

# **CHARACTERISATION IN ISIXHOSA DRAMA WITH SPECIFIC REFERENCE TO TWO ISIXHOSA DRAMAS**

**BY**

**LENA NWEBE**



Thesis presented in partial fulfillment of the requirements for the degree of Master of Arts at the University of Stellenbosch.

Study leader: Dr PN Satyo

**APRIL 2004**

## **DECLARATION**

I, the undersigned, hereby declare that the work contained in this thesis 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.

Signature

Date

## ABSTRACT

The main aim of study is to investigate characterisation in two of Ngewu's dramas. Ngewu's dramas are contemporary and many scholars have not yet had time to research them. The story in the drama ***Amadoda la afunani ezintsaneni ?*** (1998), is about the sexual abuse of children. This is new because the abuse of small children is not seen to indicate culture especially now that even fathers abuse their children. In the olden days children used to look to grown-ups for protection of every kind.

The story in the second drama ***Yeha Mfazi Obulala Indoda*** (1997), is about a wife who hires assassins to kill her husband. In the past wives were submissive to their husbands. It was unheard of a wife challenging the husband's authority, let alone hiring assassins to kill him.

Chapter 1 introduces the aim, the scope, the theories and the methods of the study.

Chapter 2 deals with the plot structure of the dramas ***Amadoda la afunani ezintsaneni?*** (1998) and ***Yeha Mfazi Obulala Indoda*** (1997)

Chapter 3 deals with characterisation in isiXhosa dramas, ***Amadoda la afunani ezintsaneni***(1998) and ***Yeha Mfazi Obulala Indoda*** (1997)

Chapter 4 deals with language and the pattern of stylistic devices

Chapter 5 concludes the findings of the study.

## OPSOMMING

Die hoofdoel van hierdie studie is om die karakterisering in twee van Ngewu se dramas te ondersoek. Ngewu se dramas is hedendaagse daarom is daar nog veel navorsing daarvoor gedoen nie. Die storie in die drama ***Amadoda la afunani ezintsaneni*** (1998) handel hoofsaaklik oor die seksuele molestering van kinders. Seksuele kindemolestering is 'n relatiewe nuwe verskynsel want dit is taboe in kultuur veral nou dat die bekend is dat kinders deur hulle vaders gemolesteer word. In vroeëre jare was kinders van volwassens afhanklik vir beskerming en welvaart.

Die tweede drama ***Yeha Mfazi Obulala Indoda*** (1997) handel oor 'n vrou wat sluipmoordenaars huur om haar man om die lewe te bring. In vroeëre jare was vroue aan hul mans onderdanig. Dit was ongewoon dat 'n vrou haar man se gesag sou ondermyn, en nog meer ondenkbaar die huur van sluipmoordenaars om hom om die lewe te bring.

In hoofstuk 1 vind ons die doel van die studie, die omvang, teoretiese raamwerk en metode van die studie.

Hoofstuk 2 handel oor die struktuur van die twee ***Amadoda la afunani ezintsaneni*** (1998) en ***Yeha Mfazi Obulala Indoda*** (1997)

Hoofstuk 3 handel oor die karakterisering in die isiXhosa dramas, ***Amadoda la afunani ezintsaneni*** (1998) en ***Yeha Mfazi Obulala Indoda*** (1997)

Hoofstuk 4 handel oor die taal en skryfstyl van die skrywer.

Hoofstuk 5 bevat die samevatting van die studie.

## ISISHWANKATHELO

Injongo ephambili kolu fundo kukuphanda ngendlela ababunjwe ngayo abalinganiswa kwiidrama ezimbini zika L.L. Ngewu, ezithi **Amadoda la afunani ezintsaneni** (1998) kunye nesihloko sayo nsithi **Yeha Mfazi Obulala Indoda** (1997) . lidrama zikaNgewu zezeli xesha, ngenxa yoko abaphengululi abakalifumani ithuba lokuphanda ngazo.

Ibali kwincwadi ethi **Amadoda la afunani ezintsaneni?**(1998) lingabantwana abaxhatshazwa ngokwesondo. Into yokuxhatshazwa kwabantwana ngokwesondo ayikho kwinkcubeko, ingakumbi ngoku yenziwa ngooyise kubantwana babo.Kumaxesha akudala abantwana bebezonga kubantu abadala xa befuna ukhuseleko lwalo naluphi na uhlobo.

Incwadi yesibini ethi **Yeha Mfazi Obulala Indoda** (1997)ingomfazi oqeshe abantu ukuba babulale indoda yakhe .Kumaxesha amandulo abafazi bebewahlonele kakhulu amadoda abo. Ibingeyo nto yaziwayo into yokucela umngeni kwimpatho eyenziwa yindoda , andithethi ke ngokuqesha abantu babulale umyeni.

KwiSahluko 1 sifumana injongo yolu fundo, indlela yokuphanda , ukuyilwa kwaneenkalo zolu fundo.

KwiSahluko 2 sifumana isakhiwo sebali kwincwadi ethi **Amadoda la afunani ezintsaneni** ( 1998) nakwethi **Yeha Mfazi Obulala Indoda** (1997)

KwiSahluko 3 sifumana indlela ababunjwe ngayo abalinganiswa kwincwadi ethi **Amadoda la afunani ezintsaneni** (1998) nakwethi **Yeha Mfazi Obulala Indoda** (1997)

KwiSahluko 4 sifumana uLwimi nezangotsha ezisetyenziswe ngumbhali ekubhaleni ezi ncwadi.

KwiSahluko 5 sifumana isiphelo, nokuba umbhali ubazobe ngokuyimpumelelo na abalinganiswa bakhe.

## DEDICATION

*I dedicate this work to my elder sister, Kholiswa, who when our mother left us when we were very young tried to fill the gap, to my husband, D.M. Vani, my two handsome sons, Nkrumah and Sixolile, my nephew Sibabalwe and my two nieces, Banathi and Sinazo.*

## **ACKNOWLEDGEMENT FOR NRF SUPPORT**

***The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.***

## **ACKNOWLEDGEMENTS**

I wish to record my appreciation to the following people:

Dr Nomsa Satyo, my supervisor who took her time to advise and encourage me in completing this work.

Mr Jadezweni, who was always kind and showed continual interest in my academic progress when I started to study at the University of Stellenbosch up to date.

Ms Karin Vergeer, our course coordinator, a kind and warm lady who is ever willing to help. A big thank you.

Ms N. Nguna of the University of Fort Hare, who stood by me through thick and thin. Without her I would not have completed this work.

My colleagues at work for their understanding, especially Mrs Nkopo who advised and encouraged me not to give up.

Lastly, my family who stood by me throughout all my endeavours, a big thank you.



# TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT .....	i
OPSOMMING .....	ii
ISISHWANKATHELO .....	iii
DEDICATION .....	iv
NRF ACKNOWLEDGEMENT .....	v
ACKNOWLEDGEMENTS.....	vi
<b>Chapter 1: Introduction</b>	
1.1 The aim of study.....	1
1.2 Method and design.....	1
1.3 Selection of IsiXhosa dramas.....	2
1.4 An overview of theories of characterisation.....	2
1.4.1 Introduction.....	2
1.4.2 Character.....	2
1.4.3 Characterisation.....	6
1.4.4 Dramatic actions.....	13
1.4.5 Dialogue/Speech .....	17
<b>Chapter 2: Plot structure of the two dramas</b>	
2.1 Introduction .....	20
2.2 Plot structure .....	20
2.2.1 <b>Amadoda la afunani ezintsaneni</b> (L.L. Ngewu, 1998).....	20
2.2.2 <b>Yeha Mfazi Obulala Indoda</b> (L.L. Ngewu, 1997).....	26
<b>Chapter 3: Characterisation in IsiXhosa Drama with specific reference to two IsiXhosa Dramas.</b>	
3.1 Introduction .....	30
3.2 <b>Amadoda la afunani ezintsaneni</b> (LL Ngewu, 1998) .....	30
3.3 <b>Yeha Mfazi Obulala Indoda</b> (LL Ngewu, 1997) .....	45

**Chapter 4: Language and pattern of stylistic devices**

4.1.	Introduction .....	62
4.2	Definition and concepts of style.....	63
4.3	Stylistic features of Ngewu's drama .....	63
	4.3.1 Figure of speech.....	63
4.4	Conclusions and summary of findings on language and stylistic device .....	73
<b>Chapter 5: Conclusion .....</b>		<b>74</b>
Bibliography.....		78

# CHAPTER 1

## INTRODUCTION

### 1.1 THE AIM OF STUDY

The aim of this study is to establish the various ways in which characters are portrayed in Ngewu's two Xhosa dramas, **Amadoda la afunani ezintsaneni** (1998) and **Yeha Mfazi Obulala Indoda** (1997). This work will investigate the strengths and weaknesses, that manifest in the dramas. An important aim will thus be to establish whether the dramatist through characterization has symbolised his thoughts through fictional characters who are to imitate them.

Here we are concerned with drama that is intended for reading and not for performance. Brooks and Heilman (1948), quoted by Swanepoel (1986:47), termed this drama a closet one drama which is intended for reading rather than production. Boulton (1936), quoted by Swanepoel (1948:48), supports Heilman when she says that a closet drama is not one that would be better put away in a cupboard and forgotten, but it is a play that is better read than acted. Jahn (1999:10) concurs with the above authors for he says closet drama is a play that is primarily designed to be read.

### 1.2 METHOD AND DESIGN

Various existing views on characterisation in drama will be examined. For this purpose two IsiXhosa dramas, **Amadoda la afunani ezintsaneni ?** (1998) and **Yeha Mfazi Obulala Indoda** (1997), both by L.L. Ngewu will be explored.

The dissertation will have the following organisation:

- Chapter 1: Aims of the study. Review of literature on drama and characterisation and their relationship as reflected in literature, dialogue and feminist theory.
- Chapter 2: The plot structure of IsiXhosa dramas.
- Chapter 3: Characterisation in IsiXhosa dramas.
- Chapter 4: Language and pattern of stylistic devices
- Chapter 5: Conclusion, and summary of findings on characterisation in isiXhosa dramas

### **1.3 SELECTION OF ISIXHOSA DRAMAS**

The choice of these dramas was determined by the following criteria:

- (a) Drama should have a value to the society. The dramatist was selected for the persistence of the influence of certain thematic concerns of the dramas. Drama has the power to re-direct the moral and social lives of the audience.
- (b) Protagonists that play central roles in the dramas and their portrayal as stereotypes by authors who delve into moral issues to bring about change.

### **1.4 AN OVERVIEW OF THEORIES OF CHARACTERISATION**

#### **1.4.1 Introduction**

Drama is literature designed to be performed by actors for the benefit and delight of an audience. Besides representing the past, South African drama should show a keen interest in contemporary social inequalities. Most of the problems from which people suffered during the National Party's reign (low wages, high unemployment, inadequate housing, crime, corruption ) remain pressing concerns. Therefore an author should have some point to drive home. Readers and viewers should be able to receive the message and this means that the drama must be clear and straightforward. It does not serve any purpose if the dramatist alone understands a drama's message. In short South African drama should reflect the life of an African as much as possible. Dramatising current problems requires many approaches and the audience can become direct witnesses to the events represented, from start to finish.

The dramatic elements of character, action and dialogue belong together. Abrahams (1988), as quoted by Satyo (2001:32) , concurs with the above-mentioned statement when he says that characters are the persons presented in a drama or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities expressed in what they say ( the dialogue) and by what they do ( the action.)

A character is made up of all the dramatic actions taken by an individual in the course of the play. A character is a summary statement of his actions. It takes shape and is revealed

in the course of the action. Thus characters do not change; they unfold. The character's qualities have always been lying dormant and only the impact of conflict will bring them to the surface and will reveal them.

### **1.4.2 Character**

Rimmon-Kenan (1983:59) defines a character as a network of character traits. Roberts (1992), quoted by Satyo (2001:32), defines trait as a mode of behaviour of mind, such as acting first and thinking later or thinking oneself the constant centre of attention. Hodge (1996:45) agrees with the above mentioned authors when she says that when a character meets each of the moments in a play, something in him comes forward to meet the circumstances character trait. She goes on to say that what interests the reader, is the progressive unfolding of character traits that finally accumulate with clarity and force at the major climax, when all the previous character revelation comes together in the major action and the discovery of the character. Roberts(1982: 55) maintains that as in life characters may be lazy or ambitious, anxious or serene, aggressive or fearful, assertive or bashful, confident or self-doubting, adventurous or timid, noisy or quiet, visionary or practical, reasonable or hotheaded, careful or careless, fair or partial, straightforward or underhanded, winners or losers, and so on. He goes on to say that characters should be true to life. Their actions, statements and thoughts must all be what human beings are likely to do say, and think under given conditions.

### **What is a Character?**

Bently (1965:60) is of the opinion that a character is an idea, a man's idea of himself and an author's idea of a man. Ngara (1983:34) seems to agree with Bently for he says characters are products of the author's mind, memories encapsulated in him. Character is also known as the life of drama. Characters in a play are known by what they say or what is said about them. Hees (1988), quoted by Satyo (2001:32), concurs with Ngara (1983) when he says characters in a play are in some way a vehicle whereby the dramatist conveys his central theme. The author expresses his own emotion, releases the tension in himself, satisfies himself by expressing this thing in this form and these words, while at the same time hoping to affect the reader to evoke a certain kind of feeling in him or to persuade him, either to take action or to see life in a new light.

Characters are also referred to as participants in accordance with linguistic practice. Ngara (1983:16) maintains that by participants he means those imaginative creations the author uses as his agents for communicative utterances. He goes on to say that character is not a human being, but resembles one. The picture we get of a character is the result of what the author says about him, what he, the character says and does, and what other characters say about him. Jafta (1978:106) concurs with Ngara (1983) when she says that characters are not real people who represent actualities but should be regarded as symbols of a poetic vision. Forster (1974:41) argues strongly for the view that characters represent people in real life. Mphahlele (1969), quoted by Nguna (1997:113), claims that it is an exciting experience to find characters that approximate real life people in a play. The only way to achieve this is to check the validity of characterisation against our sense of human behaviour.

### **Character – classification**

Forster (1974: 40) recognises a difference between flat and round characters. Types or flat characters as they are sometimes called possess only a single trait. Individuals or round characters have a number of traits, and a complexity that is closer to real life than the single dimension of the flat character. Round characters possess many dimensions. They describe their relation to society by making clear what they say and do, what they like or dislike, what goals they are seeking, and what they value most. Round characters have the purpose of informing, instructing, entertaining, or doing all these. On the other hand flat characters are analogous to humourous caricatures type. In their purest form, they are constructed around a single idea or quality and therefore can be expressed in one sentence. Furthermore such characters do not develop in the course of action. As the consequence of the restriction of qualities and the absence of development the reader easily remembers flat characters. Flat characters are both simple and under developed, whereas round characters are both complex and developed. Most critics regard flat character as inferior to round characters. Dawson (1970:47) seems to agree with the description of a round character for he argues that in some plays there are some characters who have a certain roundness and integrity that invite psychological explanation. Bently (1965) calls these round characters 'mysterious ones'.

As much as Rimmon-Kenan (1983) and Bently (1965) have shed light on flat and round characters, they find faults with Foster's theory of flat and round characters.

