (1992:138) cite what Muir describes about a round character that:

“It is the opposite of the man of habit. He is the permanent exception. He breaks habit or has it broken for him. He discovers the truth about himself, or in other words develops.”

From the experience of neglect and expulsion from both her parents and sweetheart father of the unborn baby, she has profited and learnt to preserve and that gains her to undergo an alteration which may be the realization of new strength, a decision to perform a particular action, as well as the acceptance of a new condition, the recognition of previously unregnised truths.

Tamsanqa is portrayed by Taleni as an arrogant criminal and a university drop out, who excels in selfishness and egocentrism. He can be called a flat character and Hesse and Lawton (1992:132) have observed it as having two dimensions:

“It does not change or develop much as the novel progresses and certainly does not surprise us.”

Tamsanqa’s criminality has been seen during the abduction of Balise and how he organizes the two thugs to perform such a bad job, to a pregnant woman, and above all

a mother to his unborn child. The manner in which Tamsanqa expels Balise at his home in Port Elizabeth demonstrate no sympathy to her after being the cause of the whole dilemma. Tamsanqa says to Balise:

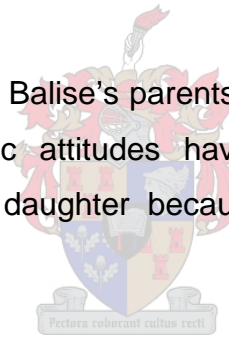
Thamsanqa: Ke ngoku ndithini man? NdinguYesu ngoku umthwali wezono zabantu? Hayi sukuza kundiphambanela kwakusasa maan. Xa ugxothiwe kaloku xoza omnye umphini.

(Indima 3, Umboniso I:21)

And what must I do now? Am I now Jesus who is sinner's carrier? Do not get mad on me very early in the morning maan. If you are expelled then try other means.

(Act 3, Scene I:21)

Langa and Nomawonga Ludidi are Balise's parents who are designed by Taleni as self-centred people whose egocentric attitudes have been shown by the author as unsympathetic by expelling their daughter because they are afraid of other church goers. Langa says:



Langa: hamba emzini kabawo Balise, usisithukuthezi emehlweni am. Andifuni kujongelwa phantsi ngabantu becawe, ngenxa yenjubaqa yomntwana.

(Indima 2, Umboniso III:18)

.... go away from my father's homestead Balise, you are a solitude to my eyes. I do not want to be looked down upon by church goes because of your misbehaviour.

(Act 2, Scene III: 18)

Themabela and Manelisi Maguma have been portrayed by Taleni in a highly commendable way. She gives a picture of good natured people or couple whom God has given no child, but they show a kind heart by bringing up an abandoned child and

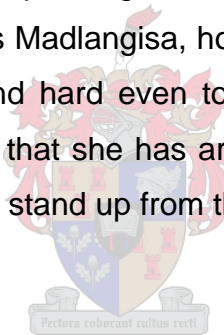
give him an academic career and a good home. They indicate their Christian faith and generosity when they humbly and easily give back their adopted son, Lumkile to his biological mother Balise. Manelisi expresses his matured intellectual integrity that:

Manelisi: Thembela, nkosikazi yakowethu lo ngenene ngunina womntwana wethu, uLumkile. Nanku unina wonyana wakho uLumkile, sula ezonyembezi Mandlangisa ubamb'isandla, umamkele,umthande. Ewe kubuhlungu kunzima nakum. Kodwa kufanelekile lo ngunina womntwana wethu. Efikile nje lifikile iyeza lonyana wakho, namhlanje uza kuphakama elukhukweni lokufa.... mkhulule mntakwethu....

(Indima 4, Scene VI:63)

Thembela, my wife truly speaking she is the biological mother of your son, Lumkile. Wipe your tears Madlangisa, hold her hand and accept her and love her. Yes it is painful and hard even to me. But it is righteous this is the mother of our son. Now that she has arrived, the medicine for your son has also arrived, today he will stand up from the sick bed him....

