

SARCASM, CONFLICT AND STYLE IN MTYWAKU'S PLAYS

by

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"I declare that SARCASM, CONFLICT AND STYLE IN
MTYWAKU'S PLAYS is my own work and that all sources
that I have used or quoted have been indicated and
acknowledged by means of complete references."

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ABSTRACT

The following main aspects of Mtywaku's plays have been dealt with in the dissertation:

- (i) Sarcasm
- (ii) Conflict
- (iii) Style

Chapter One is introductory and deals mainly with the aim of the study, as well as with the author's drama in general and the development of Xhosa drama from 1924 to 1988.

Chapter Two is a study on sarcasm in Mtywaku's works. In this chapter Mtywaku's use of derogatory terms which tend to denigrate some of the characters, as well as his use of contemptuous language in order to portray the sense of disregard by one party of the other, is discussed. Derogatory terms that appear most often in this chapter are iqaba (illiterate) and bikhwe (Burchell's Coucal).

Chapter Three deals with both internal and external conflict. Though there is not much conflict in terms of physical action in Mtywaku's work, an atmosphere of tension is created by means of the presentation of internal conflict. There is also direct correlation between conflict and plot.

Chapter Four deals with style in Mtywaku's works. This chapter also covers a number of aspects such as language, setting and social life. The setting of Mtywaku's work is not confined to one area, but also covers rural, school and township life.

Chapter Five focuses on aspects such as stageability of Mtywaku's plays while Chapter Six presents the summary.

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CHAPTER 1

1. Introduction

1.1 Aim of the study

The main purpose of this study is to make a critical examination of sarcasm, conflict and style in the following Mtywaku plays:

<u>UNcumisa noNqabayakhe</u>	(1972)
<u>Iincwadi ezaye zibhaliwe</u>	(1980)
<u>UFeziwe okanye inkohlakalo</u>	(1982)
<u>UNomabhongo okanye inzondo nempindezelo</u>	(1983)
<u>Isikhwakhwa noBessie</u>	(1985)

The research will also concentrate on how effective Mtywaku's use of sarcasm and conflict is in his plays as well as on his portrayal of the now outdated practice of forced marriage.

Mtywaku's deep knowledge of Xhosa tradition and culture is a treasure and a legacy for posterity. A study of his plays and the way in which he links rural life with urban life and school life with social life is thus a way of tapping knowledge about Xhosa tradition and culture.

Furthermore, since Mtywaku has been easily accessible his biographical details together with his contributions to social life will also form part of this study. What makes this study a challenging one is the fact that very little research has been done on Mtywaku's works and he is not only prolific in the field of literature, but also a prominent figure in the Ciskeian government and community. Mtywaku is a teacher by profession and is also a renowned bard who performs at many public gatherings. His talent for praise singing has contributed much to his drama.

1.2 Scope of the study

The study will, among other things, deal with the following aspects:

- 1.2.1 Short, biographical information on Mtywaku's life and his times, as well as some hints about his plays, his theme and his message.
- 1.2.2 A brief survey of the development of Xhosa drama in general.
- 1.2.3 A discussion on sarcasm in Mtywaku's plays.
- 1.2.4 Conflict in Mtywaku's plays.
- 1.2.5 Style in Mtywaku's plays.
- 1.2.6 Stageability
- 1.2.7 Summary

1.3 Method of approach

Mtywaku's plays will be examined in terms of conventional dramatic devices, using as framework, as far as possible, Western theories of drama. One of the most challenging aspects of Mtywaku's work that demands a thorough study, is his portrayal of a traditional social setting.

Some of the issues that will be examined in Mtywaku's works are:

- 1.3.1 The playwright's aims in writing his plays.
- 1.3.2 Words or language used in the author's works.
- 1.3.3 Idioms and proverbs used by the author throughout his plays.

Guerine and others (1966: 45) say this about critical approaches to literature:

"..... the object of 'formalistic' criticism is to find the key to the structure and meaning of the literary work - a key that inevitably reveals itself as necessary to the experience of the work as an art form"

Methods of approach and critical appraisals may differ from critic to critic. According to Richards (1938: 34) some critics reserve special treatment for morals in a playwright's art. An over-emphasis on the moral aspects of an author's work may lead to the neglect of other equally important areas. The critic should try to maintain a balanced approach. With regard to this, Richards (1938: 34) writes:

Between the general inquiry into the nature of the good and the appreciation of particular works of art, there may seem to be a wide gap, and the discussion upon which we are about to embark may appear a roundabout way of approaching our subject. Morals have been treated, especially in recent times, as a side-issue for criticism, from which the special concern of the critic must be carefully separated. His business, as it has been said, is with the work of art in itself, not with any consequences which lie outside it. These may be left, it has been supposed, to others for attention, to the clergy perhaps or to the police.

Richards goes on to say that there are views that morals have little or nothing to do with the work of art:

What is more serious is that these indiscretions, vulgarities and absurdities encourage the view that morals have little or nothing to do with arts, and the even more unfortunate opinion that the arts have no connection with morality.

I venture to agree with Richards regarding the scope of a critic. The duties of a critic should be unlimited as far as art is concerned. To sum up all this Richards (1938: 34) says:

The common avoidance of all discussions of the wider social and moral aspects of arts by people of steady judgement and strong heads is a misfortune, for it leaves the field free for folly, and cramps the scope of good critics unduly.

1.4 *D T Mtywaku - his life and times*

Mr David Themba Mtywaku was interviewed at his home, Ncemerha (Peelton) in the Ciskei on Saturday, 2 February 1991 at 08:30. This is indeed where he was born on 15 September 1936. His parents were Mr Nzima Phillip and Mrs No-Sharlotte "Nomthunzi" Mtywaku (née Mjekula). His father, a former ranger at Gxethu and Qhurhu in Ciskei, was a headman who had been called to this service by the locals in 1953.

Mr Mtywaku received his primary education at a local primary school and his secondary education at the then Ayliff Secondary School (at present known as Nathaniel Pamla) in Peddie. After this he proceeded to the then Lovedale High School in Alice for his matriculation. He obtained his Advanced Primary Teacher's Course at St John's College in Umtata.

Mr D T Mtywaku commenced his service as a teacher in 1957 at Forbes Grant High School. In July of the same year he joined the staff of Peelton Secondary School as an unaided teacher, serving there until June 1959. In July of the same year he took up service at a local primary school (Peelton) where he taught until 1964. In 1966 he joined the teaching staff of Zwelitsha Training College as a seconded teacher. During the year 1967 he left this educational centre for Lawson Secondary School in Fort Beaufort as an assistant teacher. He was not happy in this post and decided to return to Forbes Grant High School once more where he began teaching again in July 1967.

At the beginning of 1968 he returned to Peelton Junior Secondary School and served there as an assistant teacher until 1973, after which he became principal of the same school in 1974.

In July 1980 he changed from teaching day scholars to teaching adults at Zwelitsha and he served there as a full-time principal under Mr Yakopi. The conditions of work in this new service were not favourable. In 1981 he took up a post of principalship at Zanovuyo Junior Secondary School, Zwelitsha. Here also, he became dissatisfied with the conditions of work and therefore left to become principal at Zameka Primary School at Tyutyu.

In the year 1985 he was attached to the translation services of the Ciskeian government. It was during his service there that he continued with his studies at UNISA and obtained seven Bachelor of Arts credits among which were Xhosa I, History I and English I. He then had a break in his studies. Having realised that he had qualified for category C in teaching, he applied for the principalship at Lingelethu Senior Secondary School near Mdolomba in 1987. In October 1988 he was transferred to the public relations office in the Department of Foreign Affairs, Ciskei. There too Mr Mtywaku proved himself as a talented writer of articles, especially in such subjects as girls' and boys' initiation ceremonies (IINTONJANE NOLWALUKO) as well as other rituals among amaXhosa. One of his most interesting articles was "Make Ciskei known to all". His writing was gaining him some popularity in the Ciskei. While in the same service Mr Mtywaku made use of the opportunity at his disposal to further his studies - now at the University of Fort Hare - until he completed his BA degree in 1989. Having achieved this goal, Mr Mtywaku decided to return to teaching and was posted to Emfundweni High School in Peddie on 19 February 1990. During the year of his interview, 1991, he had started at Ndabazandile Senior Secondary School in Peddie as a principal. His intention was to stay in the teaching profession until retirement.

His children are:

Luyanda	(1961)	Female
Sango	(1968)	Male
Lusanda	(1972)	Female

Mr Mtywaku was also interviewed about his works:

1.4.1 *UNcumisa Nonqabayakhe* (1972)

This play was influenced by a Shakespearian drama, Romeo and Juliet, which was Mr Mtywaku's setbook in Form III (Std VIII). His first attempt at writing started during the 1950's with novels, but, most unfortunately all those scripts got lost.

The plot of Romeo and Juliet had some relevance for the social set-up at Ncemerha (Peelton), though the animosity in Romeo and Juliet did not come from the same kind of source as the literacy discrimination at Ncemerha where literates used to undermine the unschooled. This situation was prevalent for quite a long time in that area where it was common to hear a young scholar referring to an illiterate as an iqaba (red-blanketed). This term is normally used to vex an uneducated. This teasing attitude was not as serious as one would have thought.

Nkqonkqweni is a locality right next to Ncemerha and is regarded as part of the latter. For that matter they both shared one headman. As Nkqonkqweni was then occupied by red-blanketed illiterates as opposed to the literates of Peelton (Ncemerha), Mtywaku felt challenged to write a play dealing with this opposition and which he called uNcumisa noNqabayakhe. Here Mtywaku mocks a Bambela family that rates itself as a member of a high society and, as such, undermines illiterates or amaqaba. This family appeared to have no room for an uneducated society and it would not be pleased to mingle with a class of that standard: amaqaba.

Mr Mtywaku's message concerns true love that can resist all opposition. That was the case with love which the characters, Ncumisa and Nqabayakhe had for each other - their love could not be destroyed.

1.4.2 Iincwadi ezaye zibhaliwe (1980)

The play originated from an article entitled "An unforgettable intrusion" which Mr Mtywaku read in Personality. The story in that article was about a young man who loved one of a set of identical sisters. The information he once received was that one of these sisters was related to him. This brought him nightmares because he could not identify which of the two was his half-sister. Having approached their mother, he obtained incorrect information to the effect that the very girl he was deeply enamoured

of, was his very half-sister. He became so miserable that he neglected his lover for quite a long time. During that period the girl, through frustration, changed her behaviour for the worst. She resorted to drinking, in the process debasing herself. Her father blamed the young man for this sudden change in his daughter. When the young man explained his problem and the reason why he had to neglect his lover, he was shocked to learn that the neglected lover was not his half-sister. Most unfortunately she had already gone off the rails and had become an addict.

Mr Mtywaku's play IINCWADI EZAYE ZIBHALIWE was based on the contents of the above article though Mr Mtywaku made some changes here and there to suit his plot. He did not make Dolly a weak character.

This play was initially entitled UMZAMO OKANYE IINCWADI EZAYE ZIBHALIWE. Somehow the publishers dropped the words UMZAMO OKANYE and now the play is known as IINCWADI EZAYE ZIBHALIWE. Mr Mtywaku never bothered about the change in title, as both titles are equally apt.

1.4.3 *UFeziwe okanye inkohlakalo* (1982)

This play depicts an ordinary black social situation found not only at Ncemerha, but anywhere else in the world. It is not uncommon to find a widow being victimised by her late husband's brother(s).

MamCirha finds herself being a victim of a coercer, Kwedinana, who started exercising control over his brother's family. He forced Feziwe, a female teacher, to marry a farm labourer. Kwedinana had no respect for an educated female, especially a girl. All he believed in, as had been the case in the past, was that a girl should wed a man so that her parents could get lobola. Kwedinana is presented as a very selfish and greedy character who wanted to possess all his brother's property. The poor family was saved by the return of the vagrant, Feziwe's brother, Fuzile, who had been abroad for a long time.

1.4.4 UNomabhongo, okanye inzondo nempindezelo (1983)

This play also originated from an article read by Mr Mtywaku in Personality. The article was entitled "Forbidden to Love".

Mtywaku's play is about the fate of a shebeen queen, Nomabhongo, who begrudged Nomalizo for the man she had married as he had previously been the shebeen queen's lover. She made all kinds of plans for revenge, but when they failed her last resort was to take revenge on her rival's daughter, Zola. That exercise ended up with the loss of Nomabhongo's own life.

1.4.5 Isikhwakhwa no-Bessie (1985)

This play is related to UNOMABHONGO, OKANYE INZONDO NEMPINDEZELO and may be termed its continuation.

Here according to the author, there is a missing manuscript that linked the two plays UNOMABHONGO OKANYE INZONDO NEMPINDEZELO and ISIKHWAKHWA NO-BESSIE. The lost manuscript dealt with the fate of the treasure in Nomabhongo's cellar and it was entitled ESISELENI. Mr Mtywaku appeared very worried and perturbed about the missing manuscripts.

1.5 The author's theme and message

In plays such as those of Mtywaku the specific purpose seems to be to convey a message. Some authors write for mere entertainment while others do so in order to highlight certain aspects of life as well as educating their readers about practices such as ones which are so antiquated that there is no room for them in modern times.

Mtywaku's plays convey a diversity of messages. In his UNCUMISA NOHQABAYAKHE Mtywaku's message is:

- (i) that some schooled or enlightened persons in the community have a tendency to disparage illiterates or a lower class of the society. This is grossly unethical. A relevant example is the character, Bambela, and his wife, Nosenti, who never wanted to be associated with lower classes in the society particularly illiterates or amaqaba. What Mtywaku actually implies, is that educated people should rub shoulders with all members of the community. Their education should not make them so cocky that they feel too superior to mingle with less fortunate members of the public.
- (ii) that if one clashes with one member of a certain family that should not necessarily mean that one must detest or snub other innocent members of that particular family. Bambela and Nosenti had a land dispute with one Ntialontle man in East London but that affected even innocent members of the Ntialontle family elsewhere. The author regards this as something that is unnecessary. Mtywaku discourages behaviour similar to that of these two characters, Bambela and Nosenti.
- (iii) that parents should not involve themselves in their children's love affair unless they do so in order to solve a problem. It is very pathetic and displeasing to find parents disrupting their children's marriage plans.
- (iv) that true love can resist any test of time. Nature can examine the sincerity and strength of the partners' love.
- (v) that the old traditional practice whereby parents used to choose their daughters- or sons-in-law is now outdated.
- (vi) that to err is human and once one detects one's faults, one should admit to having done so and one must change at once. Bambela and Nosenti confessed when they found their mistakes.

In his Incwadi ezaye zibhaliwe, the author suggests that one should be frank and must not always be secretive, even about matters that one cannot solve. Lovers should jointly find a solution to any problem they experience. This even refers to married couples. Mzamo's attitude in this play which led him to conceal the information he received from the letters is outrightly discouraged. Had Dolly been a weak woman she would either have committed suicide or done something which would have destroyed her character completely. Her deep and sincere love made it very difficult for her to forget Mzamo. Mtywaku insists on the fact that true love will always resist any adversities even during very arduous testing times.

Mtywaku's message in UFeziwe okanye inkohlakalo is that nature will often make it possible for one to suffer for one's evil deeds. Kwedinana in the play is murdered by one of the thugs he organised to kill Feziwe's fiancé, Thandile. Life can, sometimes, force one to taste the bitterness one had endeavoured to let others experience. The author advises all those who share Kwedinana's attitude to refrain from such behaviour.

In UNomabhongo okanye inzondo nempindezelo the message is that a grudge which leads to revenge which involves an innocent person may lead one to death. Nature can protect an innocent victim. A relevant example from the text is the case of Nomabhongo who attempted to threaten or torture her rival's daughter (Zola). Nomabhongo felt forced to do this in return for what Zola's mother, MaMbotho, had done to her by marrying Nomabhongo's former lover. Nomabhongo lost her life while carrying out her revenge action. What Mtywaku means to communicate is that the evil action that one does to the next person may boomerang and affect the initiator.

In his Isikhwakhwa noBessie Mtywaku suggests that success in life cannot always be achieved by placing other people's lives in danger. Nature does not always allow such practices. What the author implies, is that to murder somebody else in order to get rich by robbing him of his wealth is not a blessed exercise. Jimmy murdered Ntuthumbo Dlathula in order to rob the latter's family of the dead man's estate.

Although the aim of the study is not to purport comparison among Mtywaku's works, it should be pointed out that there are common themes in some of his plays. In his UNcumisa noNqabayakhe for example, Mtywaku depicts a sincere love affair between two characters, Ncumisa and Nqabayakhe. Their love is able to withstand all tests of time. The author also repeats a similar type of love affair in his lincwadi ezaye zibhaliwe by means of his characters, Mzamo and Dolly. Though the latter characters' test differs from that of Ncumisa and Nqabayakhe in UNcumisa noNqabayakhe, Mtywaku's point here too is faithfulness and sincerity that exist in the two sets of lovers. Despite such tests, these two sets ended in marriage. This evidences that Mtywaku is preoccupied by the theme of love in these works. A further example of love affairs is depicted in UNomabhongo okanye inzondo nempindezelo between Zolile and Zola as well as between Buyile and Bessie.

Internal conflict, in the form of monologue, together with external conflict dominate in almost all five of Mtywaku's plays. With regard to internal conflict, Nqabayakhe in UNcumisa noNqabayakhe worries himself about the attack on him by Bambela.

In his lincwadi ezaye zibhaliwe, Mtywaku depicts Dolly in double frustration. She left her home because Mzamo dropped his love on her. In Port Elizabeth she is insulted with abusive words by Sandi's wife who thinks she (Dolly) is in love with her husband (Sandi). In UFeziwe okanye inkohlakalo, the character, Kwedinana encounters a problem he never expected from Fuzile, his late brother's only son, who demands a

return on all his (Fuzile's) father's properties which Kwedinana confiscated from the helpless MamCirha (his late brother's wife). Kwedinana is depicted by Mtywaku as being in dilemma and talking to himself.

Zola in UNomabhongo okanye inzondo nempindezelo wakes up and hears her mother's organ played at midnight. She gets frightened because even her mother, when she was alive, never played the organ at that time of the day. She sweats with fear and she (Zola) does not know what to do since she is alone in her room.

Mary, in Isikhwakhwa noBessie, is in her bedroom alone and is very worried. She cannot find a solution which would lead to the release of her abducted daughter, Bessie. She imagines her daughter groaning with pains inflicted on her by the thugs.

Regarding external conflict in Mtywaku's plays, the author in his UNCumisa noNqabayakhe depicts Nqabayakhe while being physically attacked by Bambela for strolling with his (Bambela's) daughter, Ncumisa on their way back from a students' meeting. In Iincwadi ezaye zibhaliwe, Sandi and Mthobeli fight after an exchange of words at Tamara's place at New Brighton, Port Elizabeth. On his arrival Sandi finds Mthobeli in Dolly's room and remarks - "Tyhini! Lo bikhwe ubekwa yini apha? (1980: 56). (What puts this Burchell's Coucal here?) The term 'bikhwe' is the cause of the physical tussle between the two young men.

In UFeziwe okanye inkohlakalo, Kwedinana tells MamCirha that Feziwe (her daughter) will be sent to Blaney to marry one of the amaKhomazi family members. An exchange of words ensues because Kwedinana insists that Feziwe (a female teacher) is the eldest daughter in the family, therefore anybody who wants to marry a girl from the family, she (Feziwe) should be the first to leave. Mtywaku also depicts Nomabhongo in his UNomabhongo okanye inzondo nempindezelo scolding her shebeen agent, Mary, for resting in her (Mary's) lounge while customers need service. Mary becomes furious. They also quarrel about some money that Nomabhongo wants to take away.