Kane (1985:57) is of the view that round characters are a pleasant task for the writer and a pleasure to the reader. He goes on to say that the impression of round characters may range anywhere from love and admiration to hatred and loathing or we may see a pattern that reveals some truths about human behaviour or human values.

### **The density of a character**

How simple or complex a character may be is determined by how much he participates in the action of a play, and what kind of an action it is. Hodge (1971:44) maintains that there are techniques of character description and the following categories must be considered for each character:

Desire: Desire is a statement of what a character wants most. It can possibly be a material possession. It may also be love for another or dominance over power.

Will: Will is a character's relative strength for attaining his desires. How strong or weak is his inner strength? Is it strong enough to push him to the full limit or will he compromise?

Moral Stance: A character's moral stance – the stance that will strongly affect the attainment of his desires- consists of his values, his honesty with others and with himself. Evil characters are given low value ratings because in their view the end justifies the means. Good characters are given higher than average values and we admire these values.

Decorum: Decorum describes a character's physical appearance- what he looks like, his manners and his pose. Rimmon-Kenan (1983) agrees with Hodge (1971:41) when he mentions that physical appearance consists of the external features, that are beyond the character's control such as height, colour of eyes, and length of nose.

## **How a character is established**

Goldstone (1985:75) says a character is established through:

- (i) Dialogue spoken by the character;
- (ii) Dialogue spoken about the character; and
- (iii) Action taken by the character.

### **1.4.3 Characterisation**

The final touchstone, perhaps the most important of all in evaluating a play as a work of art is characterisation. According to Jahn (1999:8) characterisation analysis investigates the ways and means of creating the personality traits of fictional characters. The basic analytical question is, who (subject) characterises whom (object) as being what (as having which properties). Characterisation is also known as a term used to describe the manner in which a dramatist symbolized his ideas through people who imitate them. Characterisation is also viewed as the art of presenting imaginary persons in a literary work of art. It is the way an author shows qualities, action, sayings, reactions and experienced people in the work of art. Msimang (1986), quoted by Nguna (1997:112), is of the view that characterisation is the sum total of techniques employed by an artist in presenting characters in a literary work of art that are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities.

There are many ways that a dramatist may use in revealing a person's character. He may portray his characters through their words and actions. Actions can show character traits. The character's actions show his behaviour and also the relationship between himself and other characters in a story. They have feelings and act on them. In view of their human characteristics we find ourselves responding to their humanity. We must not lose the sight of the fact that the dramatist has a prerogative to mould his characters in a way that suits his desires. Characters are often drawn from human experience and thus depict something human kind.

### **Characterisation through naming**

Characterisation may also take place through naming. The name of a character may give a very good indication or key to the behaviour of that character. It can also provide a key to



the whole story. Naming raises expectations in the reader. It is a common belief among African people that a child often behaves according to the meaning of his name. Some African people give their children meaningless names in order to avoid this belief. Serudu (1979), quoted by Nguna (1997:142), for instance argues that it is believed that certain names given to some individuals may have an influence on their background.

Sometimes there is a contrast between name and trait. Such a name will reflect the trait ironically. Block characterisation may be used. Here the character is depicted in parts. The nature of the character is revealed through the narrator. There are two ways of portraying the character in this way. Ngara (1983:16) observes that the author can present his story through the eyes of an individual character, who tells the story in the form of I, the first person. Everything that happens is seen from the narrator's point of view. The author stands outside the story. A writer can also assume the omniscient narrator point of view and describe the events as if he knows what goes on in the minds of all his characters, or some of them. Usually the main character receives the greatest attention from the author. Here the story is told in the third person and reveals the nature of the character.

Another device used in characterisation is introspection or self-analysis. This may be a monologue or a dialogue or the representation of other mental processes. Introspection also provides some facts about the character. A character portrayal may either be expository or dramatic. In dramatic method the character portrays his behaviour through action and dialogue. Another form which the interior monologue assumes is poetry.

There are two methods that can be used in classifying the characters. There is characterisation according to the character's role in the structuring of the conflict. There is a protagonist and antagonist. There are also tritagonists and hint characters. A hint character just appears in space to fill a gap and thereafter disappears.

The protagonist is the central character the one that dominates in the story. Smiley (1971), quoted by Satyo (2001:33) agrees with the above statement when he claims that the protagonist is a focal character, the one that influences and precipitates the action or plot. The protagonist is also known as the one who change development, serves as the chief focus of interest, the one around whom all else in the plot revolves. The antagonist is the central character who is opposed to the views and ideas of the protagonist. The tritagonist helps in furthering the development of the conflict. He may either be positive or negative. A

positive tritagonist tries to stop the conflict, while a negative one tries to encourage it. Jahn (1999:5) contends that a plot is associated with the actions of protagonist and antagonist, or with certain groups of characters.

The character may react either emotionally or rationally. Reaction on an emotional level means that the personal feelings of a character have changed and he feels differently than he did before. A character is said to have reacted rationally when he thinks deeply and evaluates the situation.

Pfister (1988:190) maintains that there are four classes of characterisation techniques:

- (i) Explicit figural characterisation techniques;
- (ii) Implicit figural characterisation techniques;
- (iii) Explicit authorial characterisation techniques and
- (iv) Implicit authorial characterization techniques.

### **The explicit figural characterisation techniques**

Pfister (1988:184) is of the view that all explicit figural techniques are verbal. They may be divided into two categories: self-commentary, in which a figure functions simultaneously as both subject and object of information transmission, and outside commentary, in which a subject information transmitted is not identical with the object. A self-commentary is one in which a figure explicitly articulates the way it sees itself, whereas an outside commentary is one in which another characterises a figure explicitly. The various pieces of information about a particular figure are sent to the audience either by that figure itself or by another figure need not to coincide. They do then only in part, since they do not always coincide with a particular figure's perspective.

Pfister (1988:184) also maintains that self-commentaries must be divided up into those that are monological and those that are dialogical because each of these two types of explicit self-characterisation possess a different level of credibility. Although both monological and dialogical variants are bound up with a particular figure's perspective which may be subjectively distorted, dialogical self-commentaries contain additional distorting factors. These are the various strategic aims and tactical considerations adopted by the figure towards its dialogue partner, which are often used to persuade that figure to provide a deliberately false interpretation of its own actions and motives.

Pfister (1988:184) goes on to say that explicit self and outside commentaries cannot be considered in isolation, however, since they always involve a greater or lesser degree of implicit self-characterisation. The manner in which a figure comments on itself can serve as an implicit characterisation technique, and though the information conveyed explicitly can be decisively undermined or even contradicted by that conveyed implicitly.

### **Implicit figural characterisation techniques**

Pfister (1988:190) argues that implicit figural characterisation techniques are only partially verbal because a dramatic figure is presented implicitly not only what it says and how it says it, but through its appearance, its behaviour and the context within which it operates (clothing, property, interiors, etc). Playwrights have repeatedly emphasised the importance of these implicit characterisation techniques.

Pfister (1988:190) goes on to say that in recent years critics became more aware of the significance of implicit self-representation, thanks to the advances made in sociology and theories of interpersonal communication. He maintains that the situation in a dramatic text is further complicated by the fact that there are two different levels of communication : one between the fictional figures and one between the figures and the audience with one super imposed on the other. If these categorical differences are taken into account, then deeper understanding of sociological concepts and communication theory can be extremely useful in any attempt at a sophisticated analysis of the communication processes in drama.

Furthermore, Pfister explains, locale can also function as a form of implicit self-characterisation, a dramatic figure can also be revealed implicitly through its behaviour and actions. The implicit non-verbal form of self-characterisation can only be determined in part by the literary text. Physiognomy and mime, stature and gestures are largely dependent on the physical qualities and theatrical capabilities of the actor who has been selected by the director as most suitable for the particular role under consideration.

### **Explicit authorial characterisation techniques.**

Pfister (1988:194) maintains that historically the authorial characterisation technique was derived from the list of dramatis personae which was then expanded epically by the addition of commentaries on the figures. Underlying the implementation of such

techniques is the assumption that the printed literary text can, in its own right, influence the reception of a drama in a way that goes beyond its usual function of merely providing a set of the directors. A second authorial- characterization is the use of telling names. Names serve to define a figure even before his or her first appearance on stage and apply a label that is permanent as it is critically intended to be.

According to Rimmon-Kenan (1983:61) indirect presentation does not actually mention the trait, but displays and exemplifies it in various ways. He goes on to say that indirect presentation involves action, speech, external appearance and environment. He further maintains that a trait may be implied by both one-time or non-routine actions and by habitual ones. One time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative. He elaborates by saying that habitual actions tend to reveal the character's unchanging or static aspect, often having a comic or iron effect, as can be seen when a character clings to old habits in a situation that renders them inadequate. Although a one-time character does not reflect constant qualities, it is not less of a character.

Both one-time and habitual actions can belong to one of the following categories: act of commission (i.e. something performed by the character) act of omission (something which the character should, but does not do) and contemplated act unrealised plan or intention of the character.

Rimmon-Kenan (1983:63) observes that in speech, attention is paid to what the character is saying whether in conversation or in silence.

### **Implicit authorial characterisation techniques**

According to Pfister (1988:194) there is a whole spectrum of possible intermediary variations. These intermediates have been described as interpretative names to distinguish them from explicit speaking names, and also identifies them as manifestations of an implicit authorial characterisation techniques. The difference lies in the fact that an interpretive name is plausible in realist terms-that is, it accords with the conventions of real names and the characterising reference to the figure remains implicit.

Pfister (1988:194) elaborates by saying that the most form of implicit authorial characterization is the emphasis on the contrast and correspondences that exist between one figure and others. These can be perceived and articulated by the figures themselves, allowing the audience to make contrastive comparisons for himself or herself.

Lastly, it is possible to characterise the figures contrastively by showing the different ways they address a particular figure or theme.

Jahn (1999:9) has modified four of Pfister's techniques (1988) and came up with the following three techniques : (1) narrator vs figure (identity of characterisation subject: narrator or character ?) , (2) explicit vs implicit (are the personality traits expressed in words, or do they have to be inferred from somebody's behaviour?); (3) self-characterisation (auto characterisation) vs alter characterisation (does the characterising subject characterise himself/herself or somebody else?)

The modifications to Pfister's original model concern the following items: First, Pfister's opposition self-commentary: commentary by others (also, outside commentary') has been replaced by auto characterisation: alter characterisation, two terms that more appropriately capture the subject-object relations involved. Second, Pfister's opposition figural: authorial has been replaced by figural: narratorial. Authorial characterisation in Pfister 's mode covers characterising strategies variously issuing from a play' s implied author or its real author. Among the authorial phenomena listed by Pfister are explicit characterisations in stage direction (whose subject can hardly be 'an implied' author) and arrangements of scenes and situations. All narratorial agents of epic forms of drama appear to fall under figural characterisation in Pfister. Jahn (1999:9) in his modified model, in contrast aims at capturing a play's characterising subjects at the level of fictional action (figural characterisation, issuing from characters, a character either characterises him or herself, or some other character (1) Auto characterisation is often marked by face- or image-saving strategies, wishful thinking, and other subjective distortions . (2) Alter characterization is often heavily influenced by social pressures and strategic aims and tactical considerations (Pfister, 1988:184), especially when the judgment in question is a public statement made in dialogue, and even more so when the person characterised is present. (3) For the audience, it makes a difference whether the figure characterised has already been on stage or not (characterisation before/after the character's first appearance.)

In a narratorial characterisation the characterising subject is a narrator. A narrator can be a figure in the primary text, in which case he acts as a first person.

An explicit characterisation is a verbal statement that ostensibly attributes a trait or a property to a character who may be either the speaker him or herself (auto characterisation) or some other character (alter characterisation). An explicit characterisation is usually based on a descriptive statement that identifies, categorises, individualises, and evaluates a person. Characterising judgment can refer to external, internal, or habitual traits (Sihle has blue eyes, is a good hearted fellow, and smokes a pipe.) An explicit characterisation is mainly defined as being one that is meant and understood to be verbal characterisation.

Jahn (1999:10) argues an implicit characterisation is usually auto characterisation in which somebody's physical appearance or behaviour is indicative of a characteristic trait X characterises him or herself by behaving or speaking in a certain manner. Nonverbal behaviour (what a character does) may characterise a person as, for instance, a homosexual, a fine football player, or a coward. Characters are also implicitly characterised by their dress, their physical appearance (e.g., a hunchback) and their chosen environment (e.g., their rooms, their pet dogs, their cars). Verbal behaviour (the way a character speaks, or what a character says in a certain situation) may characterise a person, for instance, having a certain educational background (jargon, slang, dialect), as belonging to a certain class of people, or as being truthful, evasive, ill-mannered, etc.

At crucial moments, an implicit characterisation can significantly clash with an explicit characterisation. In fact, all explicit characterisation are always also implicit auto characterisations.

#### **1.4.4 Dramatic actions**

Dramatic actions are the clash of forces or characters in a play. All action therefore forces counter-action, or action in two directions with adjustments in between. The cycle A does something to B, and B feels the force of A's action, and decides what action to take. B does something to A. A feels the force of B's action and decides what action to take. The cycle is then ready to begin again but this time on a new and different level. The reciprocal process is carried on until either A or B is destroyed or some outside force interrupts the

process. Dramatic action is therefore reciprocal; there is no one-way road but always a returned action.

Drama means doing or acting and the core of all plays is action, and characters. According to Jahn (1999:84), dramatic action is the sum of events occurring on a play's level of action. Sometimes it is possible to distinguish the primary story line from other external events that take place before the beginning or after the end of the play. Jahn (1999:84) goes on to say that ideally one should distinguish the following three action related aspects (i) the sequence of events as presented in the play's performance; (ii) the action as it happens in its actual chronological sequence (story); and the action's causal structure (plot)

Hodge (1971:5) argues that dramatic action exists only in present tense. The characters are always in the state of I do not I did. This is what gives the living quality to a play. There is never any past tense during a play's life; everything that happens, even the way the previous action is conveyed, must occur in the present.

Dramatic action is a progression of incidents, with one incident leading to another. As a result a play is made up of discoveries and surprises. Some are minor: a few are major, and one exceptional. They are climaxes.

Action is the life and force of a play. Action is also an effective way of showing a character. Plays are not realities, but artificial devices. Just as the heart and other vital organs make living and breathing possible in human beings, so dramatic action provides the same giving force to a play.

Action is the clash of forces, or characters. Gooch (1988:66) maintains that characters and actions are inseparable. There must be an action i.e. events and situations must be presented with accompanying tension, sudden changes and climax. Characters may be portrayed with sympathy and truth. Kane (1985:57) agrees with the notion of action but he adds that in action characters are expected to do things.

### **Types of action**

There are: (i) violent actions and (ii) peaceful actions

Dawson (1970:37) maintains that the opening scenes of a play are of paramount importance since they define the situation from which the whole action will grow. Pfister (1988:199) however maintains that the word action is ambiguous when used with reference to dramatic or narrative texts because, in its normal usage, it can be used to describe both a single action by a particular figure in a particular situation and the overall action of the whole text. He maintains that implicit in the concept of action are three elements that are integral parts of a story (a human subject and the dimension of time and space.)

The story on which a drama is based does not need to exhaust itself in a sequence of actions alone but can, and this is often the case consist of a series of actions. Dawson (1970:89) agrees with Pfister that action is of course ambiguous. Rimmon-Kenan (1983:60) is of the opinion that a trait may be implied both by one-time (non -routine) action, and by habitual ones.