(Act 4, Scene VI:63)



This type of drama is termed “problem drama” and Boulton (1980:149) describes it:

“As a play which treats a particular social and moral problem so as to make people think intelligently about it.”

4.3 INTERNAL AND EXTERNAL ACTIONS OF INDIVIDUAL CHARACTERS

Xhosa literature has manifested itself in the number of books especially where authors write about female characters and as such while women still play their contingent part as someone’s wife, mother, girlfriend or even a maid, they gradually switch over to more assertive roles. Some modern women are so puffed up that they will even resort to murder or crime to achieve their goals, objectives and ambitions.

As most writers emphasize less on good woman character like Ngewu did when he portrays his women character. He places more stress on beauty and attire in a critically negative manner as people are becoming more and more materialistic as she mentions that:

Nozinto: (Ejula imigodlo yakhe yeplastiki phezu kwebhedi) Kaloku kuyagcwala phaya kulaa saloon bendiye kuyo ...

(Indima 3, Umboniso III:52)

(Throwing her plastic parcels on the bed) It is because there is a long queue in that salon I visited ...

(Act 3,Scene III: 52)

Nozinto further mentions that there are those mourners who come to look for the chief mourners's attire and morale and she points out that :

Nozinto: Baza kufika noNosiphelo namhlanje. Nabo ndibathengele iimpahle zomngcwabo. Ndifuna abantu abaze ngomso bemke bengawuhlanganisi umlomo. Ndifuna bemke bezigobha amacala besithi:

“This has been a funeral of the year “. Ndide ndagqiba ukuba dimngwabe nge casket yaye I have chosen the top of the range ...

(Indima 3,Umboniso III:53)

Nosiphelo will be arriving today. I have also bought mourning clothes for them. I want the the congregates to leave the funeral with amazement. I want them to surprisingly say that, “This has been the funeral of the year”. I have decide to bury him in a casket and I have chosen the top of the range...

(Act 3, Scene III:53)

There is no doubt about fashion conscious women. They go to great lengths and expense to beautify themselves and making stylish hair do's, wearing the most expensive designed dresses as well as buying coffins and caskets which are top of the range, like Nozinto's dress which was specially designed for the occasion.

While social sanctions allowed males like Zamile to concentrate on dancing activities, a female victim such as Nozinto is criticized forthwith. Same applies to Phalisa the wife of Manxiwa, the business tycoon, when she was exploited and abused by him especially that young maid known as "makoti". The author critically mentions less about Manxiwa's behaviour and degradation of both females. Ngewu exaggeratedly states how these females killed Manxiwa killed by these females.

Nconyiwe: Into awayesele eziqhelise yona ke uManxiwa kukuba ukuvala kwakhe ivenkile wayedla ngokuya kuxhwarha kwigumbi lomtshakazi . Wayephuma apho aye kwinkazana yakhe esisigxina alalise apho, kungenjalo afike kwakhe ezinzulwini zobusuku.

(Indima 1,Umbonoso III:15)

What Manxiwa habitually did after losing the shop, was to while away time at the newly wedded woman's (makoti 's) room. After that he would leave and go straight to his mistress' place and sleep over or go home in the early hours.

(Act 1,Scene III:15)

In most cases Black women regardless of their marital status or social rank in the community are compelled by economic pressures to work for un-educated lower or higher ranking employers where the social prejudices are most rife. This context is fraught with dehumanising and degradation social stereotypes and Cock (1980:181) observes it as :

“Within this structure of inequality the nature of the relationship between employer and domestic worker varied from kindly paternalism to extreme brutality. Both sets of attitudes and treatment involved a denial of human dignity. The most typical viewpoint was that servants were like children and should be treated with kindness and firmness. The child-like qualities most commonly attributed to them were irresponsibility, secretiveness...”