In Isikhwakhwa noBessie, Buyile meets Jimmy in East London and when they recognise each other they fight. Jimmy has heard a lot about the detective, Buyile, while the latter also wanted to apprehend the thug who abducted and kept Bessie at Sakhwatsha farm in Peddie.

Mtywaku also depicts an antiquated practice of forced marriages by parents on their children. In his UNcumisa noNqabayakhe, Ncumisa's parents, Bambela and Nosenti force her (Ncumisa) to marry a local religious minister's son. Mtywaku successfully shows that this practice is outdated. He does this by strengthening the love between his two characters, Ncumisa and Nqabayakhe. Their love is able to resist all tests and the two ultimately marry each other.

A similar case is repeated by the author in his UFeziwe okanye inkohlakalo whereby the bully, Kwedinana, forces his brother's daughter, Feziwe, who is a female teacher, to marry an aging farm labourer. Though Mtywaku allows this to happen, he quickly nullifies Kwedinana's objective by making it possible for Feziwe to escape from the bondage. To make sure that Feziwe does not come back to Blaney, the author introduces Fuzile (Feziwe's brother) who has been away from home for quite a long time. Fuzile disorganises all plans to send Feziwe back to her so-called husband at Blaney.

1.6 Drama

The term "drama" is a Greek word meaning action. Of all genres drama is potentially the most dynamic with the possibilities that it presents for depicting life as it is through dramatic action. The essence of Aristotle's definition of tragedy namely that it is an imitation of an action that is serious, complete and of a certain magnitude, suggests to us drama's potential for depicting central aspects of human life such as love, friendship, loyalty, betrayal and suffering. The kind of drama referred to here is characterised by the representation of human beings by means of characters, gestures, miming, action

and dialogue. This representation can be intensified by the addition of what Aristotle called melody and spectacle, that is music, sound effects and other contributory theatrical devices but these are not essential for this kind of depiction of human life.

Because drama has taken on so many different forms over the centuries it can have no clear-cut final definition. This chameleon-like ability of drama is one of its strengths, which enables it to do different things for different playwrights, depending on their contexts.

Most literary scholars agree, however, that drama is an art form, with traditional drama being made up of certain dramatic events which build up to a climax, followed by a denouement. Although drama is conventionally meant for stage presentation many black playwrights do not write their plays primarily for production. The performance aspect of drama must not be neglected, however, for as Pickering (1988: 4) suggests:

When you are studying any form of drama you must be constantly aware that a 'play really only exists when it is performed'.

Therefore, even though a play might not actually be produced, its performance aspect is still central as can be seen from the fact that in drama - in this study the terms "play" and "drama" will be used interchangeably - the narration of the story is done by manipulating characters who interpret the playwright's thoughts to the audience.

When we consider the function of drama the interaction between the audience on the one hand, and the characters and action on the other is important. There are, for instance, various possible aspects of life that can be highlighted by means of characters' actions, such as morality, education and entertainment. Drama is not only tailored for entertainment but could also be informative, educative and admonitory, as well as being instrumental in effecting some change of attitude among individuals or in the entire society.

With regard to the latter, Brown (1971: 167) says:

Everyone within our society should have the opportunity to respond to, to contribute to and to benefit from drama. Not merely can drama reflect and reinforce our attitude and values it can also attempt to change them, to reshape the culture in which it exists: it can be used to suggest alternatives to the present systems; it can give warnings; it can explore the relationships of people subjected to the complexities of the system and thus expose its prejudices and injustices.

Even from time immemorial, drama played a significant part in Xhosa culture as it manifested itself in such modes as children's play, rituals, dancing, working songs, etc. In their play children would imitate anything they came across: animals, birds, a family, diviners' dances, to mention but a few. Furthermore, children would start drama performance at their early stages and they usually carried out such performances and exercises without parental guidance as they (children) imitated whatever they saw around them. Brown (1971: 168) confirms this by saying:

There are two basic modes of education - formal and informal - and drama has a part to play in both. Informal education takes place incidentally - before schooling begins, outside the influence of school and when schooling has been completed. Perhaps its most important element for a very young child is play: the mother plays with the child and the child plays alone. It is within play that the roots of drama lie.

Jafta (1978: 3) supports Brown's view by saying children imitate everything they come across.

Imitation as a universal element in drama can be observed in children's play. Children like to imitate what appeals to them so that they may learn both good and bad habits from adults through imitation. They derive pleasure in games that imitate life. They find it easy to imitate real life situations in their play, whether by making clay oxen which draw sledges that are made of mealie-stalks or making a noise that is associated with the hooting of a car. The language they use is that used by adults in a real life situation.

With regard to drama generally, Jafta (1978: 61) says drama is a weapon with which an author is able to convey his message:

Umbhali womdlalo uneenjongo ezithile azama ukuziphuhlisa ngomdlalo wakhe Umdlalo lo unondoqo webali. Le nto ke ithetha ukuba eli bali alibaliswa ngumbhali koko liyazisombulukela ngokuthethwa ngabantu abangabalinganiswa abathile. Libali elenzeka ngexesha elithile phambi kwamehlo neendlebe zethu lide liye kuphela.

(The author has a specific purpose in writing his play The play itself has a story to tell. This means that the tale is not narrated by the writer himself but by his characters. The story develops and it takes place at a specific period of time; and must be demonstrated right before us and should go on till it comes to an end.)

Satyo, (1981: 103) traces the history of drama as follows:

Idrama kwimbali zeNtshona kucaca ukuba ivele kumasiko onqulo athile. Yaqala ngenkulungwane yesithandathu phambi kokuzalwa kukaYesu (6th century BC) kwilizwe lamaGrike. Apha ke idrama le kanye kanye yaqhambuka kwizibongo ezazisenziwa kumatheko amaxesha athile onyaka awayesenzelwa isithixo uDionysus

(Drama in the West emerged during the deification of ancient gods. It started before Christ in the sixth century (BC) in Greece. Drama commenced with the singing of praise songs which were done for the Greek goddess, Dionysus

Drama was staged at theatres where the audience sat in a semi-circle.

With regard to the above, Jafta (1978: 4) says Owomoyela (1971) disputes that drama originated from religious practices:

He disputes the claim that drama evolved from religious practices. According to him it is the mimetic instinct which develops much earlier in man, even before he can have any religious beliefs, inclinations and indoctrination, that has resulted in imitation of various kinds and consequently, drama. However, he does not rule out the relationship which occurs in religion and drama because they both draw people together for a common purpose.

Esslin, (1987: 28) says acting is a leading aspect in drama and what could be observed in drama is that, it also includes such arts as painting and music.

The art form truly specific to drama is the art of acting; but drama also can and does use all the other arts, painting, sculpture and architecture to represent the environment, music to provide mood, rhythm - and indeed to represent the practice of music (people shown or dancing within the context of the world that is being represented) and of course 'literature' in the widest sense, for its verbal element.

Finnegan (1983: 501), on the other hand, says one of the important aspects in drama is action by actors who imitate persons and events.

Most important is the idea of enactment of representation through actors who imitate persons and events. This is also usually associated with other elements appearing to a greater or lesser degree at different times or places, linguistic content, plot, the represented interaction of several characters, specialised scenery, etc., often music; and - of particular importance in most African performances - dance.

1.7 *The development of Xhosa drama*

Drama appears to have been the least developed genre in Xhosa culture. The first serious attempt at a Xhosa drama was G B Sinxo's IMFENE KADEBEZA, written as far back as the 1920's. The actual year of the printing of this play is not certain because some scholars quote 1924 and 1925. Be that as it may, this attempt was the first in the line of serious drama.

According to one of the scholars, Mahlasela, (1973: 9) the play's theme was mainly concerned with Xhosa beliefs and superstitions, viz. witchcraft, sorcery and witchdoctors who were commonly known as diviners or "Inyangas". Such beliefs clashed with modern Christianity and the modern science of medicine. As the then missionaries could not tolerate and accept Xhosa beliefs, Sinxo's IMFENE KADEBEZA could not be allowed to go on without any revision and modification. According to Pahl/Jafta/Jolobe (1971: 14) there were less than twenty drama books published in 1971. That alone proved how slow the pace of drama production and development was. Gerard (1971: 67) says IMFENE KADEBEZA (printed in 1925) was a collection of school plays based on, as Mahlasela, (1973: 9) said, superstitions.

The following is a short list of some drama works produced up to, and including 1988:

AUTHOR	YEAR	TITLE	PUBLISHERS
Waters, M W	1924	UNongqawuse	Oxford Univ. Press
Sinxo, G B	1925	Imfene kaDebeza	Lovedale Press
Oules, E V	1928	Iziganeko zomKrestu	Lovedale Press
Cox, L E	1938	Ubukho Benene	Lovedale Press
Kakana, G L	1939	Umdudo Woononkala	The Verulam Press
Mbidlana, M	1954	Zangen'iinkomo	Lovedale Press
Jolobe, J J R	1957	Amathunzi oBomi	Educum
Mmango, A M	1958	UDusha	Educum, Johannesburg
Tamsanqa, W K	1958	Buzani Kubawo	Oxford Univ. Press
Mmango, A M	1960	Law'ilahle	Lovedale Press
Ntloko, P M	1961	Kukh'uThixo kule nto	Via Afrika, Cape Town
Ntloko, P M	1961	UNgodongwana	Oxford Univ. Press
Mbulawa, L M	1962	Mamfene	Shuter & Shooter, Pmb
Mtingane, A	1965	Inene nasi isibhozo	Oxford Univ. Press
Mtywaku, D T	1972	UNCumisa noNqabayakhe	J L van Schaik
Jongilanga, D M	1975	Ndiyekeni	Educum, Johannesburg
Mtuze, P T	1976	Umdlanga	Via Afrika
Ntloko, P M	1976	Isiqhelo Siyayoyisa Ingqondo	Maskew Miller
Mtywaku, D T	1980	Iincwadi ezaye zibhaliwe	Shuter & Shooter, Pmb
Bongela, K S	1982	Ingalo	Longman's, Cape Town
Faku, B S G	1982	A! Ndluyamandla	Shuter & Shooter
Mmango, A M	1982	UDike noCikizwa	Educum, Johannesburg
Mtywaku, D T	1982	UFeziwe okanye inkohlakalo	J L van Schaik
Gqomo, Z R	1983	Unyawo alunampumlo	Van Schaik
Mtywaku, D T	1983	UNomabhongo, inzondo okanye impindezelo	Educum
Mtywaku, D T	1985	Isikhwakhwa noBessie	Educum
Mtuze, P T	1987	Itsili	Educum, Johannesburg
Jaji, C F	1988	Hay'ukuzenza	Shuter & Shooter, Umtata

The appearance of G B Sinxo's IMFENE KA-DEBEZA during the third decade of the twentieth century, led to the emergence of other Xhosa plays, though there was not a remarkable output. From 1928 to 1938 there appeared to have been no drama work printed. Again, there was another gap of non-production between 1939 and 1954. After that period, Xhosa playwrights realised their talents in drama, hence more of this work came to the fore up to 1988. Of course, there had been minor gaps of about two to three years in between at some stage during the period 1954 to 1988.

Mtywaku's position among those playwrights is significant especially because he greatly strengthened Xhosa drama since the seventies. From this period onwards, he is fairly dominating if only by the frequency of his contribution. His social background as someone from the rural areas, and his educational background put him in good stead as far as Xhosa drama is concerned. This can be discerned from the different themes he wrote on.

RéSUMÉ

In this short introductory chapter the scope, aim and method of approach of this study have been clearly defined.

Furthermore, mention has also been made of the author's personal life, his first attempt as a playwright, his biographical sketch and his message in his books under discussion. It is worth mentioning that some of Mtywaku's plays originated as the result of his reading of other published material. His first play UNcumisa noNqabayakhe resulted from his reading of a setbook Romeo and Juliet. Two of his works, Iincwadi ezaye zibhaliwe and UNomabhongo okanye inzondo nempindezelo were written after he had read articles in Personality. One of the remaining plays, UFeziwe okanye inkohlakalo is his own brainchild while the other one Isikhwakhwa noBessie is a continuation of UNomabhongo okanye inzondo nempindezelo. This chapter also sought to highlight some aspects of

drama in general, as well as the development of Xhosa drama, in particular from 1924 to 1988. A short tabulated sketch in this regard has been provided in this chapter. The tabular work shows that there were some intervals of about three to five years during which there was no production or development in Xhosa drama. The gaps during which there was no drama development are within the period between 1928 and 1976. The eighties have been marked by very commendable development in Xhosa drama.

CHAPTER 2

SARCASM

2.0 Introduction

Sarcasm is a personal contumelious remark often accompanied by some jeering and cutting comments. Normally, this takes place when one intends hurting someone's feelings. In Harry Shaw's (1972: 332) definition, sarcasm is described as

A form of irony; bitter and often harsh derision. Sarcasm consists of sneering or cutting remarks; it is always personal, always jeering, and always intended to hurt.

Shaw's definition also implies that such opprobrious remarks have an element of contempt and ridicule.

Sarcasm is of the same family as satire and therefore the two concepts will be used interchangeably.

The term 'satire' is a derivative of a Latin word "Satura' or 'Satira', which normally means a verbal or graphic denigration or degradation of a person's character, purposely done to make a laughing stock of him/her. Satire is a member of the family of burlesque, irony, ridicule and sarcasm. Scholars define satire in various ways. Elkin (1974: 3) says, "Satire can be defined as 'laughter with knives'". Though this may sound like a sharp contrast, i.e. a knife and laughter, it explains exactly what satire is. Knife, according to Elkin's explanation, implies an attack on one's character. The attacked person gets abashed while onlookers or those who overhear, exult over the attacked character.

Echoing the above definition, Sutherland (1962: 1) has this to say concerning a satirist:

The satirist is destructive, he destroys what is already there (and to what many people appears to be functioning quite satisfactorily) and he does not necessarily offer to fill the vacuum that he has created.

On the other hand Matthew (1969: 7) defines satire as follows:

The employment in speaking or writing of sarcasm, irony, ridicule, etc. in denouncing, exposing or deriding vice, folly, abuses or evils of any kind.
(my underlining)

2.1 Sarcasm in Mtywaku's plays

In view of the above definitions I shall examine Mtywaku's use of sarcasm or satire with derision, contempt, ridicule and irony in his works. In his UNcumisa noNqabayakhe, Mtywaku repeatedly uses among others the term 'iqaba' and its diminutive 'iqatyana'. The term is not used to highlight or sympathise with the unfortunate situation which has befallen the unschooled society but as a means of scathing it. Sarcasm and satire manifest themselves in different ways in Mtywaku's works, as the study hopes to reveal.

Nosenti tells her neighbour, MaTshezi, about the behaviour and barbaric activities of their former cohabitants at *Nxarhuni*, an area they have just left. She goes on with her description thus:

Nosenti : Kwowu, wasinceda umyeni wakho Tshezi.
Besingasalali buhlayo, singatyi zinto
zihlayo ngalaa maqaba sisuka kuwo.
Kukodwa ukufundekelwa ngeentlombe
nemitshotsho miso le. (1972: 2)
(my underlining)

(Oo! Your husband really helped us, Tshezi.
We were experiencing sleepless nights,
enjoying no food, due to the barbaric behaviour
of those illiterates we have just left.
Traditional activities like boy's and young men's
dances were the order of the day.)

Nosenti's expression of her previous life with her former neighbours shows a nauseating experience. Vide how she undermines their former cohabitants and neighbours at *Nxarhuni*.

The agentive adverbial, (*laa*) denotes lack of concern and recognition. The labels

"*laa maqaba*" are purposely used to tarnish the total image of her former cohabitants at *Nxarhuni*. In turn, MaTshezi makes a positive remark on Nosenti's furniture, in a bluffing manner. This is done to arouse Nosenti's pride. Nosenti responds in a cocky and boastful manner.

Nosenti : Uthi ebenokuthini ukungasimoneli laa maqaba xa impahla yethu ifike yabalasela nakwindawo enje ukuphucuka (1972: 2)
(my underlining)

(How could one expect those unlettered red-blankets NOT to be jealous when our furniture excels even at such a high-class area like this.)

The use of the same terms "*laa maqaba*" is once more repeated by the same character. This is done with scorn and resentment.

Bambela tells his friend, Dambile (MaTshezi's husband) that he has decided to leave *Nxarhuni* as he and his family can no longer afford to stay with such a backward society. He reckons, that place (*Nxarhuni*) is not suitable to elites.

Bambela : Ndibonile ntanga ukuba mandigxabhagxabhise ndithezele emnxebeni, ndimke kulaa maqaba. Asiyondawo ingamiwa ngumntu ofundisiweyo leya (1972: 3)
(my underlining)

(I decided to expedite matters and make a quick shift from those illiterates. That is an unsuitable place for elites.)

There are so many examples all over this work that clearly indicate how Bambela and his family detest "*amaqaba*". Mtywaku does not explain the standard of education of these characters, Bambela and his wife, Nosenti. Their manner of speaking does not sound like that of properly educated persons. They must be too big for their boots. They categorize themselves with high society. The period during which this play was written does not tally well with the tradition these two characters, Bambela and Nosenti, are still clinging to *id est* that of choosing a life-partner for their daughter, Ncumisa, as well as how this family exposes its

uncouthness by prohibiting Ncumisa from loving Nqabayakhe, simply because the latter is an offspring of a detested Ntlalontle family, quite consanguineous with other Ntlalontles in *Nxarhuni*, with whom he had a land dispute. Mtywaku may have made an exaggerated mock of this Bambela family. It is also quite baffling to detect that Bambela himself, a man from a rural area, can expect a headman to make a division of his society and conduct tribal court sessions for the schooled society and another separate session for the illiterates in one vicinity under his jurisdiction. He had never heard of such a practice anywhere. Listen to his comment when told that the illiterates in that area play a leading role in tribal court case discussions.

Bambela : Awu Damdam! Uthetha ukuba nixoxa
namaqaba enkundleni (1972: 3)
(my underlining)

(Oh! Damdam, do you mean you discuss cases with illiterates in your court?)

Dambile : Kaloku isibonda sethu sinye (1972: 3)

(We share one headman.)

Bambela : Ke mfondini, ebengenakho ukuwahambela
kweziya zawo iilali. (1972: 3)

(Then, could your headman not make a special visit for them at their areas.)

Dambile : Akafuni nokuva, uthi singumzi omnye (1972: 3)

(That, he doesn't even want to heed. He says we are one family.)

Bambela : Unibandakanya namaqaba? (1972: 3)

(Does he group you together with illiterates?)

There are, as already intimated, further scathing and vexing uses of the term "*qaba*" together with the term's diminutive "*qatyana*" in the play right through on these pages: 9, 12, 14, 15, 17, 18, 23, 25, 28, 29, 36, 37, 39, 42 and 43.

The word "*qaba*" in its original meaning does not imply a stupid person but initially originated, as already said, from the type of attire worn by a section of the society. Mtywaku does not use the term in that context here, but as a weapon to attack an unprivileged section of the community. Its excessive use, coupled with such an agentive adverbial - *laa (maqaba)*, shifts it from its original meaning, to that of attacking weak and unfortunate characters.

At one stage Ncumisa attended a Peelton Student's Association meeting at Mngqalasini. Her father, Bambela, got to know that she had gone there. On his way, tracing his daughter, Bambela met the two lovers, Ncumisa and Nqabayakhe. The latter was benign enough to accompany a lady back home in the evening as well as acting as her bodyguard, protecting her from any harrassment she might have to come across at that time of the day. Instead of showing any appreciation for all that gesture, Bambela assaulted Nqabayakhe, thrashed him as much as he could:

Bambela : (embhuqa) Andikakwenzi nto. Ugqibelise namhlanje ukuhamba uphoxisa ngabantwana babantu. Ziphelile kakade iintombi zamaqaba? Ndiza kukufundisa isiko. Ndiyabona ukuba uzilibele eyona nto uyiyo. (1972: 23)
(my underlining)

((thrashing him hard) I have not yet punished you enough.
This is the last time you make a disgrace of other people's children.
Are there no more "*maqaba*" girls? I am going to teach you a lesson. I can see that you have forgotten what you are.)