### **The character's appearance**

The character's appearance goes hand in hand with environment, for instance when a character's shabby dress or dirty room not only connote her state of depression but also the result from it. The character's external appearance or environment may refer to a specific point in time (on the day she wore a red dress, etc). However such bound description tend to characterise a transitional mood rather stable or abiding personal quality.

The external appearance and character traits have remained powerful resources in the hands of many writers. There are external features that are shown to be beyond the character's control, such as height, colour of eyes, length of the nose, and those which at least partly depend on him or her like hair-style and clothes.

Both Rimmon-Kenan (1983) with Hodge (1971:22) describe decorum as a character's physical appearance: what he or she looks like, his or her manners and posture.

Sometimes the external descriptions speak for themselves, at other times their relation to a trait is explicated by the narrator, e.g. her brown eyes expressed sadness and innocence. Such explanations may function as disguised definitions rather than as an



indirect characterisation. This happens when a non-visual quality is attributed as in a synecdoche-to one part of the character's physique rather than to the character as a whole, e.g. her intelligent eyes rather than saying she is intelligent.

Rimmon-Kenan (1983:63) maintains that a character's physical surrounding e.g. a room, house street and town, as well as his or her human environment like family, social class are also often used as trait connoting metonymy. Rimmon-Kenan (1983:63) elaborates by saying that as with the external appearance the relation of continuity is frequently supplemented by that of causality with it's dank smell, is metonymy of her decadence, but it's decay is also a result of her or his poverty and morbid temperament.

### **The locale-environmental facts**

All plays establish some delineation of existing, place and time of action as well as giving information about environment. Hodge (1971:22) says the following must be included:

- (i) Geographical location – the exact place. This category should include climate, since weather often defines specific location and can affect dramatic action.
- (ii) Date - the year, season and time of day.
- (iii) Economic environment -class level, state of wealth or poverty.
- (iv) Political environment: the specific relationship of the characters to the form of government under which they live.
- (v) Social environment - the mores and social institutions under which a character lives. These facts are extremely important because they may manifest through their restrictions on the outward behavioural patterns of the characters and consequently may set up basic conflicts in the action of a play.
- (vi) Religious environment - the religious environment under which a character lives.

Wiles (1996:2) agrees with Hodges (1971) about geographical and political environments. He says : there are always plays that are located within the South African social transformation and are understood as an attempt to constitute or achieve meaning in different ways, to mirror or represent past or present history, interrogate or explore it, in fictive or other terms. The concern such plays address, will be, as in many dramas, always varied, but have in common the fact that they are located in, or engaged in, some way with the South African process. Whether this is an engagement with past events in South

African history, or representational or fictive versions of current experience in the South African context, what a play chooses to focus on, what it attempts to understand through dramatic discourse may be seen as, always, an activity located within history.

Hodge (1971:22) contends that many plays have definite political settings, which will strongly affect the behaviour of the characters.

Pfister (1977:259) holds the view that the relationship linking different locales produces the clearest and the most tangible contrasts, because several different and often contrasting locales are presented visually in the course of the play.

#### **1.4.5 Dialogue/Speech**

Dialogue is the conversation between two or more characters in a play. It is the vehicle of dramatic action, the lifeblood of the play. Dramatic elements of character, action and dialogue belong together.

##### **Dialogue is action**

Hodge (1971:71) maintains that a dialogue is not merely a verbal interchange between characters, but an artificial, highly economical and symbolic intercommunication of actors between characters in which they force their wants and needs on one another. Dialogue always exists in the present tense, because it comes out of the mouths of speakers who think, as in real life, only in the present and who talk to one another to get what they want.

##### **Dialogue is a building process**

Hodge (1971:71) is of the view that dialogue is a building process. A says something to B, and B replies; this talk causes A to reply to B and B to A in a continuing circle. But no matter how refined a speech may be, no matter how elaborate the choice of words, the purpose is always the same, to seek response from another person as we do in real life.

Hodge (1971:71) goes on to say that every speech of every character throughout the play contains a dramatic action. Each speech contains a forcing - an action directed at another character. Veltrusky (1977:10) concurs with the statement when he says that

dialogue is verbal utterance delivered by two or more alternating speakers who, as a rule, address their speeches to each other. Jahn (1999:4) concurs with Hodge (1971) and Veltrusky (1977) when he says dialogue is a sequence of conversational turns exchanged between two or more speakers or interlocutors. The more specific term duologue is occasionally used to refer to dialogue between exactly two speakers.

Dialogue is the covering, the clothing of the dramatic action. Kane (1985:57) compares dialogue to speech. He says speech takes various forms, since it exists wherever words are used for communication or expression. Every kind of speech is accompanied by some degree of gesture, either in changing expression of face, or gesticulation or movement of the limbs of the body. He goes on saying that there is a voice which conveys meaning and all kinds of supporting emotion in its own reflexions and , on the other hand ,it finds natural and correlated accompaniment in physical gesture. Jafta (1978:106) holds a similar view that action and dialogue form speech and gesture in the whole play.

The voice cannot achieve the same independence because it must still speak words. Goldstone (1985:45) argues that the dramatist is confronted by the matter of diction, the words that the characters speak, which require them to sound like people whom they are representing. Keurs (1996), quoted by Satyo (2001:35) makes a similar point when he says a character communicates mainly through what he says.

Kane (1985) seems to agree with Way (1967:14) when he says speech is one of the most revealing aspects of a person. He goes on to say that people listen to the tone of their voices. People tend to assess others through what they say and the way they say, and come to conclusions about whether they like someone from the way they present themselves in words.

The words of a character may identify what type of behaviour can be expected from him or her. Ngara (1983:63) contends that there may be a mixture of foreign language and lingua franca, and these reveal the behaviour of that character. The speaker must be identified by the speech he utters. It is not only the speech that is important , but also the way in which he says something and the tone of the voice that is used. He may be humble, that is, speaking politely, or rude, talking impolitely. According to Rimmon-Kenan (1983), a character's speech characterises both the speaker and the person spoken about.

The form and style of speech is a common means of characterisation in text where the character's language is individuated and distinguished from that of the dramatist. Style may be indicative of origin, dwelling place, social class or profession.

A character may use interior monologue when speaking about himself. It is here that the reader gets insight. A monologue may portray an internal conflict, where the character is faced with two options, or experiences crisis with no one to confide in. There are two types of interior monologue, the direct and indirect monologue. In the direct monologue, the thoughts are given without direct interference from or mediation by the dramatist. The first person pronoun I is usually used. In the indirect monologue, the character's name or third person pronouns ,like he and she are used.

Hodge (1971:72) differs from the above-mentioned definition because she says a play is always a dialogue , action between two or more characters and never a monologue. According to her a soliloquy, or interior speech, used in some plays is not a monologue but an argument carried on between two warring sides within the same character, frequently between his outer self, what others force him to be, and his inner, self what he knows he must be.

## CHAPTER 2

### PLOT STRUCTURE OF THE TWO DRAMAS

#### 2.1 Introduction

The discussion that follows seeks to examine the artistry of the two dramas in the handling of their plot structure. The aim is to explore whether the two dramas' themes have an impact, at times, on form and structure. The following are the two dramas under study **Amadoda la afunani ezintsaneni?**(1998) and **Yeha Mfazi Obulala Indoda** (1997).

#### 2.2 Plot structure

##### 2.2.1 Amadoda la afunani ezintsaneni? (L.L. Ngewu, 1998)

###### (a) Episodes

###### Analysis of plot structure

The plot is the sequence of events which take place in the action, the characters and a theme. It is sometimes described as the sequence which the events are organised to give the pattern of the story. It is the essence of the story. It is a build up of the actions of the characters, their dialogue and personalities. There are smaller episodes or scenes in a plot. Plot depends mainly on conflict.

In Ngewu's **Amadoda la afunani ezintsaneni**, the plot structure is divided into five phases.

###### Exposition

Exposition often comes at the beginning and provides the necessary background material for a reader. It establishes the setting, creates basic atmosphere, provides information about the pasts of characters and delineates vital contexts for the events that will soon begin to unfold.

The dramatist opens his book by giving us a picture of Thozama's room in a township in Umtata. Thozama shares this room with her daughter Boniswa. The picture of this room is symbolic. It contributes considerably towards creating an atmosphere of poverty, trouble and foreboding doom. About poverty Mahlawule (1999:33) is of the view that is the problem that bedevils contemporary society is not a new phenomenon. Society has always been faced with this division between the rich and poor. Some have access to wealth, whilst others do not have access. The World Bank as quoted by May (2000:28) defines poverty as the inability to attain a minimal standard of living measured in terms of basic consumption needs or income required to satisfy them. It goes on to say that poverty is thus characterised by the inability of individuals, households or entire communities to command sufficient resources to satisfy their basic needs.

To avoid this poverty, Thozama decides to marry a rich person who has a high post in the government in Transkei. In the exposition we also get Thozama's friend, Thobeka, who is knocking at the door of this poor little room. When Boniswa is about to open the door for her, her mother stops her saying that she must ascertain who is at the door. Boniswa agrees and answers this way:

*Boniswa: .....inene mna andisazi esi silwanyana siyindoda sivela phi na. Isisimanga into yokuba sithi sizihlalele soyike omnye umntu kuba nje eyindoda.*

*(Indima 2, Umboniso 4:18)*

Boniswa: .....I don't know where this creature, the man comes from. It is very strange that we must be afraid of a person just because he is a man.

*(Act 2, Scene 4:18)*

The events are starting to unfold, and actions are rising.

### Rising Action

It encompasses that part of the story from the first event of a plot to the climax. Here the author will indicate the development of the basic situation, suggest any important conflicts, and develop his characters. Another term for rising action is compilation, suggesting the relationship of the sequential happenings and the meaning derived from them. The events introduced from the beginning start walking.

*Boniswa....inene andisazi ukuba esi silwanyana siyindoda sasivela phi ne. Isisimanga into yokuba sithi sizihlalele soyike omnye omntu kuba nje eyindoda.*

*(Indima 2, Umboniso 4:18)*

Boniswa ...I do not know where this creature of a man comes from. It is very strange that we must be afraid of another person just because he is a man.

*(Act 2, Scene 4:18)*

The above dialogue indicates that there will be a conflict, and this conflict is going to be between men and women. The plot of a story depends on conflict. Every plot involves two forces of approximately the same strength.

The conflict is worse because it is between men and children. Qatana is a man who sexually abuses children sexually. He does not rape them, because rape is when a man has sexual intercourse with a woman without her consent. When Thozama suspects that her husband is abusing her children, she removes them and places them in a safe place. She leaves behind one child, Boniswa. When Qatana realises that the children are no longer staying with them, he begins to abuse the neighbour's child.

Qatana used to accompany this child when going to school and fetched her after school. Thozama comments thus when narrating this story :

*Thozama : Yho! Lamgugisa lamvikiza, lamvuthulula ixhego umntwana emncinci.*

*(Indima 1, Umboniso 3:24)*

Thozama: The child becomes an old lady through this old man. (Scene 1, Act 3:24)

When Thozama eventually hears about this abuse, she confronts her husband who just beats her and expels her with Boniswa from their home. The abuse of women is universal; it differs from culture to culture. Qatana is arrested for sexually abusing this child but is found not guilty. The case is published in local newspapers. When her stepdaughter,

Boniswa hears, about this acquittal, she just trembles like a leaf. Her mother describes her behaviour as follows:

*Thozama ; uBoniswa ayingomntwana unenzondo, kodwa xa kuthethwa ngoQatana uba nendawo yokududuzela axhaxhe abonakale ngathi ufuna ukuxhapha amagwebu.*  
(Indima 1, Umboniso 3:31)

Boniswa : Boniswa is a sweet child but when she hears the mentioning of Qatana's name, she just trembles like a leaf.  
(Scene 1, Act 3:31)

Men are known to be protectors of women and children. The abuse of small children by the men is not in our culture. Ngugi wa Thiong (1986:14) is of the view that culture embodies moral, ethical and aesthetic values, a set of spiritual spectacles, through which people come to view themselves and their place in the universe. He goes on to say that values are the basis of people's identity, their sense of particularity as members of the human race.

### Climax

Climax is defined as the highest and most important point toward which the chain of events in the rising action has been moving. It can be a point where issues and conflicts in the plot are fully and clearly resolved, or it can establish the final action, which leads the author to explain or unravel what has happened up to the climax. A climax in a story may be a moment of disaster, joyous discovery or a sober recognition of truth previously unknown.

Qatana does not care about African culture or what people are saying about him, because he continues with his evil deeds. He again sexually molests the young girl of his helper. When the mother suspects this, she traps Qatana and finds him abusing the child sexually. When the mother confronts him about this, he just beats them both.

Boniswa, on the other hand, is unable to cope with Qatana's abuse. Although she was abused by him at the age of ten, she is unable to get it out of her system. She says:



*Boniswa: Kungekudala sihlala apho wandenza umfazi wakhe wesibini. Ukuba umntwana oneminyaka elishumi ebemitha ngekudala mna ndamitha.*

*(Indima 3, Umboniso 4:126)*

Boniswa: Not long after I stayed with him, I was his second wife. If a ten year old can get pregnant I would have been pregnant long ago.

(Scene 3, Act 4:126).

At this point in the story, Boniswa is a young woman in the final year in her studies, B.A. Social work, but she is still unable to cope in the university. She says to her lecturer:

*Boniswa: Ngalo lonke ixesha ndivuka kusoloko kungathi ndimka nomsinga ondiphindisela kubomi bam bangaphambili. Ubomi obudlulileyo bam buyinxalenye yobomi bam bangoku kangangokuba andikwazi kulibona ikamva.*

*(Indima 3, Umboniso 4: 127)*

Boniswa: Always when I wake up it seems as if I am floating in a stream that brings me back to my old life. My old life is part of my future in as much as I am unable to see the future.

(Scene 3, Act 4:127)

Boniswa's lecturer promises to help her solve her problems and reach her goals.

### Denouement

Denouement is used to describe that part of the story in which an author explains or unravels what has happened up to the climax.

The author uses suspense to keep his readers' interest during the progression of events. When suspense is operated effectively, the reader keeps wanting to know what will happen next, or what the results of the event that occurred will be. Bernard (1973:69) argues that as a plot progresses it arouses expectations in the audience or reader about the future course of events and actions and how characters respond to them. A lack of

certainty on the part of a concerned reader about what is going to happen is known as suspense.

The lecturer, Lungiswa, promises to help Boniswa. But how? She rallies the community and tells them about Boniswa 's plight. Among these people is Rev. Malusi, who is surprised to hear all these bad things about Qatana because he has a high position in their church.

On the other hand, Boniswa cannot handle any of this and she decides to commit suicide to end all her misery. Lungiswa informs the community that:

*Lungiswa: uBoniswa usesibhedlele eSt. Mary yaye usiwe apho emva kokuba ezame ukuzibulala ngetyhefu yeempuku ekuthiwa yi rattex.*

*Zuziwe: Ingxaki kaBoniswa yintoni?*

*Lungiswa: uBoniswa naye ulelinye lala maxhoba adlwengulwa ngamadoda anganazazela  
(Indima 3, Umboniso 4:152)*

Lungiswa : Boniswa is in hospital. It is said that she poisoned herself by eating rattex.

Zuziwe: What is her problem?