This malpractice is commonly found where there is no close monitoring and lack of seriousness. In addition, this is generally perceived to be dishonest, often stupid, lack of initiative, ungrateful and undoubted inferior.

Ngewu uses most conventional methods of characterisation which are at his disposal, that is direct description; dramatic method; dialogue and discussion by other characters; characters’ reaction to various stimuli and namingas well as Taleni in her “Nyana nank’unyoko”.



4.3.1 Direct description

This is the commonest popular method of depicting character in Xhosa literature and Ngewu uses this method as he describes Nozinto’s behaviour in her married life that:

Nconyiwe: ...uZamile waya kumangala kodwa eli krexe likaNozinto kuthiwa lalithathela kulo olo phando. Emva kanye kweso sihelegu uNozinto wathathwa ngulo mfo ngokungathi uya kuncinwa emapoliseni. Wemka ngoLweshlanu wabuyiswa ngoMvulo. Olo ncino lwenzelwa ehotele eBhayi.

(Indima 1,Umboniso III:12-13)

...Zamile opened a charge against Nozinto but Nozinto’s boyfriend took upon himself that investigation. Immediately after that incident , Nozinto was taken by that lover to the police station as an investigatory mode. She

was taken on a Friday and returned on a Monday. That investigation took place at a certain hotel in Port Elizabeth.

(Act 1,Scene III:12-13)

Ngewu does not only describe her marital relationship and extra-marital affair, he portrays her as a typical middle class and perfect township woman. This can be seen from her hairstyle at the saloon, the designed dress and expensive basket.

4.3.2 Dramatic method

Both authors under study make use of the dramatic method of characterisation to depict their characters. It is interesting to note that in order to avoid monotony they vary the method in each act or episode of the drama “Yeha mfazi obulala indoda” and “ Nyana nank’unyoko”. Brooks and Warren as cited by Botha (1978:72) comment that:

...for a man is determined in what he does and is primarily thorough in what he does, who observes him knows what he is.

This method of character through action can be found in various acts of Ngewu’s and Taleni’s drama. In the act where Johannesburg thugs in action, murdering Zamile in his sleep at his bedroom, his wife explains that:

Nozinto: ...kungene iziganyonyo zamadoda amathathu egibiselekile. Athe engathethanga nelimdaka,ndisothuke olo hlobo angene ngalo, andivala umlomo ngeleyile lomntwana. Akugqiba ukundiqamangela abuze uZamile. Ndiwakhombise apho ebelele khona uZamile. Ayile apho ndaza ndeva ngezithonga ezithathu zompu. Ukugqiba kwawo aphumile emka. Kungako ke.

(Indima 2,Umboniso I:26)

...three thugs forcefully entered without uttering a single word, whilst I was still shocked by their manner of action, they closed my mouth with a baby's napkin. After that they asked for Zamile and I showed them where he was sleeping. They went and thereafter I had three gun shots. They then left. That is all.

(Act 2, Scene I:26)

Taleni also depicts Langa's reaction when he discovers that his daughter has been pregnant by that boy whom he outrightly disfavoured he says that:

Langa: ...uyandiva ndithini wena Nomawonga? Ndiza kumbonisa uBalise uhlekisa ngam. Uza kudla iinkowane nalo nondlaphuze aza kumzala. Walibala kukujama, liyahamba ixesha , hamb'emzin'am.

(Indima I, Umboniso III:18-19)

... do you hear me Nomawonga? I am going to show this wonderful Balise who is making mockery of me. She will eat chaff with that worthless illegitimate child she is going to give birth to. Why are you wasting time by staring at me , time is moving fast, leave my homestead right now.