Mtywaku uses Dambile as Bambela's agent to dismay and also to make light of Ntlalontle's delegation. Bambela disorganises Nqabayakhe's plans to marry his (Bambela's) daughter. Dambile employs a contemptuous and derogatory language in order to provoke and flout Nqaba's representatives. Vide the following extract:

Nyathi : Hayi mNzotho, kukho intombi esinqwenela ukuyenza umfazi walaa ntwana yomkhuluwa. Size kucela yona ke.

- Dambile : Uyaqala ke ngoku ukuthetha Mtika. Liliphi eli phepha ufumene kulo ukuba iintombi zidlala abantwana apha ngokokude kuphiswe ngazo ezinye?
- Nyathi : Hayi mNzotho khange nditsho ukuba amaNgwevu ancantombi aphisa ngazo.
- Dambile : Kanti ubungagqibi kuthi nize kucela intombi?
- Nyathi : Ewe undiva kakuhle mNzotho.
- Dambile : Ke yiyiphi le uyikhanyelayo? (1972: 38)
- Nyathi : (No Nzotho, there is a girl here whom we want to be our elder brother's son's wife. We have come here for that purpose, to ask for her.
- Dambile : You have now started to talk sense. Which newspaper advertised that there are girls who are freely given out to anybody?
- Nyathi : No Nzotho, I did not say amaNgwevu are doing so.
- Dambile : But, didn't you say you have come to ask for a girl?
- Nyathi : Yes, you understand me well.
- Dambile : Then what are you denying now?)

Traditionally, the two parties that conduct negotiations for marriage purposes use a special language often coupled with some euphemism whereby the girl in question is normally referred to as a dish (isitya). She is as precious as a dish which is the most important household utensil. The language used by the two delegations is normally a receptive and cordial one. Mtywaku's Dambile has been given a mandate by the fiancée's father to destroy the affair. He speaks with contempt asking annoying questions which irritate the feelings of the other party. Here follows some of those derisive questions:

Uyaqala ukuthetha ke ngoku Mtika. Liliphi eli phepha ufumene kulo ukuba iintombi zidlala abantwana apha ngokokude kuphiswe ngazo ezinye? (My emphasis)

(You are starting to talk sense now Mtika. Which paper indicated that girls are given out such that everybody can get them free.)

The deduction from the above underlined words is that Mtywaku uses a set of chosen words that can fool and also discourage the fiancée's relatives. Though the reception of this nature can be a very rare matter traditionally, it is not impossible. To tell somebody that he is talking sense now - uyaqala ukuthetha ke ngoku - simply means that he has been speaking at random all the time. Automatically a remark of that nature is annoying. Dambile has been authorised to disregard or violate all traditionally accepted standards that govern negotiations for marriages.

In zibhaliwe Mzamo and his friend, Sandi, see three beautiful school girls at Lovedale Post Office. Mzamo once saw one of the girls at a certain Sunday service under the oaks at the same educational institution. He becomes so enamoured of her that he decides to try to make her acquaintance though he does not know her name. At the post office he approaches Mthobeli, one of his colleagues, who seems to be quite intimate with the girl he (Mzamo) loves. While Mzamo is in the process of enquiring from Mthobeli about the girl, Sandi intervenes with a disdainful remark as follows:

"A-a, suk'apha Mfana man! Kukho intakazana enjeya enokwaziwa ngubikhwe onje?" (1980: 3)

(Ah! Mfana man, do you think such a beautiful chick can be known to a Burchell's Coucal like this?)

Burchell's Coucal or vlei loerie is a wild bird known for killing snakes. In some areas it is called ukhwalumanzi. Some people do not care to recognise this bird as its flesh is not consumable. They forget the important role it plays, that of killing snakes some of which are venomous and too dangerous to mankind. Sandi's remarks imply that Mthobeli is a nonentity. Naturally, this calls for a negative response and reaction from Mthobeli. Vide how he responds to Sandi's remarks:

Mthobeli : Ngubani ubikhwe, niyadelela hi? Abantu nicinga ukuba ziincwadi zeMatriki Sandi? (1980: 3)

(Who is a Burchell's Coucal, you look down upon people. You think people are Matric books Sandi?)

Mtywaku is quite candid in his works, what he means is not the unsaid. His character, Sandi, does not say Mthobeli is like a Burchell's Coucal but that he is a Burchell's Coucal.

Nontozakhe in UNomabhongo okanye inzondo nempindezelo, scornfully scolds Kheswa, a garden labourer at Zola's home, for his sudden intrusion into Nomabhongo's room. Nontozakhe's derisive utterances are ignored by Kheswa. This is how Mtywaku portrays the situation.

Nontozakhe : (Emhesha kakubi) Phum'apha Kheswa. Akunambeko kakubi lo mqambasholo weqiqisholo leqathalala leqaba laseQhanqu kuQumbu (1983: 55) (my underlining)

(Making agitated signs with her hands) Get out here Kheswa. You have no manners and no respect, this uncultured benighted qaba of Qhanqu in Qumbu.)

Though the clown, Kheswa, appears to be used to such supercilious remarks which are intended to hurt his feelings he takes them in a very light spirit. The underlined terms above do not seek to commend one but to denigrate and show a sense of disregard.

Mary confronts her daughter, Bessie, for having brought to her (Mary's) house a known detective, Buyile. She asks her (Bessie) why she behaves like a cat.

Mary : Yini, mntwan'am ukusuka uzenze ikati uz. ... (1982: 42)

(Why my child, do you behave like a cat and ...)

This question annoyed Bessie. This is simply because many deductions can be made out of it. To behave like a cat can be an offensive remark, especially when it is referred to a girl. This does not suggest that Mtywaku's Mary meant what Bessie had in mind, but she got offended, hence:

Bessie : Ikati, mama! Ndenzeni, mama, ukuba ude undithuke olu hlobo?

(A cat, Mother! What have I done, Mother, that you can insult me in that manner?)

The author does not explain what he meant by uzenze ikati, but no matter how Bessie interpreted the remark, she is not justified in carrying on blaming her mother because she (Mary) defends herself, but if she (Mary) initially meant that Bessie enticed a man to her house, just as a cat is normally known to do, she (Mary) must have either been ironical or evasive in her response to Bessie's reaction:

Mary : Ngxe, sana lwam, andikuthuki.

(Sorry my baby, this is not an insult.)

Bessie : Kuloko, Tiphakazi, yiyiphi ikati?

(But ..., Tiphakazi, what is a cat?)

Mary : Hayi sana lwam, undithabathe kakubi. Xa ndithi uzenza ikati ndi ...

(No my baby, you misinterpreted me. When I say you act like a cat I ...)

Bessie : Tyhini, mama! Usaliphinda eli gama?

(Oh! Mother, do you still repeat this?)

Mary : Hlala phantsi, sana lwam, uze kundiva kakuhle. (Ahlale uBessie.) Kaloku sana lwam, ikati ibamba inyoka phaya phandle ize kudlala ngayo apha endlwini ingazi yona ukuba loo nto iyindlalo kuyo ikukufa ebantwini kuba loo nopopi wayo angasuka athi nyubelele atshone emngxunyeni. (1983: 42)

(Sit down my baby, so that you can understand me well. (Bessie sits down.) The case is like this my baby: a cat can catch a snake outside and bring it into the house and play with it, not knowing that what is a doll to it (the cat), is danger to people because that snake can smartly disappear into its hole.)

Zola brings her lover, Zolile, to her home. Nomabhongo does not appreciate this and she does not like the young man because he (Zolile) once detected that her (Nomabhongo's) feet were shaking, therefore she is not at all a cripple as she pretended to be. She vows to treat him accordingly if she gets a chance. She always refers to him as a mofana (nonentity). She enquires from Zola who Zolile is:

Nomabhongo : Ngubani na kanye elona gama lalo mofana (1983: 49)
(My underlining)

(What is the actual name of this mofana?) (my underlining)

Zola : NguZolile, dadobawo.

(It is Zolile, my aunt.)

Mtywaku does not show any negative reaction from Zola regarding the disdainful and derogatory label on her lover. Obviously, Zolile would have reacted to the term mofana as it is no indication of praising him.

In Mtywaku's Isikhwakhwa noBessie, Bessie has been abducted by Jimmy's thugs to Sakhwatsha farm in Peddie. On the way to the farm her head is covered with a plastic bag so that she cannot see and trace her way back home if she happens to escape. Luza, one of the thugs, takes the plastic bag off. Bessie jumps at him and scratches him on the face. She becomes very bold and shows her scornful looks at them for their action. She then labels them cowards. Reacting to their mannerism whereby they address each other as comrades irrespective of age, she accuses Jimmy with contempt for addressing or referring to Luza as his comrade. At that stage Luza sneers at her. Mtywaku depicts her as saying:

Bessie : Kwa into yokuba uthi mlingane enkwenkweni ikuchaza ukungabintweni. (ULuza amjonge ngamehlo azele intiyo nenkohlakalo) Khangela eli naphusana liyandijonga. (1985: 35)

(Even your habit of addressing a boy as your comrade clearly indicates your worthlessness. (Luza looks at her with hatred and spitefulness.) Look at this young cipher, he stares at me.)

Mtywaku uses a contemptuous term naphusana which nobody can regard as eulogy, hence Luza trembles with anger. Besides open and direct sarcastic utterances, Mtywaku also uses indirect cynicism whereby acerbic references are made in the absence of character.

Buyile meets Jimmy in Mdantsane and after a short conversation, Buyile opens his suitcase in which Jimmy happens to see a camera which to him (Jimmy) indicated that Buyile is the very detective he (Jimmy) has heard about. Jimmy passes a contumelious and disdainful remark which is followed by a physical tussle.

Jimmy : O-o, uyilaa nja yomcuphi? (1983: 103)

(O-o, are you that dog known as a detective?)

Buyile reacts to the insult nja and at the same time returns the blows.

Buyile : O-o, ungulaa chwenene womfama?
(my underlining)

(O-o, are you that gentlemanlike farmer?)

The character Buyile is also sarcastic in combining uchwenene and umfama. The term uchwenene is normally referred to somebody who is always neatly dressed whereas umfama is a farmer who will always be dressed in overalls or any attire that suits farm labour. Buyile means that Jimmy is a so-called farmer because in reality he is none, he is a thug who disguised himself as a farmer simply because he wanted to rob Ntuthumbo's family and win his (Ntuthumbo's) estate.

In his UNcumisa noNqabayakhe the author repeatedly uses the term iqaba with scorn and contumely to illiterate persons. Nosenti does not accept that her daughter, Ncumisa, has taken a second position in class after the son of an illiterate man. When she finds that her daughter is unhappy she enquires from her whether Nqabayakhe has outclassed her or not. She refers to the boy in the normal way, as an iqaba boy. The author puts it thus:

Nosenti : Kutheni na Ncumi-girl wabuya udakumbile uyawakubethile
laa mqhiqhiba weqaba? (1972: 14)

(What is wrong Ncumi-girl, has that qaba boy beaten you once more
in your class?)

The use of the term iqaba by the author here denotes how Nosenti looks upon less educated and illiterate people in the society. She does not want to accept the fact that even children from illiterate families can do better in the classroom than those from the elite group. Mtywaku tries to point out this fallacy. The use of the term iqaba is not genuine but a misnomer. There are several instances where Mtywaku has shown how the term iqaba or qatyana has been used as a means of mordancy. One of the examples follows below:

Bambela : Uza kuthini kulo nyaka uzayo?

Ncumisa : Ndifuna ukuya kwi-HPTC mna tata. Ndidiniwe kukufunda ndaye
iMatriki ndiyayinqena ukuba benicinga ngayo.

Nosenti : Uthini Ncumisa? Uthi udiniwe kukufunda? Selikutyhefe lakugqiba
eli qatyana uhamba nalo? (1972: 18)

- Bambela : (What do you intend doing next year?)
- Ncumisa : I want to do HPTC. I am tired of studying and am not keen to do Matric if you thought I would do it.
- Nosenti : What do you say Ncumisa? Are you tired of studying. Has this qaba boy successfully discouraged you from studying?)

Ncumisa's half-yearly report is quite pleasing and Bambela feels very elated. He says she will soon finish her studies and start working. Nosenti sharply objects to this view:

Uthetha ukuba lo mntwana uza kumfaka ebutitshaleni kwakulo nyaka uzayo aphume esikolweni elingana nalo nyana weli qaba lizimisele ukulinganisana nathi? (1972: 17)

(Do you mean you want this child to start teaching as from next year being on the same standard of education as this qaba son who always wants to imitate whatever we do?)

Nosenti's pride is that Nqabayakhe, being the son of an unschooled family, should not be more educated than Ncumisa. When Bambela enquires as to what should be done, she replies:

Makahambele phambili umntwana wethu Tshangisa sisadl'amazimba angaphumi esikolweni elingana nabantwana bamaqaba. Ukuba uyoyiswa xela ndiphangele ngokwam. (1972: 17)
(my underlining)

(Our child must further her studies while we are still alive and she must not be on the same educational level as maqaba children. If you can't cope, say so, because I will start working myself.)

The underlined terms above annoyed Bambela and he reacted with anger.

Uthetha enye into ngoku. Ndikhe ndathi ndiyoyiswa ngaba bantwana? (1972: 17)

(This is quite irrelevant. Did I say I can't afford maintaining these children?)

Mtywaku comes with irony where Nosenti changes her former address: Ukuba uyoyiswa xela ndiphangele ngokwam. She sarcastically commends her husband for being so responsible: Ikho enye indoda enesondlo njengawe kule Ncemerha? (Can there be any man here at Ncemerha (Peelton) who can be as responsible as you are?)
(my underlining)

After Nqabayakhe's assault by Bambela, his (Nqabayakhe's) relatives enquire about the cause that led to his attack. He says there is no reason for the incident:

Ngokwenene asikho isizathu tata. (1972: 24)

(In reality there is no reason, Father.)

He enlightens his relatives on the love affair between himself and Bambela's daughter and that he was waylaid while accompanying Ncumisa after a Peelton Students' Association meeting which they attended. He was being gentlemanly enough to be concerned about the safety of the girl that evening but surprisingly her father assaulted him instead of showing his appreciation for such a gesture.

Nyathi (Nqabayakhe's paternal uncle) wants to know whether he (Nqaba) made a statement with the police regarding the assault. Mtywaku becomes ironical with his character because at first Nqabayakhe said there is no reason for his attack, but all of a sudden he changes the former statement:

Nqabayakhe : Hayi tat'omncinci. Ndathi andimbambi laa mfo kuba ndim omonileyo.
(1972: 25) (my underlining)

(No Uncle. I said I am not laying any charge against that man because I am the one who offended him.)

The last statement where Nqabayakhe admits to have offended Bambela by strolling with his daughter infuriated Nyathi:

Nyathi : (Seleligeza) Hi! Kwedini uthini? Akuphambananga? Wathi akumbambi umntu ekuntlekeze wakuntlekeza? (1972: 25)

(Hey, sonny-boy, what do you say? Are you not mad? Did you say you are not laying any charge when this man seriously knocked you like this?)

Bambela makes a laughing stock of himself by laying a charge against a young man whose documents were left in Ncumisa's room which to Bambela indicated that Nqabayakhe was in that room soon before his (Bambela's) arrival. Bambela produces papers before the tribal court. He believes that the handwriting on those papers is Nqabayakhe's and that he (Nqabayakhe) has no right to confine or prevent Ncumisa from going home that Friday.

Bambela : Ndize kumangalela le nja ivingcele umntwana wam akabinakho ukugoduka iloLwesihlanu. (1972: 31) (my underlining)

(I have come to make a case against this dog which delayed and prevented my child from going home on a Friday.

Bambela addresses Nqabayakhe as a dog (inja). This is rather derogatory and defamatory. The presiding headman politely shows Bambela that the step he has taken disgraces him and this is not in line with tradition.

Sibonda : Mfo, rhoxa kulo mcimbi ungazenzi ilifa lentsini. (1972: 32)

(Man, you better withdraw this case before you publicly ridicule yourself.)

Mtywaku also uses some less serious belittling terms in some of his works. For example, in UFeziwe okanye inkohlakalo MamCirha reacts to an annoying allegation of Kwedinana who says MamCirha bewitched her son, Fuzile, who has been abroad for quite a long time without returning home.

MamCirha : Ndiyabona Dlomo akuqondi ngenene. Kwale nto yokuba uthi xa uthetha ube uphuhluka uthetha izinto ongenakuzimela yalatha ukuba akuqondi ngenene. (1980: 2)

(I can see, Dlomo, that you really do not understand. You seem to speak at random, saying things you cannot substantiate. All that indicates that you naturally fail to understand.)

The term uphuhluka in terms of Xhosa culture cannot be used by a woman to address a man. This indicates that the woman concerned has no respect for the man. No reasonable man would condone a remark of that nature particularly when it comes from a female.

Kwedinana gets annoyed by being referred to as ube uphuhluka hence he reacts thus (my underlining):

(esuk'amadlu) Uthini, uthi ndiyaphuhluka? (Amlingise ngentonga.)
Ndingakubetha ngoku. (1982: 2) (My underlining)

(furiously) What do you say, do you say I speak at random? (about to hit her with a stick) I can beat you now.)

Kwedinana's reaction does not scare MamCirha because she feels he (Kwedinana) cannot spare the rod on his wife (Nowikithi) and start with her (MamCirha) in beating a woman. She has lost respect for Kwedinana as a man.

MamCirha : Hini le! Uza kufundela kum ukubetha umfazi? (1982: 2)
(my underlining)

(What! Are you going to learn on me how to beat a woman?)

The terms uza kufundela kum automatically indicate that Kwedinana is too weak to challenge his wife (Nowikithi) in the manner he does to MamCirha. He victimises her simply because she is now widowed. In other words MamCirha regards Kwedinana as a bully and an opportunist.

In Mtywaku's UNomabhongo okanye inzondo nempindezelo, Nomabhongo speaks ill of the deceased Nomalizo, Zola's mother, who married her (Nomabhongo's) former lover, Xaba. She says MaMbotho or Nomalizo is a cunning snake, a cruel wolf, a tricky kleptomaniac. Traditionally, it is unacceptable that one can speak ill of a dead person. This is a sign of disrespect and lack of concern. Such bad remarks destroy the deceased person's character. Mtywaku depicts Nomabhongo thus.

Nomabhongo : Kanene ufile uNomalizo.

Nontozakhe : Owu, ntanga kukhe kuthethwe olo hlobo ngomntu?

Nomabhongo : Umntu! Ngubani loo mntu?

Nontozakhe : Ngumza uMaMbotho.

Nomabhongo : UNomalizo ngumntu, inyoka enobuqhopholo, ingcuka enobuqholo neyingwangu iphela, isela elimaqhetseba nelinobunkunkqele? (1983: 3)(my underlining)

Nomabhongo : (By the way, Nomalizo is dead.

Nontozakhe : Oo! my mate, a deceased somebody is not referred to in that manner.

Nomabhongo : A person! Who is that person?

Nontozakhe : It is my cousin, MaMbotho.

Nomabhongo : Is Nomalizo a person? She is a cunning snake, a clever and a cruel wolf, a tricky professional thief.)

The term ufile used by Nomabhongo destroys MaMbotho's character. The tradition does not always allow the use of this term for human beings because it conveys a sense of disrespect and disregard. Nomabhongo goes on to say MaMbotho is a snake, a cunning wolf and a thief. Such references do not build MaMbotho's character. (my underlining)

Kheswa suddenly intrudes into the room occupied by Nomabhongo at Zola's place. Nontozakhe sends him away. She believes that Kheswa is too inquisitive and he lacks respect for somebody else's privacy. He should have knocked first before opening the door. She says she does not know how and where her late cousins (Xaba and MaMbotho) got a buffoon of that nature. Nomabhongo reacts sharply to Kheswa's action:

Nomabhongo : Ngumntu otheni lo, Zakhe?