Lungiswa: Boniswa is one of the victims of sexual abuse by selfish men.  
(Scene 3, Act 4:152)

All in all, Lungiswa manages to help Boniswa and the other victims of sexual abuse by Qatana by rallying the community. The community exposed Qatana's evil deeds.

## 2.2.2 Yeha Mfazi Obulala Indoda (L.L.Ngewu, 1997)

### (a) Episodes

#### Analysis of plot structure

Exposition represents a set of relationships that involves characters. According to Sirayi (1989:117), exposition renders a picture of a contrasting background, that is the environment in which characters operate. The background that the characters operate can be a modern or a traditional one. In both Ngewu's two books, the background is a modern one. In it important characters are introduced and part of conflict is introduced.

Nozinto is introduced where she is busy phoning her friend Zodidi to come to her house. Zodidi is surprised by this call because it happens very late at night. Nozinto asks her to bring other friends, Nozinga, Nconyiwe and Phalisa. From this telephonic conversation, the author creates suspicion so that the readers must be curious about why these friends are called at this time of the night.

Zodidi goes out to fetch her friends in response to Nozinto requests. On their way to Nozinto's house, they discuss this strange call from Nozinto. They are confused about her call:

*Phalisa: Kodwa lo mfazi usibizela ntoni ebusuku apha?  
(Indima 1, Umboniso 1:2)*

Phalisa: But why is this woman calling us at this time of the night?  
(Scene 1, Act 1:2)

They do not know why Nozinto is calling them at that time of the night. Phalisa suggests that Nozinto has killed her husband. They argue at length about Phalisa's comment, some think Nozinto can never do such a thing, whilst others think that she has the potential to do that. Nconyiwe cites a similar case where Nozinto had hired assassins to murder her husband. The plot failed because the assassins knew her husband very well. Her husband Zamile is a professional dancer who is loved almost by everybody.

The friends also try to unravel the motive for this murder. They come to the conclusion that Nozinto is greedy. She has killed her husband because she wants to be rich. Secondly, she could kill her husband because of jealousy. Her husband has an affair and is not living a happily married life.

When they finally reach Nozinto's house, she tells them about the death of her husband. She tells them that thugs have shot her husband at close range.

### Motoric moment

Startling developments give rise to new problems and this is the first crisis. The events introduced start developing. When Nozinto informs them about the death of her husband, they cannot believe it. They ask her many questions: Did she inform the police about the incident? Did she inform her neighbours, Did she call the ambulance and did she inform her relatives and her children? The answer is 'no' to all these questions. The friends find it very strange when they hear that Nozinto answers with a 'no' to all these questions. One of the friends, Nconyiwe calls the police and tells them about this case and she goes on to say that she suspects his wife in this murder:

*Nconyiwe: Into endingakuthela thsuphe yona mhlekazi, kukuba kule nto yenzeke apha kweli khaya mna andimkhuphi tu umama lo walapha.*

*(Indima 1, Umboniso 2:7)*

Nconyiwe: What I can tell you Sir, is that the wife is deeply involved in what has taken place in this home.

*(Scene 1, Act 2:7)*

The events in this phase start to unfold. We later gather that Zamile is not yet dead, but is seriously injured. The ambulance is called and Zamile is sent to the hospital. Nozinto does not accompany her husband to the hospital. The friends leave the house and leave another friend, Phalisa, behind.

## Rising action and complication

This phase encompasses that part of the story from the first event of the plot to the climax. Here the author will indicate the development of the basic situation, suggest any important conflict and develops his characters. Another term for rising action is compilation, suggesting the relationship of sequential happenings and the meaning derived from it. Nozinto, to the surprise of her friend Phalisa, has already bought a black mourning dress for the funeral. She has already visited the office to check for her husband's gratuity and has even gone to claim the funeral cover from her insurances companies, not knowing that her husband is still alive. When she eventually hears about his death, she is overjoyed and boats because she is going to be filthy rich. She converses as follows with her friend Phalisa:

*Phalisa: Ungatsho nje ukuba uza kuba sisinhanha?*

*Nozinto: Ndisiso ngoku*

*(Indima 3, Umboniso 1:43)*

Phalisa: Why did you say you are going to be filthy rich?

Nozinto: I am filthy rich now

(Act 3, Scene 1:43)

## Climax

Climax is defined as the highest and most important point toward which the chain of events in the rising action has been moving. It entails succession and accumulation of suspense, crises and impending or raging conflicts. Sirayi (989:141) maintains that climax threatens the fortunes, goals and objectives of the characters involved. He goes on to say that it should be noted that climax involves many possibilities. It can be a point at which issues and conflicts in the plot are fully and clearly resolved, or it can embrace the final action which anticipates the resolution. In this phase, there must be a tremendous change either in the life or in the social relations of the chief character and obstacles should be removed.

The investigating officer is convinced that Nozinto has a hand in her husband's death because all the evidence in the case points to her. On the day of her husband's death she

did not inform the police, or cry for help to her neighbours, but instead bought a black mourning dress to wear to the funeral. She sent her children to stay with her sister during the whole weekend when her husband was murdered. She herself comments thus to her friend:

*Nozinto: Ndide ndayiqabelisa laa nto ndandikuthela thsuphe yona.  
Ndikhululekile ngoku yaye qabu uNoqolomba efile nje!  
(Indima 1, Umboniso 1: 1)*

Nozinto: I eventually successfully carried through the mission I have told you about, and I am free and happy now!  
(Scene 1, Act 1:1)

Nozinto is arrested on the day of her husband's funeral. She is sent to jail at Nongqongqo in East London.

### Denouement

Nozinto is still in jail. She uses the services of a female lawyer, whom she does not trust at all. Nozinto is found guilty because it is established that all the evidence points to her as one the who killed her husband. It is established that she has hired assassins who murdered her husband. As a result, she will not inherit a cent from her husband's estate. A guardian to manage the children's finances is appointed.

Nozinto cries bitterly and mentions the name of Phalisa, one of her friends who is not in court.

## **CHAPTER 3**

### **CHARACTERISATION IN ISIXHOSA DRAMAS WITH SPECIFIC REFERENCE TO TWO ISIXHOSA DRAMAS**

#### **3.1 Introduction**

The aim of this chapter is to examine the portrayal of characters in the dramas under study. The characters' growth or change will be explored. Key incidents closely associated with the characters will be analysed together with dialogues spoken by the characters. Before characters are discussed, the main story line of each drama will be extracted.

#### **3.2 Amadoda la afunani ezintsaneni ? (L.L. NGEWU, 1997)**

In this drama we see the character Qatana portrayed as a man who sexually abuses small children. The dramatist by writing the story, appeals to people to notice this exploitation of children and address it .

##### **Round character**

Qatana is a round character. Who dares to think that a man who commands respect can stoop so low as to become a rapist? Who can think that a man who has a senior post in the government can go about raping children? Bently (1965) is right by saying round characters are mysterious.

##### **Flat Character**

Thozama in the story is a flat character. At the beginning of the drama Thozama is poor, and she remains poor until the end. She marries a rich man in the hope that she can escape her poverty. She is a woman who makes a living by selling vegetables to the civil servants near Botha Sigcawu buildings in the then Transkei. When Qatana sees her and proposes marriage, she grabs that opportunity with both hands seeing an escape from her situation. She says:

*Thozama: .....ude wandingqala wandicela ukuba ndibe ngumfazi wakhe. Nam ke ndiye ndathabatheka ndibona ukuba ndidibene nomntu oza kundikhupha kwinto yokuthengisa iziqhamo andenze "umadam" kangangokuba ade andiphindisele esikolweni ndiyokugqibela izifundo zam zobutitshalakazi.*

*(Indima 1, Umboniso 3: 29)*

Thozama: ....he eventually proposed marriage to me. I was happy seeing someone who can make me stop selling fruit and make me a madam and I end up going back to school again to continue with my teaching studies.

(Scene 1, Act 3:29)

Even her daughter blames her mother for every bad thing that befalls her. Her weak character affects her daughter Boniswa, who commented thus by her mother:

*Boniswa: umama wazenza ihenyukazi engaqondanga kuba into eyayimtsalela kunxibelelwano naloo ndoda yayikukuzama indlela yokuphila.*

*(Indima 4, Umboniso 1:129)*

Boniswa: My mother became a prostitute unintentionally. What attracted her to that man was the hope that he will make her life better.

(Scene 4, Act 1: 129)

### **Density of a character**

Desire: is what motivates the behaviour of a character. In this drama it is clear that what Qatana wants is to sexually abuse children because, he repeatedly does so. Firstly he abuses his own children, and then stepdaughter, Boniswa. When the mother Thozama suspects this, she removes her children and place them in a safe place she leaves Boniswa. The Child Care Act (No 74 of 1983) makes provision for the removal of a child from a harmful environment by a social worker, police officer or authorised officer because a child's best interests are of paramount importance in every matter concerning the child (Section 28 (2) of SA Constitution).



When Qatana realises that his wife has removed the children, he abuses, the child of his neighbour. He used to accompany this child when she went to school and fetched her after school. When his wife eventually hears about this abuse, she confronts her husband. He denies this allegation and beats her. He also expels her with her child Boniswa from their home. There are many laws that protect and support women's rights in South Africa, but laws do not change attitudes, even though they challenge behaviour that some men think natural. The laws are challenging the type of thing that some men think is natural.

When his wife Thozama leaves their house, Qatana employs a domestic worker who has a small child. After a time the helper suspects that there is something wrong and sets a trap to confirm her suspicions. She catches him raping her child. The helper confronts him, he becomes furious and beats the mother and her child.

Violence against women violates their human rights and fundamental freedoms. There is great concern about longstanding failure to promote and protect these rights and freedom particularly in the privacy of the home where domestic violence is prevalent. Men have learnt that to be a man is to dominate others, especially women and children. It is a well-known fact that men are perpetrators of violence against women. The biggest challenge lies in changing men's attitude about violence against women.

Will: is the force that decides whether a character can act on his desires. In Qatana's case the answer is yes because he acts on his desire to abuse children. The comments by other characters indicate that Qatana acts out his desires:

*Thozama: ....wathana nca nantwazana yommelwane wam. Yiloo ntwazana atyholwa ukuba wayidlwengula amatyeli amaninzi.*  
(*Indima 1, Umboniso 3:19*)

Thozama: ...he was close to the child's neighbour. It is this child's neighbour that it is rumoured he raped repeatedly.  
(Scene 1, Act 3:19)

Another character who is a doctor that examines one of Qatana 's victim says:

Doctor : Your child has been sexually molested  
(25)

Another character , Thozama comments like this:

*Thozama: ukuvela kwenyani uye wabanjwa uQatana  
(Indima1, Umboniso 3:27)*

Thozama: when the truth comes out Qatana was arrested.  
(Scene 1, Act 3:27)

His stepdaughter Boniswa commented like this:

*Boniswa: ukuba umntwana oneminyaka elishumi ebemitha ngekukudala  
ndamithayo. (126)*

Boniswa :If a ten year-old child can get pregnant, I would should have  
been pregnant long ago. (126)

Moral stance is a character's view of what is right and wrong, and these values strongly affect the attainment of his or her desires. Evil characters generally have a questionable moral stance, whereas good characters have what is generally considered to be high moral standards. Qatana is an evil character and his values are questionable because he persists in his bad behaviour.

Decorum describes a character's physical appearance, what he looks like, his manners and his poture. This is analysed at length under the sub-heading the character's appearance.

### **How a character is established?**

(i) Dialogue spoken by a character

Qatana does not speak a word in this drama.

(ii) Dialogue spoken about a character

Dialogue spoken about Qatana is critical and negative.

*Thobeka: Yho ! lamgugisa, lamvikiza, lamvuthulula ixhego umntwan' emncinci. Kazi ukuba uQatana kuloo mkhuba wakhe akabulawanga na!*

*(Indima 1, Umboniso 3:24)*

Boniswa: Oh! the young child becomes an old lady through this man. I wonder what is wrong with him?

(Scene 1, Act 3:24)

Lungiswa, Boniswa's lecturer, makes the following observation about her student:

*Lungiswa: Ndiyarhana ukuba uBoniswa ikhona into emphethe kakubi entlalweni yakhe...Kudala ndihlohla kule dyunivesithi yaye azange ndiwafunde amanywathi abhalwe nguBoniswa.*

*(Indima 2, Umboniso 4:82)*

Lungiswa: I sense that there is something wrong with Boniswa. I have taught at this University for a long time and I have never read such nonsense as written by Boniswa.

(Scene 2, Act 4: 82)

(iii) Action taken by a character

Qatana commits various acts that have the sexual molestation of small children as a common element. The doctor that examines a nine –year- old, one of Qatana's victims says “ your child has been sexually molested. I am not suggesting that she molested herself”.

Boniswa says about her step-father:

*Boniswa: Kungekudala sihlala apho loo tata wandenza umfazi wakhe wesibini.*

*(Indima 3, Umboniso 4:124)*

Boniswa: Within a short space of time that we lived with him, I was his second wife.

(Scene 3, Act 4:124)

## Characterisation

There is characterisation according to the character's role in the structuring of the conflict. In this method there is a protagonist, antagonist, tritagonist and hint characters.

### Protagonist

Qatana is the protagonist in this drama because everything in the drama revolves around him.

### Antagonist

Thozama is the antagonist in this drama and because she opposes Qatana's actions as can be seen in the following extracts from play:

*Thozama: Mna ndinqwenela uQatana namaqabane akhe kuqengqeleke iminyaka bekwesimnyama isisele.*

*(Indima 3, Umboniso 1: 85)*

Thozama: I so wish that Qatana and his friends can rot in jail.

(Scene 3, Act 185)

It is clear from the above-mentioned statement that Thozama is real opposing the views and ideas of Qatana. She wishes that he must rot in jail.

### Tritagonist

Lungiswa, Boniswa's lecturer is a positive tritagonist. She is the one who tries to stop the conflict. When she ultimately hears about these abuses, she rallies the local people. She starts by engaging the ministers of religion, and telling them about Qatana and what he is doing to the children. These people held Qatana in high esteem, but by telling them what Qatana has done she exposes him.

## **Hint characters**

There are many hint characters in this drama, like Unitra students, the community and the ministers of religion that Lungiswa rallies around to help Boniswa and other rape victims.

A character may react either emotionally or rationally. Reaction on an emotional level shows that the personal feelings of a character have changed and that he or she feels differently than before. A character is said to have reacted rationally when he or she thinks deeply and evaluates the situation. Qatana has done neither of the above. There is no change of feelings displayed.

## **Characterization through naming**

The dramatist uses nameless characters in this story, who represent mankind in general.

Characterisation through introspection or self-analysis may occur through monologue, or a dialogue or mental processes. Introspection also provides some facts about the character. In dramatic action the character portrays his behaviour through action and dialogue. Throughout the drama Qatana never analyses his actions. There is no introspection or self-analysis, and there is no dialogue where we hear him justify his actions.

## **Dramatic Action**

We see Qatana who is accused of sexually molesting children and beating women. The victims report Qatana to the police, and there is a court case where an interpreter, prosecutor and magistrate try to examine Qatana's case. There is also a doctor who examined the rape victim who and he has to answer questions from the lawyer and the magistrate.