(Act 1,Scene III:18-19)

4.3.3 Dialogue

Both authors namely Ngewu and Taleni use dialogue in the plays chosen for this dissertation in order to reveal their characters' predilection for murder and crime. Nozinto indicates that as she relates to her friend Phalisa, she says that:

Nozinto: ... apho asebenza khona ndikhe ndacela omnye umfo asebenza naye ukuba andibalele imali endinokuyifumana xa inokusweleka le ndedeba. Lo mfo walinganisela kumakhulu ambini amawaka. Lo mfo sendimcelile

wayenza itseki kaZamile. Uyabona phezu kwaloo mali kuza kubakho nale kaNonceba.Ndiqinisekile ukuba ndakusondela kakhulu kwisigidi.

... I asked a certain man at Zamile's place of employment to calculate how much I will receive when he dies. The man estimated two hundred thousand. I have already asked this man to make Zamile's cheque and he has done that. You see on top of this cheque I expect nearly a million.

Phalisa: (Ethwele impumlo)

Nozinto kufuneka ngomso siye eKomani kulaa mthandazeli wam khona ukuze siphume apho siye kwixhwele lam kuQoboqobo ... uyafuna noko ukukhe uqiniswe. Mna iyandothusa nale nto yokuba sowuvela nasemsebenzini kaZamile. Xa usenza lo msebenzi kufuneka uphole ungaphakuzeli ...

(Indima I,Umboniso IV:22)

(Raising her nose)

Nozinto, tomorrow we must go to Queenstown to my faith –healer, from there we will proceed to my traditional healer in Keiskamahoe .. you need some strengthening . It is surprising to me that you have been to Zamile's workplace. You need to be cool in this process.

Also Taleni uses this dialogue to reveal Thamsanqa's predilection for murder and crime on balise and their unborn baby as he strategises that:

Thamsanqa: NguBalise ludidi. Ke indlela esiza kumfumana ngayo yile ... ndiza kuzenza ipolisa mna ibe ngathi le mpahla ifumanekile, sikhuphe isibhengezo kunomathotholo ukuba makachaze idilesi yakhe, okanye aqhakamshelane namapolisa.

She is Balise Ludidi. This is the way of getting her ... I'll disguise as a policeman and pretend as if the language has been found. I will announce over the radio that she should furnish her address or contact the police.

Rinkie: Ubufuna siwuqabelise nini lo mcimbi, Mhle ?
When do you want us to finish this job, Sir ?

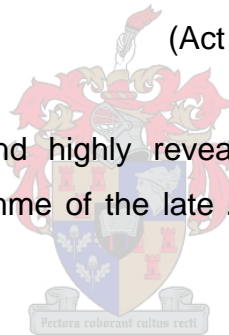
Velile: Utye ntoni yakho daan lo mntwana ? Kodwa ke ayifuni mna. OK, bhatala ke Mhle.

(Indima 5 , Umboniso I: 38-39)

What did this child do to you? But it is none of my Business. OK, pay me now Sir.

(Act 5,Scene I:38-39)

This method is very dramatic and highly revealing. Listen to one of the people participating in the funeral programme of the late Zamile, when Ntokwenza prays she says:



Ntokwenza: (ekhwaza ebeke inqindi phezu kwemilebe)

Seyingxamel'ukuxhaphaka, Thixo, into yokufa kwamadoda ngoluhlobo. Singamaphela na, zona zinto zingafunekiyo? Yanga ke into yokufa kukaZamile ingasisifundo kuluntu lonke kuba into enjengale igqibelisile.Mamnkele ezandleni zakho ezinobubele umkhonzi wakho. Bucime tu ubugwenxa bakhe ...

It has been of habitual incident God that men die like this. Are we cockroaches , the unwanted creatures? Hopefully that Zamile's death will be the last incident. Receive your servant into your kindful hands. Rub off his sinful deeds.

Mfundisi: (Ephakama ezele luncumo)

Siyabulela kakhulu ngalamazwi akho, mfo kaThingaza. Liyinene elokuba kuyahlekwa nokuba kufiwe ...

(Indima 3,Umboniso IV : 55-56)

(As he stand , full of smile)

We are grateful of your message Mr thingaza. It is true that there is laugh even at death ...