Nontozakhe : Andisazi esi simanga ntanga ukuba oomza babesichola phi. Loo nto indlela ababesibeke ngayo entendeni yesandla yenza ukuba singazazi nokuba singubani na. Uyabona ke nentombi le yabo isithanda olo hlobo (1983: 56)

Nomabhongo : (What type of character is this, Zakhe?

Nontozakhe : I don't know where my cousins got this strange character. Their tender care on him spoiled him. He does not know what he is. Even their daughter likes him as much.)

Nontozakhe refers to Kheswa as isimanga. That alone indicates that he is of no importance to her. The term may be used to refer to anybody who is not normal, a less recognizable somebody. She has no respect for him and for that matter she also despises him. Most of the time Nontozakhe shows disrespect for Kheswa. She sometimes addresses him as a dimwit.

Mkonto (1988: 4), in supporting other literary views on sarcasm, defines the concept as follows:

It is a literary composition in which human frailty is held up to ridicule.

On the other hand Thompson (1980: 5) states that the dictionary fails to make a clear distinction between satire and sarcasm.

The dictionary is not very satisfactory in distinctions between irony, sarcasm and satire. It says sarcasm is bitter and taunting reproach but it might well add that it is a form of irony which has qualities of 'flesh tearing' suggested by its etymology.

Some scholars such as Carl Beckson and Arthur Gauz (1960: 247) define sarcasm differently from others. They seem to make no difference between sarcasm and irony. This is how they define the subject.

Bitter, derisive expression involving irony as a device, whereby what is stated is the opposite of what is actually meant. In such a statement as "Oh Hotchkiss, you're unquestionably a genius" the speaker can, by employing the proper intonation, indicate that in reality Hotchkiss is a fool.

This definition can also be accommodated in Mtywaku's works. This is so because Mtywaku also uses irony in his works. In Iincwadi ezaye zibhaliwe Mtywaku uses some examples of sarcasm with irony. This is where the two Lovedale students, Mzamo and Sandi talk about Mzamo's former lover, Thandi, who seems not likely to return to Lovedale College. Her guardian experiences some financial problems, thus making it impossible for Thandi to complete her Matric. Sandi becomes ironical and refers to Thandi's guardian as somebody who has worked but simply because he did not complete his job he has therefore not worked. This sounds like a contradiction. Vide Mtywaku's extract on this subject:

- Mzambo : Umnakwabo abe efundiswa nguye kuthe kanti uyindoda elukholo lufutshane. Woyisakele selesencotsheni kuba uThandi ebeseleyifumbathile iMatriki.
- Sandi : Loo ndoda isebenzile, Mfana kodwa ayiwufezanga umsebenzi wayo ngako oko ke ayisebenzanga. (1980: 1)
- Mzamo : (Her brother who has been responsible for her school fees lacks determination and faith. He is unable to carry on with his task to enable Thandi to get her Matric.
- Sandi : That man has worked Mfana but he has not completed his assignment, therefore he has not worked.)

Mzamo at Lovedale Post Office enquires from Mthobeli about the name of one of the three school girls who were just leaving the Post Office. Sandi intervenes saying that he (Mzamo) cannot expect a nonentity, a Burchell's Coucal like Mthobeli to be familiar with such beautiful ladies. That remark caused Mthobeli to react negatively with scorn. Mzamo tried to ease the situation by applying irony in order to achieve his goal.

- Mzamo : Khawuthule mfana maan. Kulungile, Mister Mzimasi akunguye ubikhwe wena ungenguye nodlamantshontsho. Ngubani laa ntwazana? (1980: 3) (my emphasis)
- Mzamo : (Quiet Mfana maan. Alright Mister Mzimasi, you are not a Burchell's Coucal nor are you a falcon. Who is that girl?)

Mtywaku also employs some ridicule in order to display some instances whereby a character is publicly made a fool of. This tends to dent or destroy the character's personality. In UNcumisa noNqabayakhe Dambile has been co-opted by Bambela to chair or convene a meeting between Bambela and a Ntlalontle delegation. Dambile has to violate all traditional norms and standards followed during marriage proposals. His assignment is to flout anything that will be presented by the other party. The intention for such practice is to subvert all attempts regarding Ncumisa and Nqaba's marriage intentions. At this stage the Ntlalontle delegation brings along with it some lobola beasts as evidence that there is sincerity in the delegation's intentions. Mtywaku's ridicule follows:

- Dambile : Iphi le fandesi nikhumbule kuyo maJwarha? Naziqhuba zada zantlanu?
- Nyathi : Hayi mNzotho asiyi fandesini. Siphелеle apha emaNgwevini.
- Dambile : Kungekho fandesi nje apha Mtika, uya kuthini ukuthi niphелеle apha?
- Nyathi : Size ngalo mcimbi sesintsuku ntathu siwuhambela apha emaNgwevini.
- Dambile : Nisenza iintlanzi ngoku? Nithi manisilobe ngeenkomo? (1972: 41)
- Dambile : (Where is this livestock sale you are rushing for with all those five beasts Mtika?
- Nyathi : No mNzotho we are not going to a livestock sale. This is our destination, here ends our journey with the AmaNgwevu family.
- Dambile : But there's no livestock sale here, how can you say this is your destination?
- Nyathi : It is a follow-up of the same affair we had been handling all these three occasions.
- Dambile : Do you think we are fish, you decided to lure us with a herd of cattle?

A situation of this nature is not at all healthy. Dambile's reception has been negative throughout and it bears scorn, ridicule and contempt. The question iphi le fandesi nikhumbule kuyo (where is the livestock sale you are rushing to) is quite provocative and challenging. Other ridiculous and derisive terms are nisenza iintlanzi. Nithi manisilobe ngeenkomo? (Do you think we are fish, you bring beasts to entice us?)

Though a situation of this nature is traditionally a rare case, Mtywaku has successfully and effectively employed ridicule to achieve his goal.

Mtywaku has also used vituperation to portray character defamation and slanderous language by one character to another. In Iincwadi ezaye zibhaliwe Winnie, Sandi's wife in New Brighton, Port Elizabeth, has been wrongly informed by Mithobeli that her husband loves Dolly. Winnie takes the matter up with jealousy and she confronts Dolly. Vide the following extract:

- Winnie : Nguwe lo uthimbe indod'am?
- Dolly : (Emangalisiwe) Ndithimbe indod'akho? Uyazi ukuba ndingubani phofu? Ungubani wena? Ngubani yona indoda leyo yakho undinqangisa ngayo?

- Winnie : Uyabuza? Ndakwazi andakwazi ndiyikhathalele ngantoni loo nto?
- Dolly : Ndifanele ukubuza kuba uyandinqangisa.
- Winnie : (Selebhabhazela ehamba kangaka) Uyabona, njengokuba waliwe yindoda ngobuhule nje uze ungezi kusiphazamisa kwawethu amadoda. Ndikunika loo nyaniso ikrwada injalo. Ngaphaya koku uyakuhlangana nenyok'iphung'umhluzi. (1980: 58) (my underlining)
- Winnie : (Is it you that has enticed by husband?)
- Dolly : (Shocked) Myself, to take over your husband? Do you, perhaps, know who I am by the way? Who are you for that matter? What is the name of your husband whom you accuse me of enticing?
- Winnie : Are you asking a question? Whether I do know you or not is immaterial.
- Dolly : I have a reason to ask these questions and it is because you accuse me of loving your husband.
- Winnie : (Furious and emotional) You see, your husband has neglected you because of your behaviour as a whore. Don't interfere with our husbands. I am giving you that plain truth which is also a straight-forward fact otherwise you are heading for big trouble.)

The following underlined terms which the author used hurt Dolly's feelings:

Nguwe lo uthimbe indod'am
Uyabona njengokuba waliwe yindoda ngobuhule nje.
(my underlining)

(Is it you who enticed my husband?
You see, as your husband neglected you because of
your behaviour as a whore.)

Though she knows deep in her heart that she is blameless, the verbal accusation and billingsgate heaped on her cannot help but hurt her feelings.

RéSUMÉ

In this chapter some examples of sarcasm in Mtywaku's plays have been highlighted and outlined. One of the aspects that has been highlighted is the violation of traditional marriage proposals where

Mtywaku attempted to effect a conflict and deadlock in discussions held between two parties representing two families busy with lobola transactions. Mtywaku also used some derisive terms like bikhwe which tended to hurt those referred to. The scornful use of the term iqaba or its diminutive iqatyana successfully displayed an attitude of disregard and contempt by one character for the other.

With this exercise Mtywaku attempted to portray something common in nature whereby certain schooled individuals do not recognise the illiterate members of their society. The term iqaba has lost its original connotation and has since assumed a derisive and derogatory meaning. In the end Mtywaku shows that it is a blunder to apply a segregation of some sort among members of a particular society.

CHAPTER 3

CONFLICT

3.0 Introduction

Conflict can be defined in many ways, but the term itself originated from a Latin word "conflictio", meaning conflict or collision! For certain kinds of drama, those dealing with any kind of tension, conflict is an important ingredient. There are two forms of conflict, namely internal and external types of conflict. Internal conflict exists when an individual has a debate with himself about his own ideas, for example Hamlet in his speech 'To be or not to be', where he debates about taking his own life. External conflict exists when two or more individuals have either an ideological or physical clash or fight, for example Hamlet and Laertes fighting at the end of Hamlet. In drama conflict is presented by making use of a protagonist and an opposing antagonist who represent opposing viewpoints or attitudes regarding a central issue.

Mkonto (1981: 53) has this to say on conflict:

In creating conflict or conflicts, the playwrights usually pay attention, inter alia, to the role they create for each of the following characters:

- A. The protagonist.
- B. The Antagonist.
- C. The characters who form the sub-plot.
- D. The characters who support either side.

Mkonto (1981: 53) further goes on to quote Ryan (1963: 48) as saying this about a protagonist:

The plot of a novel is based on conflict, centred in the protagonist and concerned with something he wishes to gain but the attainment of which is uncertain.

Altenbernd and Lewis (1966: 14) have this to say about both the protagonist and the antagonist:

The main character in a plot - the one the dramatic pressure centers upon - is called the protagonist; his opponent is called the antagonist, or if not a person, the antagonistic force.

Certainly the protagonist's desire drives him to search or struggle for that particular object he wishes to get. His success depends on the failure of the antagonist who will not quickly yield to him. This struggle for victory which is the actual essence of conflictual drama demands a protagonist who plays a very significant role in the development of conflict. It is therefore essential for playwrights to create protagonists who can act as driving forces in their plays and to provide them with suitable antagonists who can be worthwhile opponents.

3.1 External Conflict in Mtywaku's plays

In the play UNcumisa noNgabayakhe Mtywaku uses Bambela as Nosenti's instrument to achieve her goals. As Mkonto (1981: 68) states, Bambela is supposed to be Mtywaku's protagonist in the play. For example, on his arrival from East London where he works, Bambela is informed by Nosenti that Ncumisa has not yet arrived from Skobeni where she teaches. What makes this news more alarming is that it is Friday and Bambela knows she is supposed to be back home on that day. She has not even alighted from the last local bus. Nosenti's diplomacy works successfully on Bambela because he wastes no time but acts immediately and he fails to maintain his dignity as the head of the family. This is how Nosenti puts the case to her husband:

- Nosenti : Bendiyakushiya uNcumisa.
Bambela : Kuloko?
Nosenti : Andikamboni.
Bambela : Akukamboni phi?
Nosenti : Endlwin'apha, zibe iibhasi sezifike zonke.
Bambela : Uthetha ukuba uNcumisa akabuyanga? Njani ilolwesiHlanu nje?
Nosenti : Nako ke. Ibe kukho into endivulwe kuyo amehlo nguMaTshezi endithe ndakuyifunda kule veki ndayifumana injalo. Nasi ke isiphumo sayo.
Bambela : Ndiyayicaphukela into yomntu owoze abe ejikeleza endaweni yentetho ethe ngqo. Yintoni le uvulwe kuyo amehlo nguMaTshezi, le uthe wakuyifunda kule veki wayifumana injalo, le ibangele ukuba uNcumisa abe akakho apha endlwini ngoku?
Nosenti : Andithalalisi Tshangisa. Ndingathi ndiyahlozinga nje Skhomo ndicingela wena, hleze wenzakale Zulu. (my emphasis)
Bambela : Thetha nje wena andingomntwana.

- Nosenti : Nantsi ke Tshangisa. Eliya qatyana lakwaNtlalontle linomkhwa wokukhwela le bhasi yasemva kwemini yonke le mihla. Nanamhlanje ikwaseso engabuyanga nje uNcumisa.
- Bambela : (Selemi ngeenyawo) Eliya qaba alikahlukani nalo mntwana? Ndandidlala nje icekwa nalo ngalaa mhla? (Ekhwaza) Zamile, yiza nehashe eliya ulibophe.
- Nosenti : Uya kukhangela uNcumisa?
- Bambela : Ndihamba ngoku (1972: 28)
- Nosenti : (I thought I would leave Ncumisa at home.
- Bambela : And then?
- Nosenti : I haven't seen her yet ...
- Bambela : Where?
- Nosenti : Here at home, and all buses have already gone past.
- Bambela : Do you mean Ncumisa has not yet arrived? Why not? It is a Friday today?
- Nosenti : There you are! And there is something MaTshezi hinted to me about, I have since proved it to be true. This is its outcome.
- Bambela : I detest somebody who will keep on making circumlocutions instead of straight forward talk. What is it that you got from MaTshezi, which you proved to be true and which caused Ncumisa not to be here now?
- Nosenti : I'm not dilly-dallying Tshangisa. I may say I am just pondering and at the same time feeling for you in case you get deeply hurt.
- Bambela : Speak freely, I am not a child.
- Nosenti : The story is: this young Ntlalontle red-blanketed fellow has a habit of boarding an afternoon bus daily. Even today it has been the same case, that's why Ncumisa has not arrived even now.
- Bambela : (On his feet) Is this *qaba* boy still after my child? So it means I was just playing hide and seek with him that day. (Calling) Zamile! Bring that horse and saddle it.
- Nosenti : Are you on your way to check Ncumisa?
- Bambela : I'm leaving right now.)

Bambela does not behave like a dignified traditional man. He always watches his daughter's movements. A normal traditional man would wait for his daughter's arrival then query her late arrival, but even then, in modern times especially, the time during which the play was written, no male parent would act in the manner Bambela has done. Mtywaku seems deliberately to have made a fool of this character, by bringing a remote traditional practice to modern society. If Bambela claims to be an enlightened man, he should not behave as he has done. This

contradicts the type of character he should be. His behaviour is a disgrace both to himself and his daughter, Ncumisa. Mtywaku's aim must have been to create conflict between Bambela and Nqabayakhe. Bambela's plans to disorganise his daughter's love with Nqabayakhe should not be something done publicly.

Nosenti, on the other hand, acts tactfully, she uses her husband in all respects to achieve her goals.

At Skhobeni Bambela fails to get hold of Nqabayakhe who escapes through the window!

- Bambela : (Enkqonkqoza) Ncumisa, vula. (Avule uNcumisa.)
Khupha lo mfana uvalelene naye apha. (Angene akhangele.) Liphi eli qaba? Ndiza kulinyusa amafu namhlanje.
- Nosenti : (Ecaphuka, phofu ezibambile) Akukho mfana apha tata.
- Bambela : Phofu uhlaleleni ungagoduki iloLwesihlanu? (1972: 29)
- Bambela : (Knocking) Ncumisa, open. (Opens) Where is the young man who confined you here. (He checks.) Where is this qaba boy? I shall kill him today.
- Nosenti : (Very angry, controlling her temper) There is no young man here, Father.
- Bambela : But what are you staying here for on a Friday?

An expected physical conflict between Bambela and Nqabayakhe failed to materialise as Nqabayakhe managed to escape. What remains is a verbal conflict between Ncumisa and her father, which does not develop any further. Because Mtywaku allowed Nqabayakhe to escape and the expected physical conflict did not take place between the two characters, the oppositional forces in this play interact in other ways.

Nosenti makes further efforts to separate her daughter from the detested Nqabayakhe. Having heard that Nqabayakhe will continue his studies at Lovedale, she forces Ncumisa to go to Healdtown. Ncumisa must be distanced from Nqabayakhe. Nosenti speaks about this issue to Bambela:

- Nosenti : Akukho mntwana uza kwenza intando yakhe apha Zulu. UNcumisa uza kufunda iMatriki, nokwenza eNxukhwebe ahlukane nalo nyana weli qaba (1972: 18).

(No child will do as she pleases, Zulu. Ncumisa will study her Matric at Healdtown in order to be away from this *qaba* young man.)

Nosenti seems to be giving orders to the family. She is not even courteous enough to invite suggestions from her husband as to what should be done. She lays down the procedure to be followed and Bambela dances to her tune. One day she followed her daughter to school where she visited her lover, Nqabayakhe, who happened to be teaching at that school. On her arrival she enquired about Ncumisa's whereabouts at that school.

Nosenti wanted to ascertain whether her daughter was still continuing her love affair with Nqabayakhe or not. The information and direction she obtained from the school children confirmed the love affair. This incident was then followed by Bambela's assault on Nqabayakhe when he (Nqabayakhe) was on his way back home with Ncumisa from a Peelton Student's Association meeting at Mngqalasini. Vide the conflict between the two:

Bambela : (Selewuvonya futhi umkrolo wakowabo) Hi kwedini kaNtlalontle, nisenza uthotho lweekonsathi nje nifuna ukuhamba niqingqa nabantwana bethu kwezi ntili zale Ncemerha? (ayeke ngegwangqa kuNqaba)

(Embhuqa) Andikakwenzi nto. Ugqibelisile namhlanje ukuhambe .
uphoxisa ngabantwana babantu. Ziphelile kakade iintombi zamaqaba?
Ndiza kukufundisa isiko. Ndiyabona ukuba uzilibele eyona nto uyiyo
(1972: 23).

Bambela : (Shaking his stick) You Ntlalontle boy, is your series of concerts aimed at strolling with our children at these Peelton plains?

(Hitting him) I have punished you enough. This is the last time you disgrace our children. Are there no more *maqaba* girls? I'll teach you a lesson. I can see you've forgotten what you are.

In UFeziwe Okanye Inkohlakalo, the protagonist is Kwedinana, a bully, who took over all his late brother's property, bullied his family and forced Feziwe, a female teacher, to marry a farm labourer, an ailing old man. Kwedinana is so primitive that he cannot afford or enjoy sitting on a chair. When offered a grass mat, he remarks in a scornful manner, thus:

Ndingumfazi ngoku? Ndiyabona ukuba akuqondi ukuba ndim ngoku inkunzi kulo mzi kabawo (1982: 1).

Am I, a woman now? I can see you don't understand that I am now the boss of this place.)

Kwedinana, forced his authority onto a helpless family, confiscating everything belonging to his late brother. Mtywaku, no doubt, exaggerated this character. He portrays Kwedinana as a very bad person who cannot be lauded for anything. To aggravate matters, Mtywaku makes Kwedinana utter words that are not allowed to be said by anybody over a dead body. Kwedinana rejoices over MamCirha's death:

Kwedinana : Ide yanikezela le ntokazi. Incedile ide ihambe ooFeziwe aba baze kuzazi ukuba baziintombi ezisexabisweni lokwenda. (1982: 17)

(.... At last this lady has given up. Thanks for what she has done so that girls like Feziwe could know that they are now mature enough to be wedded.)