Dramatic action is a progression of incidents, with one leading to another. Qatana first molests first his own children and when the children are removed from him, he molests the neighbours' child. When that is discovered, he tries to molest the child of his domestic worker. When Qatana is arrested for the second time no one had thought that he will continue to sexually abuse children. He wants to prove himself to be strong and determined character and he did not stop.

## Types of Actions

Actions can either be peaceful or violent. In this play, the actions are violent.

### Violent Actions

The main character, Qatana, sexually molests young children aged from nine to ten years. He is also physically abuses the women as shown by Thozama 's complaint:

*Thozama:.....Zange andibethele into zazilapha kangangokuba wandigxotha ngobusuku nakuloo ndlu yakhe!*

*(Indima1, Umboniso 3:28)*

Thozama: ...He assaulted me severely and expelled me at night from his home!

*(Scene 1, Act 3:28)*

Thozama also describes another incident:

*Thozama: ...Uphakame apho uQatana wangena kuloo mfazazana ngamanqindi, nawo wawadela wathath' imvubu wamenza embiza igqwirha.*

*(Indima 3, Umboniso 1:88)*

Thozama: He stood up and boxed the young woman, after that he took a sjambok and punished her severely, calling her a witch.

*(Scene 3, Act 1:88)*

The victims report the crimes. Boniswa did not report the abuse she suffered to her mother but instead to her lecturer, Lungiswa. By confiding in her lecturer she broke the mother-daughter bond. Gayle (1990:62) points out that some theorists have a negative view of the close mother-daughter bond, because the daughter must struggle to separate from the mother. When these victims ultimately reported the abuses they suffered they enacted the slogan that says: 'Break the Silence be heard. Break the Cycle Act (City Press 2002:21)

## Character's appearance

The room in which Thozama and her daughter live illustrates the state of depression and poverty they experience.

*Kudonga olukufuphi nomatrasa kaBoniswa kukho uthanda oluvuleke kakhulu nakuba nje luvalwe ngeelokhwe ezindala ezifonyozweyo. Embindini welo gumbi kukho itafile. Omnye wemilenze yaloo tafile ixhaswa ngelitye. Phezu kwaloo tafile kukho unomathotholo onamathumbu athe tyeke ngokungathethekiyo ngaphandle. Entla kwebhodi kaThozama kukho nenye itafile ethwele bonke ubutyebi nobuhlwempu beli gumbi.*

*(Indima 1, Umboniso 1:1)*

There is a crack in the wall near Boniswa's bed and the wall is covered by old dresses. In the middle of the room is a table, with broken leg and a stone placed underneath to support it. On the table is an old, broken radio. The table illustrates how poor the household is.

(Act 1, Scene 1:1)

Lungiswa, Boniswa's lecturer, visits her in her home. When she arrives she is greeted by green flies:

*Lungiswa: Ziimpukane eziluhlaza ezindichonge ngantoni ezi? Kutheni kuphekwe ulusu? Zivelaphi kodwa ezi mpukane? Andisazenyanyi nje.*

*Boniswa: Nathi siyabonyanya aba hodoshe sis'Lungiswa. Ezi mpukane azibizwa lulusu koko zibizwa bubumdaka bale ndawo sihlala kuyo.*

*(Indima 3, Umboniso 4:122)*

Lungiswa: What is wrong with these green flies? Why, have you cooked 'binnegoed' in here? Where do they come from? I hate them.

Boniswa : We hate them also sis' Lungiswa. They are not caused by 'binnegoed', but by the filth that we stay in.

(Scene 3, Act 4:122).

About their poverty Boniswa comments as follows:

*Boniswa: Mama mdala laa mgubo. Kaloku yinyanga yesine le ukhamisile phaya phantsi kwetafile yaye unayo nemibungu.*

*(Indima 1, Umboniso 3:63)*

Boniswa: The mealie-mealie is three months old and it has flies.

(Scene 1, Act 3:63)

*Boniswa: Mama sibhabhile kumgibe wentlupheko, yaye andazi ukuba singaphutshuluka njani.*

*(Indima 1, Umboniso 3:71)*

Boniswa: Mother we are so poor I do not see a way out.

(Scene 1, Act 3:71)

Thozama is a picture of a poor woman, even the way she dresses is an indication of her poverty: *'unxibe amaxabashishi ezihlangu* ('wearing very old shoes.')

Thozama is so poor that she even forgets to conduct herself in a proper way:

*Boniswa: Tyhini mama iinwele zakho zihlab'umkhosi ngokwezegeza! Utheth'ukuba ubuphume phandle ngeenwele ezinje?*

*(Indima 1, Umboniso 3:63)*

Boniswa: Oh! Mother, your hair is like that of a mad person. Do you want to tell me that you went outside with such a head?

(Scene 1, Act 3:63)

The function of a character's appearance is also apparent in the case of an interpreter, who is twenty-eight years old, but looks like a fifty-year-old man. He is a learned person but when you look at him you would doubt that.

When the characters converse, they comment thus:



*Boniswa: Mama laa mntu okhangeleka ekhubazekile kangaka butywala utheth'ukuba unesidanga sasedyunivesithi?*

*(Indima 3, Umboniso 1:102)*

Boniswa: Mother, do you mean that that old man is young and a graduate?

(Scene 3, Act 1: 102)

### **Locale – environmental facts**

- (i) Geographical location: This should define specific location. The story starts at Nomagazi in Ngangelizwe, in Umtata in Mantyi Street.
- (ii) Date : This must include year, season and time of day. The story starts in August 1998, in an early Wednesday morning at about 5 o'clock
- (ii) Economic Environment: This includes class level, state of wealth or poverty. In the story we read about people from social low class. For instance Boniswa, converses with her mother about this situation.
- (iii)

*Boniswa: Emva kokuthetha ngolo hlobo ukhalazele ukujongelwa phantsi kwabantu baselokishini. Into engaqondakaliyo kukuba ukujongelwa phantsi kwabantu kuko oku kwenze nabo bazibone sebezijongele phantsi.*

*(Indima 2, Umboniso 2: 67)*

Boniswa: After conversing in this fashion she complains about the unfair treatment the people from the location receive. What is not clear is that they have been seen as the low class and they feel like that.

(Scene 2, Act 2: 67)

The characters, Thozama and her daughter are poor. This is clear from the dialogue between them:

*Thozama: Boniswa mntana'm, kutheni udlala ngemali ndilihlwempu kangaka?*

*Boniswa ; Ukuba mama ungakwazi ukuthenga isitovu nje wenziwa kukuba ufundisa mna, ndicebisa ukuba uzithengele istovu. Kodwa ubuhlwempu ndiyabazi, akuthethwa le nto!*

*(Indima 2, Umboniso 3:64)*

Thozama: Boniswa, my child, why are you wasting money.? You know how poor I am .

Boniswa: Is it because you are paying for my studies that you cannot afford to buy a stove?. I advise you to buy one. But I know poverty is pathetic!

*(Scene 2, Act 3:64)*

- (iv) Political environment: The characters in the book complain about the type of government they live under. They blame the new government for all the bad things that happen throughout their lives. They say the new government robs the people the of 'ubuntu ' they once had.

We hear Neziwe conversing with Boniswa. Neziwe narrates the story when she was raped.

*Neziwe: Uyabona, Boniswa, mna andisoze ndimlibale unyaka wenkululeko ka-1994. Zininzi izigigaba ezinamagama ezehlela abantu ngaloo nyaka*  
*(Indima 2, Umboniso 1:45)*

Neziwe: You see Boniswa, I will never forget the year of independence, 1994. Many bad things happened to innocent people from that year.

*(Scene 2, Act 1:45)*

Their conversation continues as follows:

*Boniswa: Kwakungekho bantu bambi na kuloo ndlela?*

Boniswa: Were there no other people in that road?

*Neziwe: Kule mihla basekhona na abantu abanobuntu novelwano? Ubuntu bethu sabuvalela kweza bhokisi sasifaka kuzo amaphepha ovoto.*  
*(Indima 2, Umboniso 1:45)*

Neziwe: Do we still get people with 'ubuntu' these days? We put our "ubuntu" in the ballot boxes

(Scene 2, Act 1:45)

Another character comments about the new government as follows:

*Zuziwe: Sis' Fezeka akuyazi na into eyenzekayo kweli lizwe lethu litsha? Andazi nokuba phambi kwenkululeko yayisenzeka na into yokudlwengulwa kweentsana ngamadoda amadala.*

*(Indima 4, Umboniso 1:144)*

Zuziwe: Sis' Fezeka don't you know what happened in our new country? I do not know whether before the freedom we did get men who rape small children.

(Scene 4, Act 1:144)

Boniswa comments about the new government:

*Boniswa: Into endixakayo kukwenyuka kwamanyundululu amanyumnyezi oko kwathiwa eli lizwe likhululekile.*

*(Indima 1, Umboniso 2:16)*

Boniswa: What puzzles me is the increase of bad things ever since we got freedom .

(Scene 1, Act 2:16)

The above statements show how the drama is influenced by the political situation. Political environment affects the behaviour of the characters very strongly.

Social environment: Drama is always addressing itself to the ways in which society views reality. It depicts the communal life of the people. It is customary for people to converse about issues that concern the welfare of other people before they speak about their actual business. This shows the communal life of people and it gives the dialogue its cultural tinge. Thozama tells a story about a young graduate who is an alcoholic. It was not easy for his parents to educate him because of financial constraints. But now he is a sorrowful sight because of alcohol.

*Boniswa: Mama, laa mntu okhangeleka ekhubazekile kangaka butywala utheth'ukuba usuka edyunivesithi?  
(Indima 3, Umboniso 2:102)*

Boniswa: Mother do not tell me that man who looks terrible is a graduate?  
(Scene 3, Act 2:102)

Religious environment: It does not have an impact on the unfolding of the story.

## **Dramatic Dialogue**

The way characters speak should sound authentic. A says something to B and B answers.

*Thobeka: Uthetha ukuba emva kweminyaka emithathu yonke alikasongwa eli tyala?*

*Thozama: Kusathuleke cwaka mfazi!  
(Indima 1, Umboniso 28)*

Thobeka: Do you mean that after three years the case is still on?

Thozama: It is still quiet.  
(Scene 1, Act 3:28)

Kane (1985) argues that speech is one of the most revealing aspects of a person. People assess others according to what they say and the way they speak. In the same way, the audience judge whether a person is a strong or weak character, or whether he or she is happy, or sad or frustrated .

We hear from Boniswa's speech that she is traumatised by what Qatana did to her and we detect that she is unable to forget what happened to her ten years ago.

*Boniswa: Ngalo lonke ixesha ndivuka kosoloko kungathi kukho into endiphindisela kubom bam bangaphambili. Ubomi bam obudlulileyo*

*buyinxalenye yobomi bam bangoku kangangokuba andikwazi kulibona ikamva.*

*(Indima 3, Umboniso 4:127)*

Boniswa: Every time I try to wake up I cannot, and I do not see my future in so much that I want to commit suicide.

*(Scene 3, Act 4:127)*

In the drama, Thozama represents a mother who is poor and Boniswa represents her daughter.

*Thozama: Boniswa mntan'am kutheni udlala ngemali yam ndilihlwempu kangaka?*

Thozama: Boniswa my child, why are you wasting my money knowing that I am very poor?

Lungiswa is a lecturer and a Social worker whose actions and speeches locate her as such in the drama.

*Lungiswa: uNontlalontle kaloku uhamba yonke indawo*

*Lungiswa: Ndize ndingumhlohli obuhlungu ngenxa yenkqubo yakho kwizifundo zakho.*

*(Indima 3, Umboniso 4:123)*

Lungiswa: As a Social worker, I travel all over.

Lungiswa: I am a Lecturer who is concerned about your work.

*(Scene 3, Act 4: 123).*

### **3.3 YEHA MFAZI OBULALA INDODA (L.L. NGEWU, 1997)**

#### **Introduction**

For an effective analysis of the play, which is dominated by female characters, feminist theory will be applied.

## Feminist Theory

Feminism is a political movement that asserts the equality of women and seeks to overcome the oppression of women. Feminist theory is therefore a response to the persistent oppression of women by men, which causes women to suffer in the various social systems of the world. Cultures generally place women on a lower social level, and as Ruthven (1984:45), argues, the subjection of women, is therefore brought about not by their natural inferiority but by their classification as intrinsically inferior by a male dominated culture they cannot avoid living in. He points out that women are not inferior by 'nature', but inferiorised by culture.

Austin (1990:66) states that a feminist approach to texts involves paying attention to women characters and noticing when they are absent from texts. Publishers find that they can sell books with a feminist approach or woman in the title.

Since the advent of democracy in 1994, a number of significant developments towards building a non-racist and non-sexist South Africa have taken place. This has brought tremendous change, not only to the status of women in society, but to their morale. Women now know they have rights and are fully protected from discrimination by the laws of this country. It is also said that men tend to hide behind and capitalize on tradition to maintain dominance over women.

## Round Characters

In this story Nozinto is a round character. Her pattern reveals some truths about human behaviour. Nozinto is a character who hires thugs to assassinate her husband, Zamide. In his book, *Hlomla*, **Amathunzi anabile**, Bongela's main character also plans to kill her husband who has many insurance policies, which she thinks she is going to inherit. Similarly, Nozinto plans the assassination of her husband because her husband has many insurance policies that she thinks she will inherit, and which will make her rich. She confides to her friend Phalisa that she is going to be rich.

*Phalisa: Ungatsho nje ukuba uza kuba sisinhanha?*

*Nozinto: Ndisiso ngoku.*

*(Indima 3, Umboniso 1:43)*

Phalisa: Why did you not tell me that you are going to be filthy rich?

Nozinto: I am already filthy rich.

(Scene 3, Act 1:43)

The term the author uses when referring to men who are assassinated by their wives because their wives need quick cash, is 'khesha'. Nozinto also uses that term when conversing with her friend, Phalisa

*Nozinto: Mna uZamile ndimkheshe esahamba ngeenyawo*

*(Indima 3, Umboniso 1:44)*

Nozinto: I have cashed Zamile whilst he is still alive.

(Scene 3, Act 1:44)

### **Flat Character**

Zodidi in this story is a flat character. She does not develop in the course of action. She does not change from the beginning of the story until the end. Firstly, Nozinto, her friend, phones her at 10 pm to come over to her house. Zodidi cannot understand why Nozinto is phoning her at that time of the night. She even thinks that Nozinto must be drunk.

*Zodidi: Yintoni ebangela ukuba unditsalele umnxeba ebusuku kangaka?*

*(Indima 1, Umboniso 1:3)*

Zodidi: Why are you phoning me at this time of the night?

(Scene 1, Act 1:3)

When other friends suggest that Nozinto might have killed her husband, she does not understand that. She maintains that women must remain loyal and be submissive to their husbands.

*Zodidi: Nokuba sel' enesibindi akacingi ukubulala indoda yakhe*

*(Indima 1, Umboniso 1:3)*

Zodidi: She cannot kill her husband even if she is brave enough.

(Scene 1, Act 1:3)

Zodidi is a traditionalist. She does not drink liquor as the other women do.

*Zodidi: Mantsundu uye wafuna sisele utywala kodwa (enikina intloko) sazilandula ke thina kuba singekafiki kwimpucuko yokusela utywala.*

*(Indima 2, Umboniso 5:38)*

Zodidi: Mantsundu offered us some liquor, but we refused to take it (shaking her head) because we do not drink liquor.