(Act 3, Scene IV: 55-56)

4.3.4 DISCUSSION

During the authors thoughts, feelings and perceptions to to the ideas and emotions within the minds of the characteristics, the natural consequence of the viewers, audience and readers' attitude is that, the author not only reports what goes on in the minds of characters, but also triggers and provokes readers' emotions and empathy. Authors also criticize the individual characters and that mode tends to be inclusive in the sense that while the height of events in both dramas predominate a certain angle view, it does allow the audience to view from any angle, that is from the centre, periphery and front.

The discussion which is confrontational between Nomonde who is Balise's friend and Thamsanqa shows the extent of emotion which has taken its toll when she categorically states that:

Nomonde: Utheth'ububhanxa. Kukho nto ongayaziyo ukuba umhlaba ungqukuva. Akuzilibali uhlekisa ngo balise umphelelisa nesikolo ... isenokwenzeka ukuba ngomso lo ugilwe yimoto uf'icala uhambe ecaleni kwesihlangu zezi zinto zibuhlungu nizenz'ebantwini babantu.

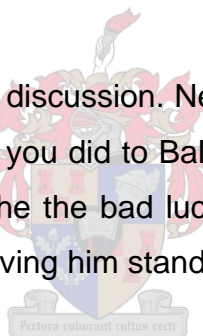
You are foolishly speaking. You do not know this earth is round. You're making mockery of Balise causing dismissal from school ... it might happen that tomorrow you can be paralysed through a car accident due to the bad things you are doing to other people's children.

Thamsanqa: Yintoni ebuhungu endakha ndayenza emntwini mntwanandini ?

Nomonde: Ungandixoxisi wethu mna. Ungaze ngaphezulu uphinde uvule umlomo nam,ngaphandle kokuba ulungise into oyenze kuBalise ... ulungile mkhanye uBalise, kodwa uya kuchancatha phezu komgca welishwa ude uya uyokubhubha naloo mfundo yakho yepeni (uyamshiya emi apho)

(Indima 1, Umboniso III: 9)

Do not involve me into discussion. Never again open your mouth with me, unless you rectify what you did to Balise ... that right deny Balise, but you will step and walk on the the bad luck line till you die with that worthless education of yours. (leaving him standing there)



(Act 1, Scene III:9)

The discussion between Nozinto and her bossom friend explodes her human feeling and it is natural that Nozinto's inner feeling and sympathy be known after all he is the father of their children and on top her husband, no matter what transpire during the long course of their marriage, the bottomline of effluency sympathy was compelled to rush from a broken regretting heart as she points out remorsefully that:

Nozinto: (Kuphokoka iinyembezi)

Akwaba uZamile ebengafanga ngolu hlobo! Ndikhumbula amazwi omnye umfazi owayethwaxwa sisithwangumbe esifana nesi ndisithweleyo. (esezela izandla zakhe)

Kodwa wayenesibindi loo mfazi kuba wathi: “Kunjalo kanye. Okwenzekileyo kufana nokudaliweyo.”

Wishing Zamile did not die in that manner. I remember a certain woman’s words who was in the same predicament as mine. (Sniffing her hands). Here’s the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. But this woman was bold because she said: “What’s done cannot be undone. It is like that. What has happened is like a creation.”

Phalisa: (Ebeke isandla emagxeni kaNozinto) Xola kaloku Ntsundukazi! Ndiqinisekile uza komelela emva komngcwabo. Kufihlwa nini kakade?
(Indima 3, Umboniso I:45)

(Putting a hand on Nozinto’s shoulders) Sorry Ntsundukazi ! I am sure you will be strong after the funeral. When is the funeral date?
(Act 3, Scene I:45)

The students of literature agreed that the first person’s point of view is the most suitable satiric, fantantastic and utopian writings for instance Scholes and Kellogg (1966:258) say:

“The eye witness narrative ... has been a favourite device for narrative satirists and utopists.”