In his art Mtywaku has taken liberties with existing cultural customs because nobody could expect this to take place. Even illiterates do respect a dead body. Kwedinana's domination over his late brother's family ended after the arrival of Feziwe's brother, Fuzile, who had been abroad for a long time. Conflict started between the two characters because Fuzile demanded that all his parents' belongings be returned. This meant everything had to be reversed. What scared Kwedinana most, was when Fuzile killed a snake. That made him change his attitude and his mind towards Fuzile. He would refuse to return his late brother's property. His bravery changed to cowardice, he was bound to yield and be submissive to Fuzile.

Himes (1980: 29) describes conflict as possibly resulting from an explosion from inside:

Some scholars have found conflict to issue from the release of inner tensions that are built up within individuals by life in modern societies.

The external conflict may be termed an outcome of the internal tension or conflict.

It is an explosion of an internally built-up temper or clash of ideas.

Jafta (1978: 35) defines conflict as something that initiates and develops drama:

Conflict is the central force in any drama because it starts the ball rolling whether it is within the individual or an individual against an external force.

Conflict could arise from either an ideological or physical issue between or among individuals or groups and may lead to the total destruction of characters by one another. It may start with a simple argument and intensify giving rise to a physical encounter.

A typical example of conflict in Xhosa drama between an individual and an external force as Jafta puts it, could come about when an individual ceases to worship his ancestors who later show their wrath against him. Blacks are known for their respect and worship of their ancestors whereby certain rituals are made to make peace between individuals and these spiritual forces.

3.2 Internal Conflict in Mtywaku's plays

Further, Jafta (1978: 35-36) says this on internal conflict:

The use of the term conflict in drama does not only refer to the physical tussle as shown above but also refers to ideas and interests that are at variance either within the individuals, in which case the conflict is internal, or with those of other people or external forces ...

In Mtywaku's Iincwadi ezaye zibhaliwe, Mzamo comes across certain letters that had been kept in a trunk by his late father. Having read them, he discovers in one of them that there was an indication that his father had once loved his girlfriend's mother and that the very girlfriend he was in love with was a half-sister to him. Their love was so advanced that they had planned to wed each other. The contents of that letter thus hindered the development of their relationship. Internal conflict arose within Mzamo and what aggravated matters was that he never wanted to divulge the contents of the letter to Dolly, nor did he intend expressing his feelings and intentions after the information he got from the letter. Dolly had to be left in darkness. She was quite ignorant about the situation and did not know how to react. Her deduction was that Mzamo's love for her had since changed and that taxed her nerves. Listen to Mzamo's misery:

UDolly ngudade wethu!
Yinto endiza kryithini le?
Kulungile ukuchulumanca ebudengeni
kunokungcungcuthekiswa lulwazi.

Khona ukumxelela uDolly
Ndingaqala ngelithini ilizwi?

.....

Kodwa uDolly ndingamala ngelithini?
Mhla sacelana wathi ndinyuka nengalo
Uyakuthini akubona ndisihla nomcinga

.....

Ngoko ke ndombina-mbineka nomvandedwa wam.
Ndombolamboleka ndibhuqa-bhuqeke ndide
ndingquleke (1980: 41)

(Is Dolly my half-sister?
What shall I do with this?
It's better to rejoice in folly
than to be tormented by what you know.
How can I let Dolly know?
How can I reject Dolly?
When I proposed marriage to her
She said I demand more
What will she say when she detects
that I am backing off.

.....

Therefore, let me nurse my worry.)

Dolly gets perturbed when she detects what she perceives as Mzamo's changed love towards her. She became sick and had to leave her home to live with her maternal aunt in Port Elizabeth. In her sorrowful soliloquy she says:

Awu Bawo, undicikida ngasono sini?
Yini Mzamo Dlangamandla ukuba
undinikele kwilizwe elingenanceba.
Yini ukuba ulivumele ilizwe lidlalise
lihlekise ngam.
Ndikone ngelithini okanye ngasici sini
Ukuba undinike isohlwayo esinje
Undohlwaya ngabubi buni Dlangamandla?
(1980: 59)

(Oh! Lord, why do you torment me like this.
Why! Mzamo, do you hand me over to a merciless world?
Why do you allow the earth to make a laughing
stock of me?
Where did I offend you that you punish me in
this manner, Dlangamandla?

In UNomabhongo okanye Inzondo Nempindezelo, Mtywaku depicts Nomabhongo as an experienced shebeen queen who nurses a deep grudge against the late Nomalizo who married her (Nomabhongo's) former lover, Xaba. She still complains about the loss of the status she would have received had she married Xaba. Nomalizo outclassed her (Nomabhongo). Her frustration and plot for revenge resulted from the grudge she bore. Her plan is to take vengeance on her rival's daughter, Zola. This is what she says:

Kodwa kunceda ntoni ukufa kwakhe
Waqala waqoba uXaba nje?
UXaba ongewayendenze umfazi
Umfazi onesidima nendili.

.....

Khe ndayilinga impindezelo
ndabuya ze.
Ngoku ke ufile uNomalizo
Kodwa inzondo nenqala ayifi.

.....

Impindezela iyaxhuzula,
iyangqavula
Okwenja yokulanda isiva umkhondo
Mandiyifunze kuZola. (1983: 1)

(What's the use of her death
She took Xaba
Xaba who could have made me his wife
A dignified wife.

.....

I attempted to revenge, but in vain
Now Nomalizo is no more
But hatred and grudge die not.

.....

Vengeance pulls out forcefully,
It snaps at
Just like a hunting hound
that follows by a scent.
Let me send it to Zola.)

Nomabhongo cannot make peace within herself. Her problem brings no peace to her mind, as there is a conflict of ideas within herself and she cannot rest until her plans succeed. She asks rhetorical questions of herself:

Kodwa kunceda ntoni ukufa kwakhe, waqala waqoba
uXaba nje? (1983: 1)

(Of what benefit will her death be, as she started by destroying Xaba?)

In Uncumisa noNqabayakhe, Nqabayakhe debates within himself about the unfortunate situation in which he was attacked by Bambela while strolling with his daughter. The incident left a series of questions which Nqabayakhe had to ask himself:

Kungani ukuba ndiqikiqwe eluthulini?
Uyini kanene unozala wesi senzo salo mhla?
Yimfa nemfeketho ngumgquba nomququ
Ligama kuphela. Ligama uNtlalontle.
Libhalwe ndawoni kum eli gama?
Lindinika mbala mni kanene?
Loo mibala imzothayo uBambela
Loo mibala indifake umdintsi netyheneba. (1972: 24)

(Why do I find myself rolled on dust?
What is the cause of all this, today?
It's nothing, but nothing
It's the name only. The name Ntlalontle.
Where is the name labelled on me?
What colours does it give me?
Those colours that nauseate Bambela
Those colours that caused aversion towards me.)

In Isikhwakhwa noBessie, Mary is worried about her daughter's abduction by a team of thugs who took her to a remote farm near Peddie. The motive behind all this was to avenge the death of their queen, Nomabhongo. Mary is so worried in her bedroom because she does not know what may have happened to her child, Bessie. She puts it thus:

Yehova Thixo wam ndikhala ndisengxakini.
Ndikumxinwa endizifumana ndixinzeleke nxa
zonke kuwo.
Le nkxwaleko iyandinxwala iyandingxwelerha
kanye.
Umphefumlo wam udandathekile.

.....

Sendilubona usana lwam luqungquluzile
lulugodo
Ndiyaluva lugcuma ziintlungu zentshutshiso
Asibantu bambi abamenze oku
Ingengabo oonyana bakaNomabhongo (1985:
39)

(O Jehovah, my Lord, I cry unto thee,
I am in a quandary.
I find myself pressed in a tight corner.
This problem torments me.
My soul is so upset.

.....

I can now imagine my baby lying helplessly
It is as if I hear her groaning with pains of
torture.
Those who do this are none other than
Nomabhongo's thugs.)

In UFeziwe okanye Inkohlakalo Nowikithi, Kwedinana's wife is worried about the turn of events. Earlier, her husband was the dominating bully doing whatever pleased him in his late brother's kraal, confiscating furniture, livestock, etc. from MamCirha. Fuzile's arrival changed everything. Nowikithi is surprised that her husband's attitude has changed, allowing Fuzile to repossess everything that belonged to his late father. Nowikithi expresses her worry:

Ukukhula kukubon'izinto ngenene
Andinakuze ndiyilibale into yokubona umzi
wam uphethelwe esandleni yinkwenkwe.
Mhla yafika yabutha konke yachola nesipeliti
Yashiya indlu yam ibeth'umoya
Yasibuyisela kusoze
Yasishiya sinabel'elukhukhweni
Yakhupha zasibhozo kwezona zintle

Isimanga sezimanga uDlomo ukho
Inkwenkwe itabalaza ekho ejongile (1983: 49)

(Experience teaches one a lot. One sees things.
I'll never forget the incident in which a boy does as he
pleases at my house.
On his arrival he took all the contents in the house
and left us with nothing, not even a simple pin.
Leaving my house empty.
Leaving us with traditional mud-chairs and grass mats.
Today he opened our kraal and took away with him
eight of the best beasts.
Funny enough, all this happens in Dlomo's presence.
The boy acts as he likes. Dlomo makes no attempt to
stop this.)

As much as plot and character are interdependent critical concepts, conflict and plot cannot be regarded as separate or watertight compartments as pointed out by Abrams (1971: 128)

Many, but far from all, plots deal with a conflict In addition to the conflict between individuals, there may be the conflict of a protagonist against Fate, or against the circumstances that stand between him and a goal he has set himself, and in some works, the conflict is between opposing desires or values in a character's own mind.

In the light of this relationship between conflict and plot, some analysis of Mtywaku's plots will now be made with specific emphasis on conflict in the works concerned.

In a play the plot can be described as the chronology of events which build the play up. Conflict helps to develop the play to its climax.

Jafta (in Mbadi/Gebeda 1978: 61) explains the plot as follows:

Umdlalo ngamnye ulibali. Eli bali lenziwa ziziganeko ezithile ezidala ibali eli. Iziganeko ezi zimana ukuyondelelana zikhula ukuze kude kufikelele lwelona nqanaba liphakamileyo apho izinto ziqhawuka-zihlangana, kude kuthi ngobunzithi-nzithi kuqhawuke unobathana, le ndawo kuthiwa luvutho-ndaba, *iKlayimaksi*.

(A play is a story. This story is composed of some events that build it up. Such events develop the play to a higher level until it reaches a climax.)

Styan (1971: 71) supports Jafta in saying that a plot is made up of events pieced together. All this must be done in a properly arranged order which links all these pieces together. He says:

A plot might be roughly described as those events pieced together to make up a story, which may sometimes make sense on its own.

Jafta (1978: 35) (a) explains the role of the conflict in the development of the plot:

What an individual does as a result of conflict gives rise to the plot. As conflict intensifies, the plot progresses to different levels.

UNcumisa noNqabayakhe (1972)

Mtywaku portrays a Bambela family at Ncemerha (Peelton) in Bisho. The author moves this family from Nxarhuni in East London after it lost the case on a land dispute with a Ntlalontle man. Mtywaku explains this in his introduction about the arrival of the family. According to the author this family cannot, in any way, stay with that Ntlalontle family in East London. Mtywaku, on the other hand provides another Ntlalontle family in the new area of establishment. So it would for one reason or other, appear that Mtywaku must have done this in order to make sure that the two families do clash.

Cause of conflict:

Mtywaku's Bambela and Nosenti at Ncemerha cannot associate themselves with illiterates, *amaqaba* as they call them, especially the Ntlalontle ones. In order to effect some conflict between the two families, Mtywaku joins the offspring of the two families, Ncumisa and Nqabayakhe, through love. Bambela and Nosenti disliked the affair between the two children and this forced Ncumisa's parents to take action against Nqabayakhe, a product of a detested Ntlalontle family.

Conflict development:

Bambela, with Nosenti in the background, monitors and endeavours to disrupt Ncumisa's love affair with Nqabayakhe. He attacks Nqaba while he is accompanying Ncumisa from a Peelton Students' Association meeting at Mngqalasini. Mtywaku depicts this as follows:

Bambela : (Selewuvonya futhi umkrolo wakowabo.) Hi kwedini kaNtlalontle, nisenza uthotho lweekonsathi nje nifuna ukuhamba niqingqa nabantwana bethu kwezi ntili zale Ncemerha? (Ayeke ngegwangqa kuNqaba) (1972: 23)

(Shaking his stick) You Ntlalontle boy, is your series of concerts aimed at strolling with our children at these Peulton plains? (Striking him with his stick))

This incident does not please the Ntlalontle family and Ntlalontle realises that Bambela is indirectly fighting him because of his (Ntlalontle's) illiteracy and his dynamic participation in tribal court cases. Mtywaku turns Nqabayakhe into Bambela's direct target but the same Nqabayakhe tries to ease the tension by preventing his relatives from taking any action against Bambela. Another attempt by Bambela to get hold of Nqabayakhe fails. On horseback he goes straight to Ncumisa's work at Sikhobeni where she teaches but he misses Nqabayakhe. Mtywaku presents the incident as follows:

Bambela : (Enkqonkqoza ngamandla) Ncumisa, vula. (Avule uNcumisa.) Khupha lo mfana uvalelene naye apha. (Angene akhangele) Liphi eli qaba. Ndiza kulinyusa amafu namhlanje. (1972: 29)

(Knocking) Ncumisa, open. (Opens) Where is the young man who confined you here? (He checks) Where is this *qaba* boy? I shall kill him today.)

All such incidents strain the relations between the two families. Though Mtywaku presents the conflict as a direct one between the two characters, Bambela and Nqabayakhe, it automatically affects other members of the families. The irony that Mtywaku creates in his play is that the children of the conflicting families love each other while their parents are at loggerheads.

Climax:

The test of Ncumisa and Nqaba's love causes them to resort to other means regarding their proposed marriage. The shortest method for them is to marry at the magistrate's office in Peddie. This decision comes after Ncumisa's parents rejected her plans to marry Nqaba. This was followed by a scornful harassment of the Ntlalontle delegation by Bambela and his friend Dambile. Nqaba's question to Ncumisa is a sign of hopelessness:

- Nqaba : Kuza kuthiwani Ncumi xa abazali besiphatha ngolu hlobo?
Ncumisa : Akukho nto iza kuthiwa. Amathole anye ada ashuba. Mna andinazwi kuba ngumama kanye owaphuma impuhle ngokokude aphukaneke athi elona soka lam nguSipho kaSikhunana. INkosi iyakundixolela. Nangoku ndifika phezolo kusithiwa useMonti.
- Nqaba : Nam ndimelwe yingqondo ngoku kuba notata wayengazange akhumbulele ukuba uncimbi onje unokusuka ube ngulo mtshotsho wamasele. Ngoku bandikhulule ekhaya ukuba ndihambe ngendiyibonayo ukuba ikho. Ndinalo ke icebo. (1972: 43)
- Nqaba : (What should we do Ncumi when parents treat us in this manner?
Ncumisa : Nothing can be done. There is no hope. I am tongue-tied because my mother openly told me that my future husband is Sipho Sikhunana. The Lord must forgive me. Even yesterday evening, she was not there on my arrival. I was told that she went to East London.
- Nqaba : I am deeply flummoxed because my father never expected an experience of this kind. Now my parents have allowed me to resort to any alternative if there is one. I have got a way out.)

Mtywaku does not allow the love of the two characters, Ncumisa and Nqaba, to be thwarted. He allows Bambela to be defeated by means of Mcebisi's intervention, which led to the two lovers' victory. Mcebisi, one of the sages related to the Bambela family, interrogates Bambela in such a way that Bambela and Nosenti change their minds about Nqabayakhe.

- Mcebisi : Yintoni le uyenzileyo? Lilishwa lani eli umbizela lona umntwana wakho? Akha aliwa amasoka intombi iwavumile? Zakhe zajikwa iinkomo zizisiwe emzimi? (1972: 42)

(What have you done? What misfortune are you making for your child? Have you ever heard of such an incident whereby in-laws-to-be were rejected? Where have you ever heard lobola beasts rejected?)

Mtywaku suggests that personal differences between individuals or sets of families may jeopardize innocent individuals' futures as was nearly the case with the two characters, Ncumisa and Nqabayakhe. Furthermore, Mtywaku has shown that true love cannot yield to any temptations. It resists all tests. Mtywaku's models, Ncumisa and Nqabayakhe are a typical example of stable love.

Incwadi ezaye zibhaliwe (1980)

Mtywaku's play commences with two Lovedale student-lovers whose love affair ultimately leads to a happy marriage after some hiccups during its planning stages. Unlike the above play, Mtywaku uses internal conflict as a developing factor in this play. This does not mean that there is no physical conflict in the play, but only that the central conflict which helps the story develop to its climax and draw the attention of Mtywaku's readers is the internal conflict within the two lovers, Dolly and Mzamo.

Cause of conflict:

The discovery of letters by Mzamo which were written by Nontsha, Mzamo's paternal aunt, threatens Mzamo and Dolly's love affair. Nontsha wrote those letters in order to disrupt Dolly's parents' marriage so that Dolly's mother, Rose, could marry Mzamo's father, Zilindile. Those letters threaten the two characters' love affair, as they suggest that Mzamo is related to Dolly, i.e. that she is a half-sister to him. Mtywaku purposely makes Mzamo to be a very secretive lover who prefers to keep his problem to himself and solve it on his own. This is how Mtywaku depicts Mzamo's frustration:

Mzamo : Awu! Kutheni na, ndiyaphupha? Ngaba utata wakha wanento yokwenza nonkosikazi uXolani? (Aphinde ayifunde) Andiphuphi, ndifunda inyaniso ebhaliweyo. Ngaphezulu koko sisandla sikanina kaDolly esi. (Avule eyesibini ayifunde) Ngaba enye yeentombi zakwaXolani ngudade wethu. Ngaba yiyiphi? Umafungwashe wakwaXolani, uDolly, ngudade wethu! Imihla yokubhalwa kwezi leta iyangqinelana neyokuzalwa kukaDolly. (Iphuncuke incwadi esandleni naye asuke agevezele amadolo ahlale thaca phantsi) (1980: 40) (my underlining).

(Oo! What's happening, am I dreaming? Did my father have something to do with Mrs Xolani? (reading it again) I am not dreaming, this is written truth. On top of that, this is Dolly's mother's handwriting. (opens the second one and reads) Is one of the Xolani girls my sister? Which one is it? Is the eldest of them all, Dolly, my half-sister? The date on the letters corresponds with Dolly's birthday. (The letter falls from his hands and he also feels very weak and sits on the floor.)

Conflict development:

The internal conflict in both partners, Mzamo and Dolly, increased their frustration. Mzamo does not want to share the problem with his lover, he would prefer to nurse it alone until he finds a solution, but all this frustrates Dolly even more. Mzamo does not know what to do. Mtywaku further portrays him as follows:

Mzamo : UDolly ngudade wethu!
Yinto endiza kuyithini le?
Kulungile ukuchulumanca ebudengeni
Kunokungcungcuthekiswa lulwazi.
Khona ukumxelela uDolly
Ndingaqala ngelithini ilizwi? (1980: 41)

(Dolly is my sister!
What shall I do with this?
It is better to rejoice in ignorance than to be frustrated by knowledge.
Where will I start if I am to tell Dolly all this?)

The author uses the terms - Yinto endiza kuyithini le? - Khona ukumxelela uDolly ndingaqala ngelithini ilizwi? - which show that Mzamo has no solution as yet for the problem he experiences. Mtywaku extends the frustration to Dolly when she visits Mzamo at his new home, Mzimtsha, but finds that Mzamo's attitude has changed. She is completely hopeless and she sorrowfully says (my underlining):

Dolly : Xa ndilahlwa lithemba ndolahl'ithemba
Ndithemb'ukufa kwelokuthula (1980: 43)

(When one I trust rejects me, I am bound to lose hope. I will therefore place all my hope on death.)