(Scene 2, Act 5:38)

Zodidi refuses to be a state witness in the murder case against Nozinto. She comments as follows:

*Zodidi: Yhu! bangathini abantwana bakaNozinto xa bemana bexelelwa ekukhuleni kwabo ukuba unina esentolongweni nje kungenxa yobungqina bam?*

*(Indima 2, Umboniso 5 39)*

Zodidi: What will Nozinto's children say about me on hearing that I was the cause of their mother's imprisonment due to the evidence I gave in court?

(Scene 2, Umboniso 5:39)

When Nozinto thinks of someone who can accompany her to the funeral, she thinks of no one else except Zodidi. She agrees to accompany her to the funeral without questioning her. Culturally Nozinto is supposed to be accompanied by a relative, not a friend.

How simple or complex a character may be is determined by how much he or she participates in the action of a play.

Desire: Nozinto wants material possessions. She is greedy and she wants money.

She comments thus to her friend, Phalisa:



*Nozinto: Kwakutheni kodwa ungandixeleli nje gqwirhandini ukuba la madoda ayimali engaka? ..... Ungacingi ukuba le mali iphelele apha.*

*Phalisa: Ungatsho nje ukuba uza kuba sisinhanha?*

*Nozinto: Ndisiso kungoku.*

*(Indima 3, Umboniso 1:45)*

Nozinto: Why did you not tell me you witch that these people have a lot of money? .... Do not think that I do not have other cash.

Phalisa: Why did you not tell me that you are going to be filthy rich?

Nozinto: I am filthy rich now.

*(Scene 3, Act 1:45)*

Will: Nozinto is a very strong character. She gets what she wants and she does not compromise. Firstly, she hired assassins to kill her husband, which ended up in failure. When the thugs arrived at Nozinto's place, they could not carry out their mission, because they know Zamile very well. Zamile is a professional dancer who is loved by everyone. When that failed Nozinto proceeds with her plan. She engages the services of Ntsika to carry out her dirty work for her. Ntsika is successfully and Nozinto rewards him for work well done.

Nozinto is really a brave and strong character. After the mission is being accomplished, she does not regret her deed or feel ashamed. Instead she tries to bribe the investigator of the case so that the charges can be dropped. She even boasts to her friend about the cash that she is going to inherit.

*Nozinto: Ufanele ukuthi ndiyarhuba sirhalarhumendini kuba ngokuya ndandisenza le mali wawulele wena.*

*(Indima 3, Umboniso 1:43)*

Nozinto: You are right by saying I am greedy, because when I was making this money you were asleep.

*(Scene 3, Umboniso1:43)*

## How a character is established

Goldstone (1985:82) maintains that a character is established through:

- (i) Dialogue spoken by the character
- (ii) Dialogue spoken about the character
- (iii) Actions taken by the character

### (1) Dialogue spoken by the character

#### (a) Dialogue spoken by Nozinto to her friend, Zodidi

Section 1, Act 1, opens with Nozinto conversing in a phone with Zodidi. In this telephonic conversation, Nozinto invites Zodidi to come over to her house with other friends, like Phalisa, Nconyiwe and Nozinga. Zodidi seems to be surprised by this call as it is made late. During this conversation she tells her that she has successfully achieved what she was always telling her about.

*Nozinto: Ndide ndayiqabelisa laa nto ndandikuthela thsuphe yona.  
Ndikhululekile ngoku yaye qabu uNoqolomba efile nje!  
(Indima 1, Umboniso 1:1)*

Nozinto: I have successfully done what I have told you about. Now I am free and I am happy.

(Scene 1, Umboniso 1:1)

#### (b) Dialogue spoken by Nozinto to her friends

In Scene 2, Nozinto is conversing with her friends, Phalisa, Nconyiwe, Nozinga and Zodidi. Nozinto is telling them that her husband has been murdered. Her friends want clarity about certain points like, and ask whether she called police after the shooting, notified the neighbours, gone to the room where her husband was, informed her in-laws about their son

(c) Dialogue spoken by Nozinto and Phalisa

In their conversation, Phalisa wants to know exactly who killed her husband. Nozinto informs her that she has engaged the services of Ntsika, whom she pays R10,000 for killing her husband. Nozinto shows her the black mourning dress she bought for the funeral of her husband. Phalisa wants to know more about the funeral arrangements and asks whether she is going to bury her husband in a casket, erect a tombstone.

From the above conversation it is clear that Nozinto is strong and brave and she is not worried about her husband's death.

*Nozinto: uZamile akazokufumana litye ngemini yomngcwabo, akasoze alifumane nanini na*

*Phalisa: Kodwa nokuba akungenanga kakhulu ezindlekweni zomngcwabo, iseninzi imali oza kuyihlawula.*

*(Indima 1, Umboniso 4:20)*

Nozinto: Zamile is not going to get a tombstone and he will never get it.

Phalisa: You don't have to be extravagant because still you are going to pay a lot of money

*(Scene 1, Act 4:20)*

(d) Dialogue spoken by Nozinto and Siphon (policeman)

The policeman introduces himself and informs her that he is the one who will investigate the death of her husband. He also tells her that her friend Nconyiwe is the one who alerted them about the murder. Nozinto tries to defend herself by telling him that it is the first time that she experiences this kind of thing, therefore she was not aware that she should have reported the matter to the police. The police also tells her that her husband is not dead yet, but in a critical condition.

*iPolisa: Akukabikho nkcazelo izeleyo siyifumeneyo singamapolisa malunga nesi sihelegu. Umntu osazisileyo ngale nto ngumama uNconyiwe othe ungumhlobo wakho....*

*Nozinto: (Edubeka) Ndiyaqala mna ukudutyulelwa umyeni. Andazi ukuba kuthiwani na xa kwehle into ngale. Theth' ukuba benifuna ukuyiva ngam le nto?*

Policeman : We have not received enough information about this tragedy. The only person who has informed us about this matter is mother Nconyiwe who said she is your friend....

Nozinto (troubled) It is my first time to have a husband shot. I do not know what must be done . Do you want to tell me that I should have alerted you about this?

(ii) **Dialogue spoken about the character**

(a) Dialogue spoken about Nozinto by her friends in the car to her home

Zodidi, Nozinga, Nconyiwe and Phalisa are on their way in a car to Nozinto's place after she has invited them to come over to her home. They are puzzled because Nozinto called them late.

*Nozinto: Nincede nikhawuleze ke, Fulela wanetha mfaz'olivila  
(Indima 1, Umboniso 1:2)*

Nozinto: Please do hurry when you come in here  
(Scene 1, Act 1:2)

(b) Dialogue spoken about Nozinto by her friends on their way home

In Scene 3, the friends discuss what happened at Nozinto's house. Zodidi wants to know why Nozinto was not arrested when she first attempted to kill her husband. Her husband did lay charges against her, but she fell in love with the investigating officer and the case was dropped.

These women suspect that Nozinto has killed her husband because she is a close friend of Phalisa, who killed her husband.

**(iii) Action taken by the character****(a) Action taken by Nozinto**

Nozinto at first hires assassins to kill her husband, but the plot fails because the would be assassins know her husband and they refuse to continue with the killing. She then hires different people who carry out the mission successfully. Even before her husband is dead she buys a mourning dress and she visits the office where her husband works to claim his pension fund and leave gratuity. She also visits the insurance company to claim his insurances.

**Characterisation**

The name of a character may provide key to the whole story. Nozinto seems to have followed her name. She has many funny things. For example, she phones her friends and tells them to come over to her house. When they arrive she tells them about the death of her husband. When they want more information about this incident they realise that Nozinto did not inform the police, nor called an ambulance. She did not even bother to go to the room after the shooting to verify whether her husband is really dead or not. She did not inform her neighbours or relatives about what happened.

Nozinto buys a black mourning dress to wear in her husband's funeral not knowing that her husband is still alive. She goes to her husband's working place enquiring about his pension money and his leave gratuity. She does not respect her in-laws and their wish to not attend the funeral and not slaughter a sheep. She drinks liquor during the vigil night. She bribes the investigating officer so that he will drop the case. Her in-laws come to comfort her but instead she is the one who comforts them. She is irritated by the relatives who come to her house in order to comfort her. She complains to her friend Phalisa that they eat too much.

**Hlonipha name (a name that shows respect)**

Ntuli (2000:32) points out that customs, behavioural patterns, norms and values vary from society to society and they represent the culture and value system of that particular society. He goes on to say that among the Nguni group, respect, among other things, plays a vital role in determining the hierarchy or seniority of the members of the family. In

the story we gather that Mandlovu does not call her husband by his real name, but she calls him 'yise kaZama unyana wamazibulo', (the father of Zama, the first born child') This shows respect and affection.

### Naming by community

This either shows love and respect by the members of the community, Zamilé is called Tshatshatsha by his friends and colleagues. They love him. He was given the name because he is a professional dancer. They even call him ingelosi (an angel).

Phalisa is called Manembezana, Mamgcina. This name does not show respect, but ridicule. She was given this name because she kept another person's husband in her home. The policeman is called Siphó because, when he arrived in this location, he became a gift. He is able to solve many cases of the community.

There is characterisation according to the character's role in the structuring of the conflict. In this method there is a protagonist, antagonist, tritagonist and hint characters.

### **Protagonist**

In this story, Nozinto is a protagonist. Everything that happens revolves around her. She appears at the beginning of the story when she calls her friends to her house to witness the death of her husband until she lands in prison. She lands in prison because she is found guilty of helping in the murder of her husband.

### **Antagonist**

Nconyiwe is the antagonist in this story, because she opposes Nozinto's actions. Nconyiwe is against the fact that Nozinto has a lover. She says:

*Nconyiwe: Andiyazi mna into yokuba ithi indoda xa ikhethe ukuqubha emgxobhozweni, nomfazi asukele phezulu ukuya kuzifaka naye*  
(Indima1 Umboniso 1:5)

Nconyiwe: I cannot figure out why a wife, when a husband has an affair, decides to follow in his footsteps.

(Scene 1, Act 1:5)

Nozinto tells her friends about the death of her husband. Nconyiwe cannot not understand the fact that her husband was shot at 10 pm and she had not summoned the police by 12 pm she did not even call the ambulance. Nconyiwe could not understand why Nozinto is so cool about this whole affair. She is the one who finds out that Zamile is not dead yet, and summons the ambulance. She also finds it very strange that Nozinto did not accompany the ambulance that takes her husband to the hospital.

### **Tritagonist**

Phalisa is a negative tritagonist because she helps in furthering the development of the conflict. Nozinto knows very well that she can depend on Phalisa. She knows that Phalisa supports her ideas. When other friends are about to leave, she asks Phalisa to stay behind. Phalisa also knows that Nozinto has murdered her husband.

*Zodidi: Ndingancama kodwa ukuba uPhalisa akayazi into yokudutyulwa kuka Zamile*

*Nconyiwe: Uyazi ngqo! Kaloku neyakhe indoda yafa ngolu hlobo  
(Indima 1, Umboniso 3: 13)*

Zodidi: I should think that Phalisa knows something about Zamile's death

Nconyiwe: She knows it very well because her husband died the same way.

(Scene 1, Act 3:13)

When the other friends leave the house and leave Phalisa behind, Nozinto tells her what exactly happened when her husband was shot. She also tells her about the insurance policies that she is going to inherit.

*Nozinto: Ungacingi ukuba le mali iphelele apha!*

*Phalisa: Ungatsho nje ukuba uza kuba sisinhanha?*

*(Indima 3, Umboniso 1:3)*

Nozinto: Do not think that this is all that I have.

Phalisa: Why did you not say you are going to be filthy rich?

(Scene 3, Act 1:3)

The above-mentioned statements show that Phalisa is on Nozinto's side.

## Hint Characters

There are many hint characters in this drama.

In characterization, a character may react either emotionally or rationally. Reaction on an emotional level indicates that the personal feeling of a character has changed and he or she feels differently than before. Nozinto changes towards the end and feels differently than she did at the beginning of the story.

At first, she boasts to her friend Phalisa that she is going to inherit all of her husband's estate. She is going to be rich and men will follow her and propose love to her. She is going to buy a mansion at Port Shepstone. After she is arrested and found guilty for the murder of her husband she changes and evaluates the situation deeply.

*Nozinto: Kazi esi silonda sakulibaleka na kubantu bakwaNtlangula. Kazi bakuze bandixolele na! NguMtyholi obe endichonge ngantoni kodwa lo! Ukuba bendingelilo igwala okanye ndinayo indlela yokuzixhoma ngendizibulala ndife fi.*

*(Indima 3, Umboniso 6:63)*

Nozinto: I wonder whether the people of Ntlangula tribe will ever forgive me? If I was not a coward I should have taken my life and died long ago.

*(Scene 3, Act 6:63)*

## Dramatic Action

Dramatic action is the clash of forces in a play involving the continuous conflict between characters. We see Nozinto phoning and asking her friends to come to her house at night. Although they are against that idea, they manage to go. Dramatic action is a progression of incidents, with one another leading to another. As a result a play is made up of discoveries and surprises. Nozinto informs her friends that her husband is dead and the thugs shot him. To their surprise her husband is not yet dead, but is seriously injured. Nozinto did not inform the police about this incident. She has not told her neighbours, her



family and also her children. She continues with her life, buys a black mourning dress, goes to town to get a new hairstyle so that she can be the centre of attraction at her husband's funeral. She goes to the insurance companies to claim money from the funeral scheme although her husband is still alive.

### Types of actions

There are two types of actions, peaceful and violent actions. In this story we find violent actions.

At first, Nozinto hires assassins to shoot her husband. The thugs do not carry out the mission and run away. This does not stop her and she searches for other assassins who eventually shoot her husband.

### **Character's appearance**

Nozinto's home is a modern house. She lives in a mansion at Vuli Veli in Butterworth.

*UNozinto uphuma engena kumagumbi epomakazi lendlu yakhe eVuli- veli*  
(*Indima 1, Umboniso 1:1*)

Nozinto gets in and out in her mansion  
(Scene 1 Act 1:1)

### **Locale environmental facts**

Geographical location: The story therefore takes place at Butterworth in VuliVeli township.

Date: There is no date except the time. It is 10 pm at midnight when the story takes place.

Economic Environment: This includes class level and state of wealth or poverty. In the story we read about the upper class. No poverty is mentioned. Nozinto stays in a mansion, which proves the upper class level status and wealth of the family. The house has a telephone set. The story opens with Nozinto phoning her friends, who live comfortably and

have cars. Nozinto wears a satin nightdress. Her husband works for the government and is a professional dancer. She bought the house with a government subsidy.

Political Environment: There is no indication of the type of government these characters live under.

Social Environment: Drama always addresses itself to the ways in which society views reality. In this society women must be submissive and do what their husbands tell them to do. The husbands even want to choose friends for their wives, Zanzazo for instance does not approve of his wife's friends.

*Zanzazo: uMamthwana lo kudala, ndamxelela ukuba makohlukane nesi simanga singulaa mfazi.*

*(Indima 2, Umboniso 5:37)*

Zanzazo: I have told Mamthwana long ago to distance herself from that funny woman

*(Scene 2, Act 5:37)*

It is customary for people to converse about matters that concern the welfare of other people. This illustrates the communal life of people. Nozinto's friends end up conversing about one of their friends, Phalisa. They mention the fact that Phalisa had killed her husband. Her husband had an extra-marital affair with a local woman. He even had children with this woman. She decided that enough was enough and planned to kill him with poison, which eventually she did successfully.