CHAPTER FIVE

CONCLUSION

5.1. AIM

The aim of the chapter is to examine and conclude whether gender stereotypes and culture distortions in this drama are forces that are used to advocate change. This is done in the process of analyzing and interpreting the dramas. An important aim is to make findings about the images of women and character portrayals in dialogue as reflected in the works of Ngewu and Taleni.

5.2. THE WOMAN AS CHARACTER:

Lerner (1993:12) observes that “women’s skills and knowledge were not made available to the society as a whole because of patriachal hegemony” that is why Ngewu exhibits Nozinto’s character as a greedy woman who deserves jail rather than community servicing to her crime of being an accomplice as if she has no skill to offer as part of rendering towards her misdeed. The author also displays women in his play as bunch of gossipers, who perform that at any given time such as that discussion between Nozinto’s friends namely Zodidi, Nconyiwe, Nozinga and Phalisa on their way responding to Nozinto’s invitation during Godly hours.

Freudian theory in its study as cited in Gender studies sees psychoanalytic idea of incorporation as bodily imbued with other, objects ... the finds are that to the audience, it locates subjectivity not in mind or consciousness but in the gradual accumulation of the body’s orientations to its surroundings, environment

Women have been marginalised in everything concerning domestic affairs and their own selves.

5.2.1. Phalisa

Phalisa in “Yeha mfazi obulala indoda” has been displayed by Ngewu, the author, as a villous wicked woman who is capable of strategizing the murder of her husband Manxiwa. Ngewu does not criticise the woman abuse done by Manxiwa to numerous females as

if it was a norm for a business married man to exploit women as he did. The author also mentions how she advises Nozinto by informing her about her traditional and faith healers so as to strengthen her. Men want women to be in isolation when she is in a corner and they enjoy to make mockery of her miserable situation, no wonder Phalisa responded positively to her friend by comforting and cushioned her with kind words because Ngewu has illustrated Nozinto as a bad fighter who leaves legacy when she fights, such as that failure of the first attempted murder.

5.2.2 Nomawonga

Nomawonga in “Nyana nank’uNyoko” is portrayed by Taleni as a typical bloused mother of modern times. In the African Culture it is very rare to find a mother encouraging her daughter to give away her child for adoption but Nomawonga is observed resorting to this kind of tendency rather than encouraging her daughter to retain her child like any other African woman. Nomawonga is not a greedy woman but she regards herself as emphathising with her daughter, Balise. All churchgoers are afraid of excommunication especially from middle class township elites, because they regard status in church as a profession, therefore not a single person wishes to loose church status or rank due to things he or she has not done.

Both plays are educative and entertaining the audience and readers. Ngewu should have exhibited and displayed both sides of the coin about a woman’s character and moral not only the response when triggered by a male who is portrayed as a saint when a female supercedes his behaviour.

Taleni is displaying both characters' traits in a genuine and unbiased manner such as Nomawonga's morale compared to her husband's namely Langa. The author is highly commended for the way she draws a picture of good natured couple, Thembela and Manelisi Maguma, whom God has given no child. Both their names are self-explanatory Thembela meaning "to trust on" and Manelisi to be "satisfied". The author has a visionary perception which is mixed with cultural and current Christian norms of worshipping certain standards

not fearing God's teachings. The harsh or strong social realism as well as patriachal abuse form the broader dramatic settings and interest in human emotions and motivations. Disappointments in this play a key emotional note in the sense that they create self-awareness and at the same time articulate circumstances that rob women of individual choice and also limit their aspirations with extreme stringencies.



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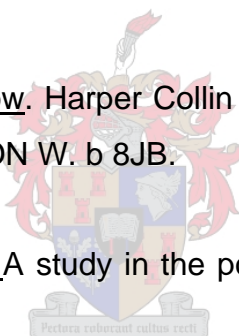
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