The internal conflict development in both partners separates them and Dolly resorts to seeking some form of comfort and consolation from her maternal aunt in Port Elizabeth. She does this without Mzamo's knowledge. Dolly becomes the most affected victim of the situation. She feels very weak:

Dolly : Kunjalo khona, kodwa ndiyaphelelwa ngamandla. (1980: 49)

(It is so, I feel very weak.)

The conflict created by Mtywaku is the one between the two lovers, Dolly and Mzamo, and he has done this by means of the situation caused by the discovery of the letters which Mzamo came across after his father's death.

Climax:

Mtywaku makes both partners, Dolly and Mzamo, pessimistic about their proposed marriage. In Port Elizabeth Dolly tells her aunt and Mzamo's friend, Sandi, that she (Dolly) does not expect any change in Mzamo's attitude:

Dolly : Bhut'Sandi, ndafikela kwinto ebandayo enqena nokundijonga. Ungathi wayesenziwa yintlungu yokufelwa. UMazo ndimazi kakuhle. Akukho nto yamhlabanisela njengokusweleka kukanina. Kodwa loo ntlungu wayithwala ngochulumanco. Emva koku andizange ndibuye ndiye kumbona naye engazange alubeke ekhaya. Ndabangabhala hayi bo. Ndilapha nje ndimncamile (1980: 54) (my underlining)

Dolly : Sandi, his love was very cold and he could not even look at me. One would associate his changed attitude with his father's death. But I know Mazo quite well. There's nothing that worried him more than his mother's death. But he braved all that pain. After that, I could not see him and he never came to my home anymore. I wrote him but all that was in vain. As I am here now, I have totally given up about him.)

Mtywaku has aroused his readers' sentiments in favour of the weakest victim of the situation, Dolly. At this juncture Mtywaku does not want to be totally unfair to Dolly and to his readers by leaving the problem between the two characters (Dolly and Mzamo) unsolved. Hence he sends Mzamo to his paternal aunt, Nontsha, in Butterworth who happened to be the very writer of the letters. She confesses and confirms that she did write the letters but that their content had nothing to do with Dolly and Mzamo. This is how Nontsha admits that she wrote the letters:

Nontsha : Lide eli bali, nyana wam kodwa ke ndiza kuqala kwezi leta kuba ndiyabona ukuba ukunxuba kwakho kunxulumene nazo. Ezi leta zabhalwa ndim. (1980: 64) (my underlining)

(This story is long, my son, but I will start with the letters as I can see that you are mainly concerned with them. These letters were written by me.)

Mtywaku has, with this revelation, resolved the problem and drastically changed the situation in which Dolly and Mzamo found themselves. As Dolly got hospitalised in Port Elizabeth due to her weakness, Mzamo arrived with good news for her, that the contents of the letters had nothing to do with their affair. Now that the problem is over, Mtywaku allows everything to return to normal and Mzamo ultimately marries Dolly.

In this work too, Mtywaku tested his characters' love affair. He did not allow Dolly to be a total victim of the situation. She could have changed her behaviour for the worst, but this would have hurt the readers' feelings. All Mtywaku wants is to prove that true, stable and sincere love can resist any sort of temptation that seeks to destroy it. This may serve as a good lesson, if not an encouragement to either engaged parties or already married couples that true love is the only pillar of any marriage.

Altenbernd (1966: 16 - 17) says the writer links all the events in his play in order to form his plot. These events are actions that take place in the play. In such events the playwright may also introduce a conflict which will drive the events to a climax:

The playwright orders and connects the events in a story to form a plot, a causal or motivated sequence of actions which introduce a conflict into the lives of a group of characters, cause them to decide on certain courses of conduct in relation to the change, follow the alternating efforts of the two sides to a conclusion, and give a glimpse of the new state of affairs which arises as a result of the struggle.

Altenbernd goes on to say that the characters' emotions contribute to the development of the plot:

The emotions of characters give interest to the plot; the story seems to be what it has to be because the characters are as they are.

UFeziwe okanye inkohlakalo (1983)

The story is based on the victimisation of a defenceless family by a relative whose aim is to gain material goods and also to ridicule the family. Mtywaku allows Kwedinana to act as he pleases but halfway through the story, Mtywaku retaliates and restores the bullied family to its former position. Kwedinana, who confiscated his late brother's property is confronted by the heir of the victimised family and forced to return everything that belongs to his parents. Mtywaku changes the situation and the bully becomes the bullied.

Cause of conflict:

Kwedinana forces Feziwe, a female teacher, into marriage. His aim is to get lobola beasts as well as to ridicule her. MamCirha, Kwedinana's late brother's wife, reacts sharply to this practice. Mtywaku depicts the situation as follows:

- Kwedinana : Kuloko ndize kukuxelela ukuba, ukuba uFeziwe akabuyanga esikolweni uze wazi ukuba ukwezo fama zinganeno kweBleni emaKhomazini.
- MamCirha : (elahla elo laphu naloo bhotile yepolishi wayeyiphethe, ebambelela ngazo zozibini esinqeni) Ubani, uFeziwe! Uya kufuna ntoni ezifama uFeziwe?
- Kwedinana : UFeziwe yintombi ndiyamendisa. (1983: 2) (my underlining)
- Kwedinana : (I have come to tell you that should Feziwe not return from school, you must know that she is at Blaney farms with amaKhomazi family.
- MamCirha : (Dropping a piece of cloth and a tin of polish she held in her hands, placing both hands on her waist) Who, Feziwe! What does Feziwe want on the farms?
- Kwedinana : Feziwe is a girl and I am sending her out for marriage.)

The underlined term 'ndiyamendisa' is a clear indication that Kwedinana is not suggesting to MamCirha but telling her what he wants to be done. Mtywaku has created an autocrat out of Kwedinana.

Conflict development:

The confiscation of MamCirha's property as well as her late husband's livestock fuelled the conflict between her and her brother-in-law, Kwedinana. Fuzile's arrival from labour migration after his mother's death changed the situation in favour of his sister, Feziwe.

He sends back all the beasts that were meant for Feziwe's lobola and which were already in Kwedinana's possession. This change displeases Kwedinana and he plans to retaliate. His wife Nowikithi advises him to use some thugs to murder Feziwe's fiancée. This will serve as a retaliation both to Fuzile and Feziwe. Mtywaku puts the case as follows:

Nowikithi : Uyazi ukuba ukhawulezile ukucinga Dlomo? Kunjalo nje bakho abantu abanokukwenzela lula lo msebenzi abaya bafana bakuthi uSkelem, USikhohlakali noNgcwangu. (1983: 63)

(You know, Dlomo, your mind is fast. There are some people who can do all this for you. They are Skelem, Sikhohlakali and Ngcwangu.)

Climax:

Kwedinana's plans to have Thandile killed by his thugs succeed but those thugs got apprehended. In the cell, the thugs make a plan to have one of them, Skelem, released so that he can kill Kwedinana. The dialogue is as follows:

Sikhohlakali : Kuza kuthiwani ke madoda kuba ndakufa kakubi xa sinokumshiya ephila uKwedinana?

Ngcwangu : Ufikile ke ngoku kule ndawo bendiyifuna. UKwedinana kufuneka efile. Mnye ke apha phakathi kwethu umntu onokuyenza loo nto.

Sikhohlakali : Ngubani?

Ngcwangu : NguSkelem umntu onokuthi ephumile apha ambulale uKwedinana kungaphelanga neveki (1983: 75)

Sikhohlakali : What next should be done gentlemen because I can't die happily leaving Kwedinana alive?

Ngcwangu : You have come to my point. Kwedinana must die. There is only one man who can kill him.

Sikhohlakali : Who is that?

Ngcwangu : Skelem can do it if he is discharged. He can kill him within a week of his release.

Mtywaku ends his play with Kwedinana being a victim of his deeds because the same thugs he used to kill Feziwe's boyfriend, Thandile, killed him.

Mtywaku develops conflict between Kwedinana and MamCirha's family to a point where Fuzile's arrival saves Feziwe from the situation in which her uncle put her. Fuzile's repossession of his father's property from Kwedinana worsens the relationship between the two families. In order to develop the conflict to a climax, Mtywaku arranges for MamCirha's family to be avenged through embarrassment at the hands of Fuzile. His (Kwedinana's) actions boomerang on him, allowing Mtywaku to suggest that one suffers the consequences of one's evil deeds.

UNomabhongo okanye inzondo nempindezelo (1983)

Nomabhongo is a shebeen queen. Her failure to marry Xaba creates an undying grudge against MaMbotho, who successfully won Xaba's heart and gained him as her husband. As Nomabhongo's attempted revenge on MaMbotho fails, her next target is Zola, MaMbotho's only daughter. She disguises herself as a paraplegic who should be accommodated and nursed by Zola at her home. This situation will present Nomabhongo with the opportunity to plan her revenge at close quarters, and threaten Zola as much as she can.

Cause of conflict:

The conflict is caused by Nomabhongo's failure to marry Xaba. She bears a grudge against MaMbotho who successfully wedded him. As MaMbotho is now dead, Nomabhongo begrudges Zola who is the product of the marriage between her former lover and the detested MaMbotho. The following extract shows how disturbed Nomabhongo is in her soul.

Khe ndayilinga impindezelo ndabuya ze
Ngoku ke ufile uNormalizo
Kodwa inzondo nenqala ayifi
Kuba andinanxaxheba koko kufa
Nto ndinayo ngunxa noko kufa
Kwandidywid'amathuba oko kufa.
Impindezelo iyaxhuzula, iyangqavula
Okwenja yokulanda isiva umkhondo
Mandiyifunze ngoku kuZola (1983: 1)

(I attempted to revenge, but in vain
Now Normalizo is dead
But hatred dies not.

Because I have got no contribution to her death
I only grudge that death.
It never gave me chance
Vengeance pulls out forcefully
It snaps at you
Just like a hunting hound
that follows by a scent.
Let me send it to Zola.)

Conflict development:

Mtywaku does not create a direct character-to-character conflict. Instead, he uses an internal conflict in Nomabhongo. Her grudge caused her to take further steps in her vengeance. Having been accommodated by Zola in her home, she plays MaMbotho's organ right at midnight. This she does in order to frighten and frustrate Zola so that she may think that her mother's unhappy spirit has returned to play that organ as an audible sign of wrath. Nomabhongo's plan succeeds because Zola, when hearing the organ played at that time of the night feels very weak and frightened. Mtywaku, in a soliloquy, presents her as follows:

Ndisuke ndanengqele engummangaliso
Kukho into ehla ngomchachazo
Ngokungathi kubekwe iqhekeza lomkhenkce
Ingathi ndizakumkelwa ziingqondo (1983: 52)

(I feel very cold
There is something that moves down my vertebrae
As if a piece of ice has been placed on them
It is as if I am to run mad.)

Climax:

Zola experiences nightmares while she hears her late mother's piano played at midnight. She feels very insecure because she does not know what may follow after what she hears. Nomabhongo, on the other hand continues playing the piano because Zola's situation pleases her (Nomabhongo). She is caught red-handed by Zola's lover, Buyile, while playing the piano. Her sudden shock causes her to fall on her back and break her neck, thus causing her death. Mtywaku punishes this character for all her evil practices. Her revenge boomerangs on her.

The events in this play are arranged in such a way as to build up to a climax. The character, Nomabhongo, could not control her grudge and allowed it to work her up. Mtywaku's message in his story is that an evil doer reaps the fruits of his labour.

Isikhwakhwa noBessie (1985)

This is a continuation of the play, UNomabhongo okanye inzondo nempindezelo. Jimmy Gum, a professional or experienced thug on the Rand, murders and burns Ntuthumbo Dlathula's body in his (Jimmy's) car. As Jimmy could easily be mistaken for Ntuthumbo, he made use of that opportunity to rob Ntuthumbo's family of their farm in Peddie. He visited Ntuthumbo's home pretending to be Ntuthumbo who had been away from home for a long time.

Cause of conflict:

The play does not start with conflict but the action that has taken place in the play must have been caused by Jimmy's greed. The only conflict that Mtywaku projects in his work is when Jimmy's gang sees Bessie, kidnaps her and takes her to Jimmy's farm in Peddie. The reason for abducting Bessie is that the gang heard that Bessie's lover, Buyile, is the cause of their shebeen queen's (Nomabhongo's) death.

Conflict development:

Bessie attempted to escape from the confinement of the farm but the thugs were keeping a sharp eye on her. Buyile got to know all about her plight and he made plans to release her. His plans succeed and he advanced to the farm to rescue Bessie.

Climax:

At the farm, Buyile clashed with some of the thugs and fortunately he defeated them and took Bessie away safely.

The gang's main purpose was to kill Bessie, but Mtywaku did not allow this to happen. Instead he saved her and made Jimmy fall in love with her. Mtywaku saved the character, Bessie, in almost the same manner as he did to Zola in UNomabhongo okanye inzondo nempindezelo. Mtywaku does not seem to write his plays for the sake of writing but to convey a certain message to his readers, namely that one is punished for one's evil deeds. Mtywaku's style of writing is quite interesting because he likes placing some of his characters in a quandary and later saves them from that situation.

RéSUMÉ

In this chapter, conflict has been explicitly defined and discussed in relation to plot. The difference between internal and external conflict has also been clarified. It has also been observed that when Mtywaku started his work he did not attach much importance to conflict, in fact he admitted himself in an interview that when he wrote his plays he had no background knowledge of the role played by conflict. Be that as it may, he endeavoured to use conflict in his plays. Mtywaku is commended for his reasonable start. Much of the internal conflict in his work is presented in the form of soliloquies which he successfully used in his five plays. In most of the external conflict in his work it has been observed that one of any two conflicting parties dominates while the other tends to succumb. Mtywaku does not always set up two equal conflicting parties as worthy opponents, who have a heated conflict, which gradually develops to a climax. a typical example of this is observed when the character, Kwedinana, in Mtywaku's UFeziwe okanye inkohlakalo bullies his late brother's family and dominates right through until he encounters Fuzile, Feziwe's brother.

Kwedinana, the protagonist, had not been opposed, on an ongoing basis, by an equally strong antagonist, but had been allowed to dominate for most of the play. After this, in a relatively short anti-climax, he changes from bully to coward when Fuzile restores the proper family authority.

CHAPTER 4

STYLE IN MTYWAKU'S WORKS

4.0 Introduction

Style, in drama, refers generally to the way in which a playwright uses dialogue and various other dramatic devices such as the B-text (non-dialogue) in the written text, which may or may not be 'translated' into performance. It is the writer's method of expressing his own thoughts, his language or the language he prefers to use. In this manner, he is able to convey his message to the audience or readers. The tone he uses is an important clue to the kind of message he wishes to express. He may, for instance, wish to sermonise or preach, or he may wish to arouse some sentiments or feelings. His own style of writing is the weapon which he uses to draw the attention of those who enjoy his works.

Mbadi (in Mbadi/Gebeda 1978: 121) (b) says this about style:

Isimbo yindlela umbhali azaneka ngayo iimbono zakhe kwincwadi ayibhalela uluNtu. Akukho mbhali unasimbo sifana nesomnye, yaye kungekho mbhali unasimbo sinye kuko konke akubhalileyo.

(Style is the method with which an author expresses his views in the book he has written for the people. Each author's style is different, and further, no author can use one method of style right through his works.)

Supporting what Mbadi has already said, Lucas (1960: 16) defines style thus:

But already in classical Latin the word stilus was extended to mean, first, a man's way of writing; then, more generally his way of expressing himself in speech as well as in writing.

Also under this topic I shall examine Mtywaku's plot, setting and social life.

Guerine, Labour, Morgan and Willingham (1966: 48) quote Spring (1948: 67) as saying this about technique, which may be used interchangeably with style:

Technique is the only means (an author) has of discovering, exploring, developing his subject, of conveying its meaning, and, finally, of evaluating it ...

In the glossary of the same work, style is explained thus:

The particular way in which an author uses words, it is a manifestation not only of his vocabulary, and his rhetorical tendencies, but also of his personality. It might be influenced in given instances by *point of view*, *setting*, and other considerations which develop versimilitude or other desired effects. In the hand of a very skillful writer, style becomes an important key to *meaning* (as in much of Hemingway's fiction). (1966: 230)

Each writer has his own style of writing. It is his style that makes it interesting and worth reading. Jafta (in Mbadi and Gebeda, 1978: 37 (b) explains style as follows:

Elowo nalowo umbhali unesimbo sakhe sokubhala. Iballi lenziwa umdla yindlela elibhalwe ngayo.

(Each author has got his own way or style of writing. The interest created by the story depends on the manner in which the play is written.)

Jafta (ibid) emphasizes the importance of language as a feature of an author's style by stating:

Ulwimi: Kukho umsantsa omkhulu phakathi kolwimi olusetyenziswa ngabantu kwintetho yemihla ngemihla nolusetyenziswa ezincwadini. Intetho ebhaliweyo kufuneka icace, isulungeke kuba ingundofa. Kufuneka umbhali asebenzise intetho yesiXhosa, phofu angawasebenzisa amagama emboleko xa engekho esiXhoseni. Maxa wambi umbhali usebenzisa intetho yexesha neyeqela elithile ukwenzela ukuba umfundi aqonde kakuhle. Kwakhona kufuneka siqaphele ukuba izivakalisi zakhiwe njani na. Indlela izivakalisi ezakhiwe ngayo inceda ekugxininiseni amanqanaba athile, kanti kube lula nakumfundi ukwazi ukuba incwadi ibhalwe ngubani na.

(*Language:* There is a difference between everyday spoken language and written language. Written language must be clear and pure because it will stay permanently. The author must use proper Xhosa language, in fact he may use foreign terms in case Xhosa falls short. Sometimes the author makes use of the language used by a section of the society at that particular time and he does this so that his reader can understand vividly. Further, we should observe syntactic structure of the sentences. Sentence structure helps in emphasizing certain aspects, and this also enables the reader to know the author of that book.)

While style can be an extensive phenomenon, as one could examine various stylistic levels in an author's work, e.g. the high, the middle and the low style, as well as the distinctions between

a demotic, a paratactic, and a hypotactic style, I wish to stress that style in this study will largely be confined to those issues that reflect sarcasm and conflict which are the main concerns of the study. These will be manifested in the language, the point of view adopted by the author in depicting his setting and social life. Finally, the author's style will also be reflected in naming and other stylistic devices.

4.1 Language

Xhosa is a very rich language but, as is the case countrywide, it has also borrowed some terms from other languages. This happens in all dynamic languages though this may not be used as a justification to contaminate a pure language. Each language has its norms and standards which should be maintained at all times. Mtywaku, in this regard, has endeavoured to his utmost, to act as a custodian of his mother-tongue. This is evidenced by examples that will follow below. It should be remembered that languages are not static, they develop, retaining their dynamism.

Mbadi (in Mbadi/Gebeda 1978: 7) says each nation uses its own language:

Akukho sizwe singenalwimi lwaso. Ukuphakama nokubaluleka kwaso nasiphi na isizwe kuxhomekeke kulwimi okanye kwintetho yaso. IsiXhosa lulwimi olubalulekileyo noselufundwa ngoku nazezinye izizwe ezimhlophe zoMzantsi-Afrika namanye amazwe.

(There is no nation that does not have its own language. The enhancement and fame of any nation depends on its language or the use thereof. Xhosa is an important language which is, at present, learnt by other white communities in South Africa and abroad.)

Derbyshire (1972: 90) says one's language helps one to express one's emotions about one's environment:

... what a language does is help its speakers and writers to operate and control their environment to express their emotions, to give imaginative apprehensions of what they conceive to be reality, and to share experiences.

With this background we shall thoroughly examine Mtywaku's use of the Xhosa language in his plays. It should also be remembered that Mtywaku is not only a playwright but also a traditional praise-singer. This implies that time and again we will encounter some of his poetic terms, for the use of which he should be allowed poetic licence.