### **Dramatic dialogue/ speech**

Nozinto is revealed through her speech as someone who when she wants something gets it. She phones her friends at night to come and visit her. Although they are reluctant at first they do go there. We hear her boasting to one of her friends saying:

*Nozinto: Ndide ndayiqabelisa laa nto ndandikuthela thsuphe ngayo*

*(Indima 1, Umboniso 1:1)*

Nozinto : I have ultimately successful done that thing I have told you about  
(Scene 1 Act 1:1)

The character in a story sometimes switches to a foreign language such as English. The use of English suggests that the character is educated.

Nozinto: Here is a smell of blood, still all the perfumes of Arabia will not sweeten this little hand.

(Scene 3, Act 1:45)

*Nozinto :Ndinevumba legazi elingakwazi kugqunywa naziziqholo zase Arabia*

*(Indima 3, Umboniso 1:45)*

A speaker therefore is identified by the speech she utters.

A character may use interior monologue when speaking about himself or herself. It is here that the character gets insight. A monologue may portray an internal conflict.

We first get monologue when Nozinto is kept in the holding cells.

*Nozinto: Into yokubulawa kukaZamile yona ndiza kuyikhabela phaya, ndiyikhanyele ndilale ngombe. Kanene lo mfo uphanda eli tyala uthe uZamile usaphila. Hayi angafane aphile nje akaphileli mna ...*

*(Indima 2, Umboniso 2:29)*

Nozinto: I shall know nothing about Zamile's death. By the way the investigating officer who is dealing with this case says Zamile is still alive. In fact whether he is alive or not he is not mine.....

(Scene 2, Act2:29)

Another monologue takes place when Nozinto is at the police station in East London.

*Nozinto: Tyhini, yile ntilongo sasicula ngayo le ngokuya sasisengabantwana.*

*(Indima 2, Umboniso 6:62)*

Nozinto: Oh it is the police station that we used to sing about whilst we were children.

(Scene 2, Act 6:62)

She goes on to say:

*Nozinto: Kazi ndizokwenzani mna apha ndingabulelanga Zamile nje? Ukhona umfazi onesibindi sokubulala indoda yakhe? Kodwa indima endiyidlalileyo ekufeni kukaZamile icacile. Kazi esi silonda sakulibaleka na kubantu bakwaNtlangule! Kazi bakuze bandixolele na!*

*(Indima 2, Umboniso 6:63)*

Nozinto: I wonder why I am here, as I do not kill Zamile? Is there a woman who is bold enough as to kill her husband? By the way my part in killing Zamile is crystal clear. I wonder whether this wound to Ntlangule clan will ever heal. Will they ever forgive me?

(Scene 2, Act 6:63)

Some monologues are delivered in the form of songs. At the police station Nozinto is singing:

*Nozinto: Balele bonke entilongweni  
Balele bonke kwaNongqongqo  
Nanko, nanko, nank'uMandela  
Nanko, nanko, kwaNongqongqo  
(Indima 2, Umboniso 6:62)*

Nozinto: They are all asleep  
They are all asleep at Nongqongqo  
Here he is, here is Mandela  
Here he is at Nongqongqo  
(Scene 2, Act 6:62)

## CHAPTER 4

### LANGUAGE AND PATTERN OF STYLISTIC DEVICES

#### 4.1 INTRODUCTION

Language and pattern of stylistic devices are common means of characterisation in texts where the character's language is individuated and distinguished from that of the author.

Language is a powerful tool that impacts greatly on our lives. It is a very important component of the verbal arts. Ngara (1982:41) is of the view that to be able to write effectively and artistically the writer must have achieved a high degree of competence in his chosen language. Lack of proficiency in the chosen language limits the choices open to the writer and leads to artificiality, monotony and mediocrity. To choose a language is to choose a world as this leads to the question: For whom do I write? Who is my audience? Ngugi (1986:14.) describes language as the memory bank of the people and an embodiment of both continuity and change in the historical consciousness of the people. He goes on to say that linguistic studies in modern times have shown that each language reflects concerns, attitudes and assumptions of its speaker.

Furthermore according to Ngugi(1986:14) language carries culture, and culture carries orature, literature, values and the way we come to perceive ourselves and our place in the world. Language transmits, sustains and reflects culture. Language, any language, has a dual character: it is both a means of communication and a carrier of culture. Take English for instance: it is spoken in most countries, even Britain, Sweden and Denmark , but for Swedish and Danish people English is only a means of communication, not a carrier of their culture.

To fulfil its social function adequately, literature must be able to speak to the widest spectrum of society possible:it must be truly popular. It must be at once national and universal. It must reach the masses of the people in the writer's society and, at the same time speak to universal man. Ngugi (1986: 14) is of the view that the present writer has pointed out elsewhere that the use of a language carries with it the prejudices, habits and mannerism of its speaker. Ngara (1982) and Ngugi (1986) share the same view that language carries culture.

## 4.2 DEFINITION AND CONCEPTS OF STYLE

The style of a writer has an important part to play. A simple style is often easy to cope with, while the use of involved sentences and unusual words may result in difficulties for the reader. But an easy style is not necessarily a good indication of a novel or drama's readability; neither does a complex style necessarily hinder readability. A dull book written in a simple style can bore the reader and tempt him to throw it away. A writer, like a preacher or politician has to keep his audience interested.

William (1990:78) contends that in matters of grave importance, style, not sincerity, is the vital thing. He goes on to say that the only secret of style is to say something you want to say clearly. The style of an author generally manifests itself in the manner in which it deviates from the normal form of expression. Sebeck (1998:46) is of the view that style refers to the personal idiosyncrasy of expression by which we recognise a writer.

Our main concern in this chapter is with the stylistic feature of Ngewu's dramas, his skill in expressing himself.

## 4.3 STYLISTIC FEATURES OF NGEWU'S DRAMA

### 4.3.1 Figures of speech

Language contains features such as a rich vocabulary, which includes figures of speech. Cohen, quoted by Nguna (1999:168) describes figures of speech as images that are often intentionally indirect; they generally depend on a process of association, or the deliberate linking of two elements. Ngewu has used a number of figures of speech, like metaphor, simile, personification, repetition, proverbs and idioms.

#### **Metaphor**

The metaphor comprises the substitution of one thing for another; instead of asking us to imagine one thing as being another, we are asked to picture one thing as being another. It is also defined as implied comparisons. Metaphors play an important role in Ngewu's dramas.

In his book **Yeha Mfazi Obulala Indoda (1997)**, Ngewu has used a number of metaphors. In Zamile 's funeral the speakers are paying their last respects and one of the speakers , the steward prays sa follows

*Igosa: Singamaphela na zona zinto zingafunekiyo*

*(Indima 3, Umboniso 4:55)*

Steward: Are we the cockroaches, things that are not needed

(Scene 3, Act 4:55).

The steward uses a metaphor when he says we are cockroaches, he does not say we are like cockroaches . When the steward utters the above mentioned words, he shows some frustration on the death of Zamile who is killed. In this book **Amadoda la afunani ezintsaneni'** (1998) the author uses metaphors as follows:

*Iela lahle wawuhlala nalo*

*(Indima1, Umboniso 2:10)*

is that ash that you stayed with

(Scene 1, Act 2:10).

Thobeka describes Qatana as an ash. Thozama ( her friend) has a relationship with Qatana who is an ash - meaning he is useless .The author does not say Qatana is useless like an ash, but instead says he is an ash. Another metaphor from the same book is as follows:

*silwanyana siyindoda*

*(Indima 1, Umboniso 2:9)*

a man is an animal

(Scene 1, Act 2:9)

Thozama requests her daughter to first know who is at the door before opening . She is afraid least it be a man who is at the door.According to her a man is an animal-silwanyana siyindoda.The author does not say a man is like an animal, but instead he says the man is an animal.Another metaphor from the same book goes as follows:

*sisiciko seselwa elimfimyayo*

(*Indima 1, Umboniso 2:10*)

lid of a calabash that oozes milk

(Scene 1, Act 2:10)

Thozama wants her friend Thobeka to knock before she enters her home . She must not simply enter as if she is a 'lid of a calabash that oozes milk'.The author does not say Thobeka must not be like lid of a calabash that oozes milk but, instead, he say she is a lid of a calabash that oozes milk. Another metaphor from the same book is as follows;

*uSathana sisilo esinamandla*

(*Indima 1,Umboniso 3:26*)

Satan is a brave animal

(Scene 1, Act 3:26)

Thobeka says 'Satan is a brave animal' when the child could not reveal who has abused her sexually. She implies that it is the devil who forces the child not to speak.The author does not say Satan is like a brave animal ,ut, instead, he says Satan is a brave animal.

All the above figure of speech refer to men and it is clear that men behaved badly to deserve derogatory descriptions in *Amadoda la afunani ezintsaneni?*( 1998)

### **Simile**

Simile is the figure of speech used in comparing one thing to another, using 'as and 'like'.During the funeral service of Zamile in *Yeha Mfazi Obulela Indoda'*( 1997) the steward prays and in his prayer he mentions the death of men. He appeals to the Almighty to welcome Zamile to his Kingdom, and forgive all his sins. He uses the following simile;

*Igosa: ....Bucime buphele tu ubugwenxa bakhe, umenze akhazimle okwekhephu ukuphuma kwelanga*

(*Indima 3, Umboniso 4:55*)

Steward: ....Forgive all his sins, he must be bright like the snow when the sun rises.

(Scene 3, Act 4: 55)



In this scene the author compares the brightness to the white snow. Another simile that the author uses is as follows; *Ingathi yingelosi*- he is like an angel. Zamile is compared to an angel. They say that he is kind like an angel. They are upset about his death because they love him. The author uses many similes, one of them is this one;

*Waphephetheka okwephepha waphelel'emoyeni okomophu*

*(Indima 1, Umboniso 3:18)*

He disappears into thin air like mist.

(Scene 1, Act 3:18)

The author here refers to Phalisa's boyfriend who is a priest and just vanishes into thin air like mist. His disappearance is compared the way mist disappears before the sun.

### Personification

Personification is generally regarded as an important figure of speech, where inanimate objects or other living things are endowed with human attributes and especially with human feelings.

*Lingaphumi elaa hashe lakho emdyarhweni-*

*(Indima 1, Umboniso 4:20)*

your horse remains in the race

(Scene 1, Act 4:20)

The figure speech is from the book **Heha mfazi obulala indoda(1997)** Phalisa (Nozinto,s friend) is afraid by the way Nozinto is behaving . Zamile ( Nozinto ,s husband) is in hospital and Nozinto is behaving as if her husband is dead. Phalisa is reminding her that her husband can come home alive from the hospital. She refers to her husband to the horse. She endows the horse with human attributes.

*ukuxhwitha iintsiba zedada lakho –*

*(Indima 1, Umboniso 4:20)*

to extract feathers from your duck

(Scene 1, Act 4:20)

Phalisa suggests that it is the first time that Nozinto is getting money from the late husband. The author endows the duck with human attributes.

*Elaa dada lakho usenokulibona lidamfuza ukubuyela ekhaya emva konyango*

*(Indima 1, Umboniso 4:20)*

The duck can come back

Scene 1, Act 4:20

Your duck can come back meaning that Nozinto 's husband can come back home after the treatment. The author endows the duck with human attributes.

### **Repetition**

Repetition suggests a need for perseverance. It can be used to describe the repeated use of formative words and even sentences. There are many repetitions the author has used from the book **Heha mfazi obulala indoda(1997)** I will list them and give a short explanation why the author has used them.

*uqinisiwe kwaqinisekwa ukuba uqinile-*

*(Indima 1, Umboniso 3:18)*

They make sure that you are very strong

(Scene 1, Act 3:18)

Nconyiwe suggests that a man who wants to be Phalisa's lover must make sure that he is very strong.

*aqwabulule iqiqisholo leqaba-*

*(Indima 3, Umboniso 1:43)*

to deal with someone who has never seen or gone to school.

(Scene 3, Act 1:43)

Nozinto is surprised that a nursing sister can be in love and stay with an uneducated person.

*urheme urhorhozela...ezama ukundirhweba ecinga ukuba ndingarhonyeka*

*emva kwakhe aze azirhwaphilizele mna lo.*

*(Indima 3, Umboniso 1:43)*

The man thought that I am very weak and I can be twisted easily.

(Scene 3, Act 1:43)

Nozinto is of the opinion that the man she has hired to kill her husband is after her, in fact she thinks that the man wants to her be lover so that he can have access to her money.

*maxaxavithi amaxelegu amaxhegwazana-*

*(Indima 3, Umboniso 1:45)*

old ladies who are very lazy, they do not want even to wash themselves

(Scene 3, Act 1:45)

Nozinto is informing her friend Phalisa that her in-laws are in her home. She is bored because these old ladies are lazy and do not even want to wash themselves.

*urhaphilili urheme lo.-*

*(Indima 2, Umboniso 4:34)*

the man with beard

(Scene 2, Act 4:34)

Khomba, when describing the man he thinks is the hired assassin says he has a beard.

*waluvevezana oluvuthela ngathi luvukwe zizivubeko nje?*

*(Indima 3, umboniso 1:45)*

She talks everything.

(Scene 3, Act 1:45)

Phalisa is listening to Nozinto informing her about the presence of her in-laws in her home. After listening she just becomes afraid because Nozinto is talking everything .

*waphephetheka okwephepha waphelela emoyeni okomophu.*

*(Indima 1, Umboniso 3:18)*

He disappeared into thin mist

(Scene 1, Act 3:18)

The priest who is Phalisa 's boyfriend just vanished into mist without an explanation.

*kuthi kanti lo mfo akanyolukanga, asuke athi nyubelele nje okwenyoka  
akushiye enyanyeni.*

*(Indima 3, Umboniso 1:44)*

let us say this man is not greedy, and leaves you in a lurch.

*(Scene 3, Act 1:44)*

Nozinto thinks of bribing the investigating officer, but Phalisa is against that idea. Phalisa is concerned that that the policeman may not be greedy and leave her in a lurch.

*Ixhwangusha lexhwele laseXhwili-*

*(Indima 3, Umboniso 2:47)*

A great herbalist from Xhwili

*(Scene 3, Act 2:47)*

Phalisa advises Nozinto to go and see her herbalist. Nozinto refuses saying she has her powerful herbalist from Xhwili.

*Ndaxhaywa, ndajika ndixhelekile ndiqonda ukuba ndifane ndazixhamla*

*(Indima 3, Umboniso 4:60)*

I was not given a chance, then I turned back knowing that I have wasted my time.

*(Scene 3, Act 4:60)*

Khomba, Zamilé's neighbour narrates the events on the day of the murder. He mentions that when he saw an ambulance he went to investigate and enquire from Nozinto, who was at the door, about what was happening. Nozinto said that nothing was happening and closed the door in his face. Khomba said he turned back worried, knowing that he has wasted his time by going there.

*Baw'uNxumalo, unganxub'unxunguphale*

*(Indima 2, Umboniso 4:35)*

Do not despair Father Nxumalo

(Scene 2, Act 4:35)

Nxumalo is worried because the investigating officer does not write anything down whilst he is talking. The officer re-assures him that he has got a tape that records everything he is saying.

This following expressions are from the book **Amadoda la afunani ezintsaneni (1998)** and I shall give a brief description why the author has used them.