4.1.1 Idioms and proverbs

The term 'proverb' has been derived from a Latin word "proverbium" meaning "set of words put forth". Idioms and proverbs are of crucial importance in the Xhosa language. Finnegan (1983: 389) defines a proverb thus:

It is a saying in more or less fixed form marked by shortness, sense and salt and distinguished by popular acceptance of the truth tersely expressed in it.

Finnegan does not say anything about an idiom, but all we know about it is that it is a group of words whose meaning cannot be deduced from the meanings of the individual words.

Satyo (1981: 66) explains what idioms and proverbs are:

Isaci ke sona sahluka kwiqhalo ngokuthi sibe libinzana lamagama, lona iqhalo liba sisavakalisi esipheleleyo. (My underlining)

(An idiom differs from the proverb by its shortness while the proverb is a full sentence.)

Newfeldt and Sparks (1990: 292) define an idiom as:

a phrase or expression with an unusual syntactic pattern or with a meaning differing from the literal meaning of its parts.

Echoing the same view, Hawkins and Allen (1991: 707) define an idiom as:

A group of words established by usage and having a meaning not deducible from those of the individual words as in ('over the moon, see the light')

In addition, Hanks, McLeod and Urdang (1986: 760) define an idiom as follows:

a group of words whose meaning cannot be predicted from the meanings of the constituent words, as for example 'it was raining cats and dogs.'

It should be quite clear therefore that the abovementioned scholars agree on what an idiom is.

We shall therefore see what the same scholars say about a proverb.

Newfeldt and Sparks (1990: 474) define a proverb as:

A short popular saying expressing an obvious truth.

On the other hand Hawkins and Allen (1991: 1164) say a proverb is:

A short pithy saying in general use, held to embody a general truth.

Finally, the last scholars, Hanks, McLeod and Urdang (1986: 1231) define the same concept as:

A short, memorable, and often highly condensed saying embodying, especially with bold imagery, some commonplace fact of experience.

Mtywaku's art and proficiency in his language are evidenced by his correct use of these expressions. An interesting feature of how Mtywaku uses idioms and proverbs is that they seem to be a binding force between different levels of people. This can be seen when people from the education group use them freely in their conversations in the same way as those from a traditional background. In this way Mtywaku seems to imply that there are no insurmountable differences between the two groupings. Secondly, this makes all professed social differences not only ridiculous but also ironical.

In some cases this language register is designed to convey some deliberate emotional feeling. Some examples in this regard follow:

4.1.1.1 *UNcumisa noNqabayakhe*

On their arrival from East London, Bambela and Nosenti, both from the so-called enlightened group, said their former neighbours in East London rejoiced when the couple lost the land dispute case.

O-o! Yiyo le nto ndithe ndakulahlwa leliya tyala lomhlaba ndasuka ndasisigculelo sawo, yakuphela kwento atshila ngayo kucaca ukuba kuxheiwe eXhukwane (1972: 1)

(Oh! That is why I got ridiculed when I lost my case on the land dispute. It was jubilation.)

Ncumisa and Nqabayakhe are travelling by train from school back home for the end-of-the-year school holiday. On their way they discuss the conflict that exists between the two sets of parents. The two student lovers are optimistic that the animosity will, one day, be something of the past. Nqaba uses a relevant proverb:

Kakade akukho nkanga idubul'ingethi (1972: 20)

(Nothing is eternal)

On a certain Sunday afternoon the two lovers, Ncumisa and Nqabayakhe, had a chat together about the future of their love. Nqaba proposes marriage to Ncumisa. Ncumisa reminds Nqaba about her parents' action - that of being an obstacle in the way of their love. Nqaba remains determined to wed her. Ncumisa uses the proverb Ogwaz'uTshaka ugwaz'ebona. (He who does it strikes the right note.) (1972: 35)

On the same day, Nqaba felt very much relieved by Ncumisa's positive reaction towards his proposal. He says "ufile uNoqolomba loo nto kwatsho kwee qabu nomthwalo wee xibili." Though he puts the expression in his own way, the proverb itself is:

Qabu uNoqolomba efile nje (1972: 35)

(Since the threat is over, there is relief.)

Nqabayakhe's paternal uncles and other relatives who belong to the traditional group discuss the existing problem between the two families, amaJwarha and amaNgwevu - that of the rejection of Ncumisa-Nqabayakhe's marriage by Bambela. Nqabayakhe's relatives are to send a delegation to Ncumisa's home for the third time. Dumaphi says the inclusion of a stranger by Bambela in a delicate issue like this, is a risk. He says the stranger could be jealous though his jealousy cannot gain him anything. It cannot benefit him anything. It is just like somebody who monopolises something that is of no use to him. The relevant proverb to this is:

Umona wasemLungwini ubandez'ichitywa ungaliqabi (1972: 40).

(The white man's jealousy to monopolize what he cannot use.)

On the third meeting between amaJwarha and amaNgwevu, Dambile who did not belong to the fold, was sent away by Thembile as the issue to be discussed needed relevant parties. The relevant proverb used was:

Unqweme lwentulo ludliwa babini (1972: 51).

(A strictly private affair pertains to relevant parties.)

At that meeting discussions took place in a very harmonious manner - meaning that amaJwarha were accepted by amaNgwevu, hence we hear Nyathi, a traditional, expressing his exhilaration:

Ukwanda kwaliwa ngumthakathi (1972: 52).

The expression means that sorcerers acted against multiplication.

Ncumisa and Nqabayakhe chat lovingly, rejoicing over the success of their plans to wed each other. Their happy conversation came to an end because the time was up. Ncumisa likens time to a cockroach that dips itself into one's milk, hence:

iphela lingene emasini (1972: 54).

(a cockroach jumped into the milk.)

Bambela and Nosenti ponder over the past events as well as their efforts to prevent Ncumisa and Nqabayakhe from loving or getting married to each other. Nosenti has become so remorseful that she does not want to think about the past experience, the difficult times Ncumisa and Nqabayakhe had to go through. She recalls that she was the catalyst of all the hardships the two lovers had to experience. Nosenti even highlights the importance of heeding one's advice failing which one may experience a disastrous situation. The latter premise is in line with a Xhosa proverb: *isala kutyelwa sibona ngolophu*, hence she also says:

Iinkani azincedinto. Kambe babenyanisile abakudala ukuthi, isala kutyelwa sibona ngolophu (1972: 57)

(Intransigence does not help.)

4.1.1.2 Iincwadi ezaye zibhaliwe

At Lovedale, Mzamo tells his school mate, Sandi, that his (Mzamo's) girlfriend, Thandi, will never come back to Lovedale again, so things are bad for him. The proverb that Mtywaku used to describe Mzamo's situation is:

Iliwa libhek'umoya (1980: 1).

(Things are bad.)

Mzamo and Dolly are at Dolly's home. Xolani, Dolly's father, shared some jokes with the two lovers. After a short conversation, he left. In his absence Dolly says that her sister, Linda, has taken after her father by being so fond of joking. Mzamo intervenes, saying:

Hayi umvundla uzek'indlela (1980: 14)

(Like father like son.)

Mzamo, at Tamara's place, tells her that Dolly, who has been hospitalised, is not as serious as she was before. He says:

Izinto azimntaka Ngqika (1980: 71).

(Things are better)

Mtywaku preferred to say Izinto aziMatwa. This is the same expression as above, the only reason for the difference is that the latter is a more explicit proverb. Matwa was chief Ngqika's child but as it is the tradition that Xhosa women are known for the use of euphemism it also followed, therefore, that they could not call the chief's son by his name. Matwa means 'better', so instead of using the name, women had to go all the way round to say Ngqika's son - mntaka Ngqika, avoiding the term matwa.

4.1.1.3 UNomabhongo okanye inzondo nempindezelo

At Ziphunzana near East London, Mary assists Nomabhongo with her shebeen service. She can be seen as her agent. Mary feels that such a service is as infectious as scabies. This is how she puts it. It is not easy to cure this disease. A relevant idiom used by Mtywaku is *ukhwekhwe lwexhwili*:

Eneneni uNomabhongo wandisulela ngokhwekhwe lwexhwili (1983: 16)

(Nomabhongo left me with an unavoidable habit.)

After Nomabhongo's death, Buyile, the detective, tells Bessie and Lola some bad news. He says Nomabhongo was working in close co-operation with the thugs, Luza and Sitshi, and that there has been a lot hidden in Nomabhongo's house. He says seeing is believing - *indaba yotyelo ayikholi*. The proverb means just that

Indaba yotyelo ayikholi (1983: 110).

(Seeing is believing.)

4.2 Love language

Lovers have their own way of communication, their own way of expressing how they love each other. This type of language is different from ordinary language because it is mainly centred around that kind of affection which binds the two partners together. Mtywaku has, in some of his plays, attempted to illustrate this kind of language usage.

In his UNcumisa noNqabayakhe Nqaba visits his lover, Ncumisa, at Sikhobeni after school hours. He tells her that she is his happiness and that she is the only person who gives him pleasure and rest. Mtywaku depicts the conversation as follows:

- Nqaba : (Ekhulula ibhatyi ehlala) Ndiza ekuphumleni Tshangisa. Ayikho enye indawo endifumana kuyo ukuphumla.
- Ncumisa : (Encuma) Uthetha ukuba ubungenakuphumla ekhaya Mtika?
- Nqaba : Kukho bani onje ngawe ekhaya Tshangisa? Ngoku iintambo ezindidibanisa nabazali zicekethekile kakhulu, kuya kusomelela ezi zindidibanisa nawe (1972: 26).
- Nqaba : (Taking his coat off and sitting down) I am coming to my place of rest, Tshangisa. There is no other place where I can relax.
- Ncumisa : (Smiling) Do you mean you cannot rest at your home Mtika?
- Nqaba : Who can be like you at my home? Now, all links between myself and my parents are getting more and more delicate while those between the two of us are growing stronger and stronger.)

Nqaba uses the terms - ndiza ekuphumleni Tshangisa (I come to my happiness Tshangisa). This implies that he loves the girl. To him Ncumisa is part of his life and he cannot do without her. Nothing can keep him happy at home without Ncumisa's company. When Nqaba says - ngoku iintambo ezindidibanisa nabazali zicekethekile kakhulu he does not mean that he does not love his parents as much as he did before, what he implies is that the affection between himself and his lover is getting stronger than the telepathy that exists between him and his parents hence he always yearns for Ncumisa.

In lincwadi ezaye zibhaliwe Mzamo is visited by Dolly at Mzimtsha in Peddie. In the course of their conversation he embraces her with love and assures her how deeply he idolizes her.

- Mzamo : (Emthabathela ezingalweni zakhe) Awu! Dolly Rhadebe!
Ubom ngaphandle kwakho ngebulikhoba elikhaphukhaphu.
Ubom bam ubunike
Indili, isibili nesongo.
Iyasongwasongwa imihla
Iyalolwalolwa yona imihlali
Kuba kusondela umhla wemihla
Umhla wokusongwa kwale mihla.
- Dolly : Kutheni na, Mazo uyayolela?
- Mzamo : Hayi, Dolly, sendibona loo mhla
wokubotshwa kwethu ngeqhina (1980: 28)
- Mzamo : (Embracing her in his arms)
(Oo! Dolly Rhadebe!
Life without you
Would be an empty one

With life and your presence
You have given my life
Dignity and grandeur.
Days are getting shorter and shorter
Elation is getting greater and greater
Because the day of all days is getting nigh
The day for the shortening of other days.

Dolly : What's wrong with you Mazo, is this your Will and Testament?
Mzamo : No Dolly, I foresee the day of marriage engagement.)

The author uses normal terms often used by lovers when they express their deep love for each other, e.g.

Ubom ngaphandle kwakho (life without you)
Ngebulikhoba elikhaphukhapu (would be very light)

Mzamo asserts how much he loves Dolly and that his intention is to marry her - sendibona loo mhla wokubotshwa kwethu ngeqhina. (I picture the day we will get married.) The author made a good selection of some typically lovers' terms which only apply to the two lovers.

4.3 Poetic Language

Mtywaku is also a traditional bard and therefore his poetic talent has played a major role in his plays. The poetic licence which he is allowed, as is the case with other poets, defends him against any academic criticism regarding his use of some poetic Xhosa terms. The terms which appear below have added more life to his works. This is so because the emphasis and alliteration they convey enable Mtywaku's presentation to be more precise and specific. The few poetic terms cited below will be preceded by a very brief explanation as to how they came to be used.

In UNomabhongo okanye inzondo nempindezelo Zola is, after a long time, visited by her lover, Zolile. She lovingly says he must have been disappointed by someone else somewhere. She uses the following terms:

"Utshelwe zizicheku phi namhlanje?" (1983: 57)
(Which of your water pits have dried up today? (literal))

All this means that Zolile must have been put off by some of his girlfriends. In Zolile's response, Mtywaku plays with the term izicheku as follows:

Izicheku nezichenene, umcephe necephe (1983: 57)
(Pothole water, little water, ladle and spoon)

The underlined syllables form an alliteration. Poetic language has its own course and differs from ordinary everyday language. The poet plays with terms as he pleases. Nomabhongo vowed to punish Keswa for having thrown a dead snake on her. She says she cannot rest until she does something to him. She will torture him until he groans with pains and calls for help when nobody will come to his rescue. Mtywaku puts this as follows:

Ndokha ndilivukuzelise ndilivuthele
Liphaphazele, liphephetheke lipheth'uthuthu
Lothuthunjelwa lithuthumale lingenamthuthuzeli
Lokhal'enkangala kungekho namkhangala
Lokhala lingenamkhangeli namkhameli
Lohlahlamba ngokwahlukileyo kokwanamhla. (1983: 69)

(I'll chastise him until he runs away and gets blown away with ashes.
He will groan with pains without getting any comforter
He will lament in the wilderness with nobody coming to his assistance.
He will bemoan in despair without any help
He will cry wildly in a different manner from today's.)

In Isikhwakhwa noBessie the two thugs Sitshi and Luza talk about a plan to kidnap Bessie whose lover, Buyile, has been the cause of their (the thugs') incarceration. Mtywaku uses the following poetic terms in his characters' conversation:

Sitshi : Abe mfo wethu, ufanelwe yiloo nto kanye kuba nguyey wonke lo wasiwisela ngeli hlahla lahlakaza intlangulo yethu, latsho kwantlakantlaka kwantlaluzeka kwahlanz'iselwa. (1985: 26)

(And my friend, she deserves that treatment because it is she who led us into this predicament which disrupted our plans and our deliverance, thus causing a state of pandemonium and displeasure.)

4.4 Naming of characters

It was, in the past, a common practice among blacks, especially ama Xhosa to name children any how. The name of a child could be anything as long as he would respond whenever he was called, e.g. Nkunzefene, Nkasayi and Zambonza. It never dawned to some illiterates that the name of a child should bear the parents' wishes and hope for their child's future. Some children would be named after their physical appearance or their infancy behaviours for example Nom-e-e-zo, taken after a baby's normal crying - e-e-e-e-e. It is pleasing to note that this unfortunate tendency is on its way out.

Most children were named after certain events, prominent persons, sobriquets and fierce animals. Some parents would use foreign words whose pronunciation sounded well, for example 'Cannibal'. Some parents normally never bothered about the meanings of such foreign names. Some authors name their characters according to the role they play in their works, other characters are given clan names like MaDlamini, Nzotho and MamCirha.

Mtywaku too, has followed suit. In UNcumisa noNqabayakhe he had the following characters:

Nqabayakhe (his fort)
Ncumisa (cause to smile)
Bambela (hold for)
Dumaphi (where famous)
Thembile (has hoped)
Mcebisi (adviser)
Siseko (foundation)
Fudumele (warm)
Chuma (rich, multiply)
Zola (be calm)

As already intimated, some characters' names tally well with their role in the play. Take, for example, UFeziwe okanye inkohlakaklo. Mtywaku uses three thugs whose names interpret just exactly what they stand for:

Skelem (cruel, dangerous)
Ngcwangu (touchy, anger)
Sikhohlakali (cruel man)

The playwright also has nicknames for some of his characters:

Kwedinana (young little boy)

This may be termed a diminutive of another diminutive, as in kwedini, a young boy, then kwedinana, little young boy.

Some names can be derived from names of months, e.g. Silimela, meaning June. Other characters have been named after certain wild animals like inyathi, then nyathi, meaning a buffalo.

4.5 Use of foreign terms

Though linguists do not condone the contamination of any language, Xhosa in this case, there are instances in which an author is allowed to make use of foreign terms even if his language has equivalents for such terms. Use of such foreign terms in direct speech determines the age and nature of that particular character. He may represent a young boy, a township young man or a tsotsi, as the case may be, using what is known as tsotsi language where the author has to portray him as such. Mtywaku has allowed some of his characters to use these foreign terms so as to portray or identify them with the situation in which they are or the society they represent. In urban areas some people use mixed language, i.e. Xhosa and English.

In UNcumisa noNgabayakhe the school teacher is impressed by Ncumisa's performance in her March test. He commends her for having done very well at her first test of the year.

"Ubukhali hi ukude aphume phambili kwakwithesti yoKwindla evela kwibanga lesine." (1972: 11) (my underlining)

(She is so brilliant that she even came top of the class at her first quarterly test as fresh as she is from Standard Four.)

The term which Mtywaku has licence to use above is kwakwithesti, which is an English term *test* changed to Xhosa. Of course this could be regarded as an unavoidable neologism since the appropriate Xhosa term "uvavanyo" is ambiguous in what it could either mean a test or an examination. The following are examples of foreign terms used in Xhosa.

In Incwadi ezaye zibhaliwe Mzamo commends the contractors who are busy building his house. He says they are quite efficient in their work so much so that they can finish it before the stipulated time, the end of August. Mzamo uses the term Agasti meaning August instead of eyeThupha which is the Xhosa name of the month. Vide the following extract:

"Ziinkalimeva eziya tatomkhulu, ndingatsho ngokungathandabuziyo ukuba ziya kuphuma ngaphaya kwawo loo msebenzi engaphelanga uAgasti." (1980: 86)

(Those are experts, grandfather, I would state it categorically that they can be through with their work before the end of August.)

The aim of using the borrowing Agasti in this case is to show that language is not static. People are gradually changing to more universal modes of expression.

Mtywaku also uses the foreign terms himself in some parts of his introduction in his UFeziwe okanye inkohlakalo. He says Feziwe took a writing pad and envelopes in order to write her lover, Thandile. The underlined words which he puts in Xhosa are not part of a character's direct speech. As already intimated above, even the following foreign terms used in the examples below, fall under unavoidable neologisms. Below follows Mtywaku's description.

(Aziqoshelise izitya athabathe iphedi neemvulophu nosiba ahlale etafileni abhale.) (1982: 23)

(After placing the dishes where they belonged, she takes a writing pad and envelopes, sits at the table and writes.)

Zola in UNomabhongo okanye inzondo nempindezelo admits that her mother, MaMbotho, did not like her (Zola's) affair with Zolile and she was more religious after her (MaMbotho's) husband's death. MaMbotho's death took place in a strange manner. Zola uses the term funny in Xhosa.

"Ebegqobhokile gqitha umama ngakumbi ngoku seleshiywe ngutata kangangokuba nokuhamba kwakhe kwaba fani." (1983: 51)

(My mother was a Christian but she was more religious after my father's death such that her death was funny.)

The underlined term above is a direct assimilation from the English language. Zola's age and environment can be assumed to have influenced her way of expression. Nontozakhe, too, in the same play uses the term vazi from the English vase. This too is common in urban areas where people speak any how, mixing languages as shown above. The following is an extract of the character's speech and use of the term.

"Khangela le tafilana ifumane yathi geqe. Kwowu, yasinda le vazi." (1983: 67)

(Look, this small table has been thrown yonder. Oo! Shame, nothing happened to this vase, fortunately.)