*Exengaxengiswa ngamaxavithi amaxelegu anxunele kwintlondi kunganzima ukuba ayifezekise iminqweno yakho.*

(Indima 1, Umboniso 1:4)

lazy people who have no hope what so ever in life, that will make your life difficult.

(Scene 1, Act 1:4)

Boniswa is conversing with her mother and she tells her about a child from a poor family who wants to be someone in life. The child could not achieve his or her goals because of people who make his life difficult.

*Oxathawana abaneenyawo ezinamaxolo nabanxiba amaxabashishi ezihlangu ezifana neziya.*

(Indima 1, Umboniso 1:7)

Useless people who wear very old shoes like those

(Scene 1, Act 1:7)

Thozama is conversing with her daughter Boniswa, and she tells her that poor people, who wear old shoes, could not get bursaries for their children in their work places.

Another one from the same book goes as follows;

*Ndivuka umphefumlo wam uvikivekile sisivondoviya sevumba*

*endingalaziyo ukuba livela phi.*

*(Indima 2 Umboniso 3:87)*

I wake up with a perturbed soul that is troubled by the smell; I do not know where it comes from.

(Scene 2, Act 3:87)

Thozama appeals to her daughter to continue with her studies so that they can leave the place where they stay and move to a better one. In this one she wakes up with a perturbed soul that is troubled by the smell she does not know where it comes from.

## **Idiom**

An idiom is a group of words that, when used together, have a different meaning from the component words, for example, raining cats and dogs. These include not only idioms, but also proverbs

## **Proverbs**

Proverbs are oral expression of culture, life, attitudes and a voice of the people in the true sense. They are taken as life directives. Proverbs are meant also to impact on the way people live their lives. It is through proverbs that people understand the social structures they live in. Proverbs are short sayings that express the truth or gives warning.

The following proverbs are from the book **Amadoda la afunani ezintsaneni(1998)**. I shall write them and give brief description why Ngewu has used them.

## **Description of a proverb or idiom**

### **ukufa kusembizeni**

Indima 1 Umboniso 2:15)

the cause of death is within the family

(Act 1Scene 2:15)

Thozama advises her daughter Boniswa that in her research project she must tell her Lecturer that many bad things are caused by the government, therefore death is within the family.

### **qotha qikili**

(Indima 1 Umboniso 3:27)

one who refuses to talk

(Act 1 Scene 3:27)

Thobeka could not understand why a small child could not reveal the name of a person who has sexually abused her, hence she refers to the 'one who refuses to talk'

### **ukugila imikhuba**

(Indima 1 Umboniso 2:15)

something serious

(Act 1 Scene 2:15)

Thobeka could not understand why her friend Thozama is arrested for not having a hawker's licence because there are people who commit serious crimes who are free and roaming the streets.

### **barhuq' iinyawo**

(Indima :1 Umboniso 2:15)

to be slow

(Act 1 Scene 2:15)

Qatana is not yet arrested, the justice system is working very slowly.

### **uhili uphumile ezingcongolweni**

(Indima 1 Umboniso 3:25)

the secret is out

(Act 1 Scene 3:25)

The child who was sexually abused by Qatana refuses to reveal the information. Thobeka wants to know when did she reveal the truth. When the secret gets to be known

**ukuthi cakatha umcondo**

(Indima 1 Umboniso 1:2)

do not go there

(Act 1 Scene 1:2)

Thozama tells her daughter Boniswa that it is five o'clock in the morning and she must wake up and prepare to go to school. Her response is that she will not go there.

**uzalele endle**

Indima 1 Umboniso 3:26)

knows nothing

Act 1 Scene 3:26)

The child who was sexually abused by Qatana refuses to divulge that information. She does not want to mention his name.

**indaba yakwamkhozi**

(Indima 2 Umboniso 1:44 )

secrete

(Act 2 Scene 1:44)

Neziwe tells her friend Boniswa about how she was raped. And tells her that this is supposed to be a secret-indaba yakwamkhozi.

**4.4 CONCLUSIONS AND SUMMARY OF FINDINGS ON LANGUAGE AND STYLISTIC DEVICE**

Characterisation in Ngewu's dramas is heightened by affective use of stylistic devices, proverbs, similes, metaphors and repetition. In African drama, a good style may be effected by making use of proverbs, idioms, metaphors and repetition. These proverbs have a bearing on the nature and behaviour of the main characters, Nozinto and Qatana. The two books under discussion are so rich with these figures of speech . By ignoring them one would not be doing justice to the author. Ngewu has written these figures of speech effectively and accurately. Their absence in works of art would render dramas shallow and cold. He has used repetition amongst others, in order to emphasise the point that he is driving home.



Ngewu's style is readable and as Ngara (1982) contends, that the style of a writer must be readable because it has an important part to play. Freeborn (1996) argues that everything that can be thought at all can be thought clearly. He goes on to say everything that can be said can be said clearly. One can conclude by saying Ngewu has a good command of the language.

## CHAPTER 5

### CONCLUSION

Conclusions and summary of findings on characterisation in IsiXhosa drama.

The aim of this study is to investigate characterisation in Ngewu's two dramas. In order to achieve this, the theoretical framework of the role of characterisation is first presented. The following aspects have been dealt with: definition of character; character classification; the density of a character; how a character is established; definition of characterisation, characterization through naming; naming by the parents, naming by the community; nicknames; dramatic actions; character's appearance; the locale- environment; and dialogue and speech.

Chapter 2 deals with the plot structures of the two books. The plot structure of **Amadoda afunani ezintsaneni** (1998) is not well developed, unlike the one in **Yeha Mfazi Obulala Indoda!** (1997) The phases are well developed and it is easy to differentiate the different phases. Chapter 3 deals with characterisation. Both dramas use round characterisation and flat characterisation

In both books ,round characters serve the plot well while the flat characters serve the plot as expected of flat character. It is a pleasure to read about round characters as they are true to life. Nozinto (round character) is accused of plotting to kill her husband. In the contemporary society we get women who plot to assassinate their husbands. Qatana ( round character) is accused of sexually abusing children although this action is bitter but we do get men who sexually abuse children .

The density of character in both dramas is depicted efficiently. Density of character is the desire, will, moral stance and decorum. Therefore, in both books these four points are clear because we see the desire , will , moral stance and decorum of main characters. The establishment of character is depicted successfully in **Yeha Mfazi Obulala Indoda (1997)**. Goldstone (1985) maintains that a character is established through:

- (i) dialogue spoken by the character;
- (ii) dialogue spoken about the character;
- (iii) action taken by the character.

In **Yeha Mfazi Obulala Indoda** (1997), these three points are there but in **Amadoda la afunani ezintsaneni** (1998) we only get dialogue spoken about the character and action taken by the character but we do not get the dialogue spoken by the character. The main character has not spoken a word from the beginning of the book until the end.

Naming characterization In **Yeha Mfazi Obulala Indoda** (1997), we get naming by the parent who gives a character the name of Nozinto. This name influences the character's personality. Nozinto performs all the bad things following her name.

Naming by community, the community gives characters names on the basis of their deeds and behavioural traits. Zamile, a professional dancer is called Tshatshatsha due to type of the dance he performs. The policeman is called 'Sipho, means gift to that community. The crime rate decreases when he came there and they say that he cares a lot about the people's suffering. Another character, Phalisa is called Mamgcina, because she kept in her home another woman's husband. In **Amadoda la afunani ezintsaneni** (1998) there is no naming characterization. Names have no bearing on the unfolding of the story. Ngewu in this book has used nameless characters. They just represent mankind in general.

Dramatic actions: Violent actions are found in both stories. **Amadoda la afunani ezintsaneni** (1998) deals with the sexual abuse of small children by old men, and **Yeha Mfazi Obulala Indoda** (1997) deals with a wife who hires assassin to kill her husband.

Character's appearance. **Amadoda la afunani ezintsaneni** (1998) deals more with the character's appearance than the other book. Thozama is a character who is portrayed as a very poor woman in her outer appearance. The way she conducts herself in public, wearing very old shoes, embarrasses her teenage daughter. The house she lives in is a disgrace with its green flies that hover around. She is struggling to make ends meet by selling fruit and vegetables. In **Yeha Mfazi Obulala Indoda** (1997) Nozinto's outer appearance is that of a person who is in the middle class for the story starts with her phoning her friends and she is wearing a satin night dress. She lives in a mansion - the author calls her house **ipoma** (mansion). Her friends are also living comfortably because they have telephones in their houses and they drive cars.

In the locale environment the author has depicted this technique successfully in both books, except for political environment in **Yeha Mfazi Obulala Indoda** (1997). The story

has not been influenced by the form of government the characters live under whereas in **Amadoda la afunani ezintsaneni** (1998) the characters blame the type of government they live under. One of the characters comments as follows about the government:

*Zuziwe: Uyabona Boniswa, mna andisoze ndimlibale unyaka wenkululeko ka1994. Zininzi izigigaba ezahlela abantu ngaloo nyaka.  
(Indima 1, Umboniso 3:16)*

Zuziwe: You see, Boniswa I shall never forget the year that we got our freedom, the year 1994. There are so many bad things that happen to people in that year.  
(Scene 1, Act 3:16)

Dialogue and speech are depicted successfully in both books. In both books dialogue occur in the present tense, where one character speaks to another character, seeking response, and the other character replies.

Characters in both dramas use speeches to reveal their personalities. There is a mixture of foreign language where the use of English is used there and there. The character can use monologue when speaking about himself, where the character is faced with two options or a crisis. In **Yeha Mfazi Obulala Indoda** (1997) we get Nozinto talking all about herself. When she is arrested she talks alone as follows :

*Nozinto: Ndizokwenzani apha ndingabulelanga ndoda nje? Ukhona umfazi onesibindi sokubulala indoda yakhe.....  
(Indima 3, Umboniso 6:63)*

Nozinto: Why am I here because I did not kill a man? Is there a wife who is bold enough to kill her husband? .....  
(Indima 3, Umboniso 6:63)

We did not get any monologue in the other book.

I have mentioned in the introduction that drama should reflect the life of an African as much as possible. I mentioned also that drama must reflect pressing issues like

unemployment, corruption and crime . It is very clear that Ngewu has tried to fulfill that because the first drama, **Amadoda la afunani ezintsaneni** ( 1998), emphasises one of the pressing issue the government is faced with that of old people sexually abusing children .We get marches all over South Africa where people are highlighting this issue. We also get unemployment , and poverty in this book. In **Yeha Mfazi Obulala Indoda** ( 1997.), we get a wife who plans to assassinate her husband .It is very common in our days to get women trying to kill their husbands through greed or because they are sick and tired of their abusive husbands.

In conclusion it should be noted that the modes or techniques of characterisation that occur in the study should not make one generalize and assume that they follow the same pattern in every isiXhosa drama, but one does get all these techniques in every isiXhosa drama.

## BIBLIOGRAPHY

- Austin, G. 1990 **Feminist Theories for Dramatic Criticism**. USA: University of Michigan.
- Bently, E. 1965. **The Life of Drama**. London: Methuen.
- Bernard, C. 1973. **Writing about Literature**. London: Foreman Company.
- Bongela, K.S. 1998. **Hlomla amathunzi anabile**. Sandton: Heinemann Publishers.
- Boulton, M. 1960. **Literature that Walks**. London: Routledge and Kegan Paul .
- Calderwood, J.1968. **Perspective of Drama**. London: Oxford University Press.
- Dawson, S. 1970. **Drama and the Dramatic**. London: Methuen and Co Ltd.
- Freeborn, D. 1996. **Style: Text Analysis and Linguistic Criticism**. London: Macmillan.
- Forster, E.M. 1974. **Aspects of the Novel**. London: Penguin Books.
- Gardner, C. 1984. **A study of Character and Function**. Oxford: Clarendon.
- Gardner, C. 1985. **A Study of Character and Fiction**. London: Clarendon Press.
- Gayle, A. 1990. **Feminist Theories for Dramatic Crotocosm**. University of Michigan.
- Goldstone, R. 1985. **Contexts of Drama**. New York: New York University.
- Gooch, S. 1988. **Writing a Play**. London: A and C Black.
- Hodge, F. 1971. **Play Directing**. London: Prentice Hall Inc.
- Horntry, R. 1986. **Drama, Metodrama and Perception**. London: University Press.

- Jafta, D.N. 1978. **Survey of isiXhosa Drama**. M.A. Thesis. University of Zululand, KwaDlangezwe.
- Jahn, M. 1999. **A Guide to the Theory of Drama**. English Department, University of Cologne.
- Kane, T. 1985. **Writing Prose**. USA: Oxford University Press.
- Madadzhe, R. 1985. **NA Milubi's Dramas**. M.A. Thesis. University of Venda.
- Mahlawule, J. 1999. Folklore as Social Philosophy. **South African Journal of Folklore Studies**. Volume 10 No 2.
- May, J. 2000. **Poverty and Inequalities in South Africa**. Cape Town: David Phillip Publishers.
- Mkonto, B.B. 1984. **A Study of Conflict and Theme in some Modern Plays**. MA Thesis. University of Fort Hare.
- Ngara, E. 1982. **Stylistic Criticism in South African Novels**. London: Heinemann
- Ngara, E. 1983. **Art and Ideology in African Novel**. London: Heinemann.
- Ngewu, L.L. 1997. **Yeha Mfazi Obulala Indoda**. Alice: Lovedale Press.
- Ngewu, L.L. 1998. **Amadoda la afunani ezintsaneni?** Alice: Lovedale Press.
- Ngugi, W. 1986. **Decolonising the African Literature in Mind**. Heinemann Portsmouth.
- Nguna, N. 1997. **Short Stories**. Unpublished M.A. Thesis, University of Fort Hare.
- Ntuli, C.D. 2000. Respect and Hlonipha Among the Nguni and Some Observations on Derogatory Tags that Tarnish Women's Image. **South African Journal for Folklore Studies**. Volume 11 (i)

- Obichiena, E. 1977. **Culture, Tradition in the West African Novel.** London: Cambridge University press
- Orkin, N. 1991. **Drama and South African State.** Johannesburg.
- Pfister, M. 1977. **The Theory and Analysis of Drama.** New York: Cambridge University Press.
- Rimmon-Kenan, 1983. **Narrative Fiction.** London: Methuen .
- Roberts E.V. , 1982. **Writing Themes about Literature.**New Jersey Prentice Hall.
- Ruthven, K.K. 1984. **Feminists Literary Studies: An Introduction.** Cambridge: Cambridge University Press.
- Satyo, P.N. 2001. **Women in Xhosa Drama.** Unpublished D. Litt Dissertation, University of Stellenbosch.
- Sebeck, A. 1998. **Style in Language.** St. Martins Press.
- Sirayi, G.B. 1989. **The Xhosa Novel.** D.Litt and Philosophy. University of South Africa
- Swanepoel, F. 1986. **Perspective on African Drama.** Pretoria: University of Pretoria.
- Veltrusky, J. 1984. **Drama and Literature.** London: The Peter de Ridder Press.
- Way, B. 1967. **Development through Drama.** London: Longmans
- Wiles, T. 1996. **Drama for a New South Africa.** Indiana: University Press.
- Williams, J. 1990. **Style.** London: University of Chicago.
- Zulu, N.S. 1998. **Characterisation in Selected Sesoto Novels.** Unpublished D.Litt Dissertation, University of Stellenbosch.