Nontozakhe says this after Nomabhongo, who pretended to be a cripple at Zola's home, jumped and ran away when the naughty Kheswa threw a dead snake at her.

In Isikhwakhwa noBessie, the character Gxeke explains how his brother's daughter met Ntuthumbo in Johannesburg. He says the contents of the letters written by Ntuthumbo to his relatives about his affair with NomaZotsho were true. The term leta derived from the English word letter is commonly used by a lot of people instead of an accepted Xhosa equivalent incwadi. Mtywaku portrays Gxeke as saying:

Gxeke : Hayi, Dlamini, ezo leta nezo foto zinixelele inyaniso endingasuka nje ndiyinqine ngokwenjenje. Yakuba iligqibile ixesha layo intombazana sayithumela kwasesikolweni. Yaya ke yabizwa kwezaa zibhedlele zoomaRhawuti yahlangana nonyana wenu." (1983: 124)

(Dlamini, those letters and those photographs conveyed a true story of what happened. I can support this by saying. When the time was opportune for the girl, we sent her back to school. She got a call from some hospitals in Johannesburg. This is where she met your son.)

The term which the character used is leta instead of incwadi as indicated above. Most people associate the term incwadi with one interpretation, that of a book or stationery. It sounds strange to them to call a letter incwadi. This does not seek to justify the use of foreign terms when there are correct Xhosa equivalents unless, as already indicated above, such foreign terms are used in direct speech by a character. They serve to reveal their background or level of education.

4.6 Monologue

Introduction

Monologue or soliloquy is usually used to express such things as elation, desolation or contemplation about an important issue. Of these, desolation is the most dangerous because some people, through frustration and despair, resort to suicide. We shall now examine and analyse this concept in some of Mtywaku's works.

4.6.1 Sadness and elation

In UNcumisa noNqabayakhe, Ncumisa finds herself lonely when her lover, Nqabayakhe, leaves her at Sikhobeni where she teaches. She meditates about her happiness during the time Nqaba was with her. Nqaba's departure made her feel very lonely. Her jubilation has gone and all she is left with is her cogitation about the past happy moments she shared with her lover. Mtywaku presents her as follows:

Hamba kakuhle Nqaba yam.
Eneneni asinguwe ophumileyo.
Kuphume ulonwabo nemihlali.
Kuphume uvuyo, ukuhleka nochulamanco.
Kusele isizungu nesithukuthezi.
Awu imizuzu yokonwaba imbalwa.
Idlula ngephanyazo ngokombane. (1972: 27)

(Farewell my Nqaba.
In reality it is not yourself that has left
It is happiness and jubilation
What has gone out is thrill, laughter and jocundity
Now what is left with me is loneliness and forlornness.

Oo! Moments of happiness are very few.
They move as fast as lightning.)

Mtywaku uses some synonyms to express the mood in which his character is. She misses something precious in her life, Nqaba's company. The following are the terms selected by the author to express this mood of the character.

ulonwabo nemihlali
uvuyo, ukuhleka nochulumanco.

All these terms mean almost the same thing. The use of such words is a clear indication of how much Ncumisa values Nqaba in her life. The repetition of the term kuphume at the beginning of two consecutive lines shows that something of great importance has gone out of her life, hence she feels estranged. To clarify the mood which she experiences, Ncumisa says she is left with loneliness and forlornness.

Kusele isizungu nesithukuthezi

The use of such synonyms is an emphasis which seeks to display the serious situation Ncumisa experiences.

In incwadi ezaye zibhaliwe Dolly enjoys herself by looking at Mzamo's graduation photographs. It is as if she sees him personally. Her feeling of love for him is expressed in the following extract.

Andizenzi, Bawo, andizenzi
Ndenziwa luthando Bawo
Luyandithabatha ndimke
Kweli gada leentlungu nokufa
Lundibeka kwindawo eyodwa
Apho ndibona kuphela
Lowo sendiphila kuba ephila. (1980: 35)

(I can't help, my Lord, I can't help
It is love, my Lord.
It takes me away
From this earth of pains and death

And puts me at a special place
Where I see only
The one I live because he lives.)

Dolly is so happy and deeply in love with Mzamo. The repetition of the term andizenzi at the beginning and end of the same line shows how deep her love and happiness are when she thinks about Mzamo. Her love puts her in another world of happiness.

4.6.2 Desolation

Desolation is a state of despair, despondency and dejection. Anything can be expected from somebody in this situation. Some individuals commit suicide when they experience a mood of this nature. This, however, depends on the degree of such despair. In some of Mtywaku's works we shall see where cases of desolation appear. Nqabayakhe in UNcumisa noNqabayakhe was assaulted by Bambela on his (Nqaba's) way from a Peulton Student's Association meeting while strolling back home with Ncumisa. This incident perturbed him. He kept on wondering what led to such an action. His thoughts took him back to what Ncumisa had said earlier. Mtywaku portrays him in that mood.

Kungani kanene ukuba ndiqikiqwe eluthulini?
Uyini kanene unozala wesi senzo salo mhla?
Yimfa nemfeketho ngumngquba nomququ.
Ligama kuphela. Ligama uNtlalontle.
Libhalwe ndawoni kum eli gama?
Lindinika mibala mini kanene?
Loo mibala imzothayo uBambela
Loo mibala indifake umdintsi netyheneba. (1972: 24) (my emphasis)

(For what reason, by the way, do I find myself rolled on dust?
What is the cause of today's incident?
It is absolutely nothing, nothing but nothing.
It is only the name. The name Ntlalontle.
Where is this name labelled on me?
What colours does it give me?
Those colours that nauseate Bambela
Those colours that caused Bambela to detest me.)

Mtywaku has become poetical in the passage above. The character is being rhetorical. He asks questions and answers them himself.

Nqabayakhe is also emotional, as seen in the repetition of the underlined terms above - ligama kuphela. Ligama uNtlalontle is a clear indication of the mood in which he is. Loo mibala ... Loo mibala are terms uttered by the character at the beginning of two consecutive lines. This is a sign of frustration and shock. Mtywaku, in his poetic mood uses terms which convey the same connotation to express the sad mood his character experiences (my underlining).

In Iincwadi ezaye zibhaliwe Dolly is at New Brighton in Port Elizabeth with her maternal aunt, Tamara, who is taking care of her. This is after she is frustrated by Mzamo whose love appeared to change when he got hold of some letters whose contents gave him the impression that he is Dolly's blood relative. She was visited by Mzamo's old friend, Sandi, whose wife was misinformed about Sandi and Dolly. The impression Sandi's wife had was that the two were lovers. She approached Dolly and passed some remarks which deeply hurt her. While in that situation, Mtywaku depicts her thus:

Namhlanje ngenxa yakho Mazo (Azikhuphe ezishushu)
Ngenxa yakho wedwa, Dlangamandla
Ndithukwa ngobuhule kwilizwe lasemzini
Into endingazange ndikrokrelwe ngayo ekhaya
Umphefumlo wam udandathekile ngawe, Mazo.
Makubekho ibuyambo, Bawo.
Makubekho ibuyambo. Ibuyambo Bawo
Ibuyambo Bawo. (Liye liphela ilizwi)
Ibuyambo Bawo (Selesebeza. Kuthi cwaka) (1980: 59)

(Today, for your sake Mazo (She sheds her tears)
Because of you alone Mazo
I am labelled a whore in a strange area.
Something I was never suspected of at my home.
My spirit is down because of you Mazo
There must be a change, Lord.
There must be a change, my Lord. A change, Lord!
A change my Lord. (Her voice goes down)
A change my Lord. (Whispering. Silence.)

Mtywaku presents Dolly as being caught in a situation which renders her pathetic. She has been insulted by a woman whose husband is her (Dolly's) lover's best friend. Such remarks aggravated the situation in which Dolly was, hence she is portrayed as saying -

ndithukwa ngobuhule kwilizwe
lasemzini.

(I am being labelled a whore in a foreign country.)

The term ubuhule is a bad label. The repetition of

Makubekho ibuyambo

(There must be reconciliation.)

in this extract is an expression of the state of despair and humiliation in which Dolly finds herself. She calls for a return of a former situation, i.e. Mzamo's love. The terms - umphefumlo wam udandathekile ngawe Mazo (I am down-spirited because of you Mazo) - fully express the distress she experiences. Ultimately her voice dwindles.

4.7 Dialogue

The word dialogue is derived from a Latin term *dialogus* which means a two-way communication or an exchange of words. The playwright, through his characters, uses dialogue as a means of expressing his thoughts.

Jafta (in Mbadi and Gebeda 1978: 66) (b) says this about dialogue:

Umdlalo wahluka kolunye uncwadi ngentetho-ngqo yomlinganiswa lowo. Yile ncoko ephakathi kwabalinganiswa ethi ibonakalise ngohlobo oluthile lwesigama ukuba umdlalo unjani na.

(Drama differs from other genres with dialogue made by chosen characters. It is dialogue between the characters that determines the nature of the play.)

In his works, Mtywaku does not narrate the stories himself. He uses his characters to do so. Dialogue is direct speech from one character to the other and so on. It makes drama interesting, real and lively because the reader can easily imagine what is taking place through the dialogue.

Dialogue in a play can be about anything, be it social, personal, educational, etc. Mtywaku shows the preposterousness of some families which do not allow their children to choose their life partners. Parents who act in the same manner as Mtywaku's Bambela and Nosenti in UNCumisa noNqabayakhe deprive their children of the right they deserve, that of planning their own lives. With dialogue, Mtywaku depicts a situation in which enlightened parents do not like to be associated or related to illiterates. The following is a dialogue between Bambela and his wife, Nosenti:

Nosenti : Eshe Bantu bakwaDlamini, nango ke umhlola ugila imikhuba emini. Ungathini Ncumisa ukuthi sakugqiba ukukufundisa uye kuzityikila emboleni ngaloo mfundo. Hi mntwanasemaNgwevini, yinto esiza kuyithetha nabani le.

Bambela : Andinamntwana uya kuze ayekwendela emaqabeni mna ndakugqiba ukumfundisa. AwakwaNtlalontle khona sekwatshiwo. Andikhathali nokuba kuthiwa ayakhanda. (1972: 36)

Nosenti : (Oo! Dlamini people, there comes an abnormality at daylight. Ncumisa, how can you rub yourself on red earth with that education. Hey mNgwevu child, what are we going to do with this?)

Bambela : My child will never be married to illiterates. Of all illiterates, the Ntlalontles. I don't care whether they use traditional herbs for sorcery.)

With this Mtywaku shows the danger which these characters, Nosenti and Bambela, create for their child. Dialogue dramatises the whole story. It becomes more vivid than it would have been if narrated by one person. It shows the mood or feelings of emotion which the characters experience when faced with a difficult situation. Portraying another case in which lovers express their feeling of affection for one another, Mtywaku dramatises the mood in his Iincwadi ezave zibhaliwe as follows:

Dolly : Kwowu usadelela nangoku

Mzamo : Andidcleli, ndiyancoma.

- Dolly : O-o-o.
Mzamo : Ngaba usathi ithemba liyadanisa?
Dolly : Liyaphilisa, Mazo kuba ukulishiya kwam iDike sasingathi asisokuze sibuye sibonane.
Mzamo : Kaloku, Dolly ukwahlukana kwabathandanayo kwahlukile kukwahlukana kweentshaba (1980: 11)
Dolly : (Oo! You are still naughty.
Mzamo : I am not, I am commending you.
Dolly : O-o-o.
Mzamo : Do you still say hope can disappoint one?
Dolly : It heals Mazo because when I left Lovedale it was as if we would never meet again.
Mzamo : Remember Dolly, the parting of lovers is different from that of enemies.)

With dialogue a playwright can create an atmosphere of conflict. In UFeziwe okanye inkohlakalo, Kwedinana tells his late brother's wife, MamCirha that he wants to see Feziwe married. The conflict at this stage arises between the two characters. Mtywaku's dialogue goes on as follows:

- Kwedinana : Kuloko ndize kukuxelela ukuba, ukuba uFeziwe akabuyanga esikolweni uze wazi ukuba ukwezo fama zinganeno kweBleni emaKhomazini.
MamCirha : (Elahla elo laphu naloo bhotile yepolishi wayeyiphethe, ebambelela ngazo, zozibini esinqeni) Ubani, uFeziwe! Uya kufuna ntoni ezifama uFeziwe?
Kwedinana : UFeziwe yintombi ndiyamendisa.
MamCirha : Uyamendisa! Akunazintombi xa ufuna iinkomo? (1982: 2)
Kwedinana : (But I have come to tell you that should Feziwe not report back from school, rest assured that she is with amaKhomazi at those farms near Blaney.
MamCirha : (Dropping a cloth and a polish container she held, placing both hands on her waist) Who? Feziwe! What does Feziwe want in the farms?
Kwedinana : Feziwe is a girl, therefore I am sending her out for marriage.
MamCirha : For marriage! Don't you have daughters with you if you want lobola?)

The communication above does not indicate a good relationship between the two characters. Dialogue dynamism makes conflict sound more effective than it would be in other genres. This is caused by the direct exchange of words as shown above. MamCirha drops whatever she has in her hands. The placing of both hands on her waist is a sign of anger and irritation. She has been told that Feziwe will be on the farms. Because of her shock and anger she asks

"Who? Feziwe!" Kwedinana is bold enough to say "uFeziwe yintombi ndiyamendisa!" (Feziwe is a girl, I am sending her out for marriage.) This irritates MamCirha more, hence her response becomes a strong one from a woman to a man - Uyamendisa? Akunazintombi xa ufuna iinkomo? (Sending her out for marriage! Don't you have daughters if you want beasts?) A response of this nature shows how furious and perturbed she is at this stage because she cannot understand why Kwedinana can leave his own daughters and decide on somebody else's daughter. The direct exchange of words reveals all emotions. This shows how powerful dialogue is in drama.

4.8 Setting in Mtywaku's plays

Before considering the setting of Mtywaku's works it should be noted that the setting of a play, by itself, does not determine the acceptability or non-acceptability of a playwright's works, but, instead, should be viewed in relation to the author's intention and the play as a whole. Setting is the general physical locale and time during which the story takes place. Setting and social life are subsumed under style in this study precisely because they are reflected in the point of view employed by the author. In all Mtywaku's plays the reader is always conscious of his omniscience. His success is, however, enhanced by his preferred style of choosing to be unintrusive or impersonal. He places his characters in specific social settings and dramatically "shows" us what is good or bad about them. In this way, he cleverly avoids using his characters as his own mouthpieces (Abram 1971: 135).

Secondly he creates and recreates the necessary atmosphere to enable the reader to see everything in perspective.

Abrams (1971: 157) says about setting:

The setting of a narrative or dramatic work is the general locale and the historical time in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place.

In the light of the above information I shall examine the setting of Mtywaku's plays and take into consideration the issues outlined above. In his UNcumisa noNqabayakhe, Mtywaku moves from Nxarhuni (East London) to Ncemerha (Peelton) in Bisho, Ciskei. Though he does not explain the social situation at Nxarhuni (East London) except that there was a land dispute between some of his characters, he gives a full description of the social life, especially that pertaining to leading characters such as Bambela, Nosenti, the Ntlalontles and a few others. He starts his play with the re-establishment of a Bambela family from Nxarhuni, a place Bambela decided to leave when he lost the land dispute between himself and a Ntlalontle man. This is how Mtywaku reports about the new area where he settles his characters:

KuseNcemerha kwilali yakwaMdange emva kwemini ngoLwesihlanu kweyoKwindla. Kungene uGilbert Bambela, umNgwevu noNosenti uMaDlamini, umkakhe nabantwana. Olu sapho lukhova kungenisa impahla endlwini kuba luyafika namhlanje eNcemerha, luvela eNxarhuni kwaNdlambe (1972: 1)

(It is at Ncemerha at kwaMdange on a Friday afternoon in March. Enter Gilbert Bambela, an umNgwevu, his wife, Nosenti, a Dlamini, and their children. This family has just arrived and has just arranged and packed its furniture. It has established itself here from East London, a Ndlambe area.)

Mtywaku's introduction of the scene and the area is quite vivid. The first words of his introduction 'KuseNcemerha kwilali yakwaMdange' - (It is at Ncemerha at Mdange geographical area) enable the reader's attention to be focused on that specific area at Ncemerha kwaMdange. He also mentions the time of day, emva kwimini, the day of the week, ngoLwesihlanu, and the season of the year, kweyoKwindla. Mtywaku's play centres mainly around Ncemerha and Nkqonkqweni. Both areas fall under one headman's jurisdiction. Of course it should be made clear that the setting of the play stretches to other areas in Ciskei. By means of different characters, Mtywaku depicts the two areas, Ncemerha and Nkqonkqweni, as being inhabited by different categories of the society, i.e. the schooled and the illiterates respectively. The following extract from Mtywaku's UNcumisa noNqabayakhe provides evidence of this.

- Bambela : Awu, Dam-dam! Uthetha ukuba nixoxa namaqaba enkundleni?
Dambile : Kaloku isibonda sethu sinye.
Bambela : Ke mfondini usibonda ebengenakho ukuwahambela kweziya zawo iilali?
Dambile : Akafuni nokuva. Uthi singumzi omnye. (1972: 3)
- Bambela : (Oo! Dam-dam! Do you mean you participate with illiterates in court cases?
Dambile : We share one headman.
Bambela : Maan, can't he visit them at their areas?
Dambile : He is not prepared to. He says we are one family.)

Mtywaku's setting moves from one life to the other. He also introduces school life at the time students have converged at the rugby field watching a rugby game between two school teams:

Zibuye zavulwa izikolo. Namhlanje sisebaleni lomdlalo. Kubukelwe umdlalo webhola yombhoxo ophakathi kweqela laseNxukhwebe nelaseDikeni ngabafundi (1972: 18).

(Schools have re-opened. Today we are at a sports field. Students are watching a rugby match between Healdtown and Lovedale teams.)

The author uses the terms - *namhlanje sisebaleni lomdlalo* - as if the match takes place right now. The readers' attention is drawn to the incident - *sisebaleni*. Mtywaku trusts that his readers now know where the story takes place and does not bother to spoonfeed them all the time. Across Gana River is where Nqabayakhe was attacked by Bambela for having found him (Nqaba) strolling with his (Bambela's) daughter, Ncumisa, on their way back home from the Peulton Students Association meeting. Mtywaku does not have to explain where Gana River is, as he has mentioned only two localities in his setting, viz. Nkqonkqweni and Ncemerha which are both in the same vicinity. His setting here is as follows:

Phesheya komlambo uGana ngeCawa ngorhatya lwamagqaza kuvelwa kwintlanguiso yombutho oyi-Peelton Students's Association kwilali yaseMngqalasini ngabafundisi-ntsapho nabafundi. (1972: 23)

(Across Gana River on a Sunday early evening, students and teachers come from a meeting of the Peulton Students' Association which has been held at Mngqalasini.)

In his Iincwadi ezaye zibhaliwe Mtywaku depicts a school atmosphere. The story commences with two Lovedale institution male students who converse about a love affair. The afternoon time is normally a pleasant and fitting time for students to either chat in dormitories or take a walk with their loved ones. This is how Mtywaku, as an old Lovedalean, puts it:

Kusemva kwemini kwelinye lamagumbi okulala kwisinala yaseDikeni. Kungene uMzamo Makhanda nomhlobo wakhe uSandi Mbongwe. Bafunda kwibanga leshumi. (1980: 1)

(It is in the afternoon in one of the hostel dormitories at Lovedale institution. Enter Mzamo Makhanda and his friend Sandi Mbongwe. They are both Standard Ten students.)

The atmosphere and venue are quite conducive to their conversation. Though Mtywaku does not explain, it is assumed that the two students are alone in their dormitory. The author shifts the characters to the local Post Office. This is an introduction of another locale with the same characters. Character Mzamo sees a school girl who stole his heart during a Sunday church service under the oaks at the same institution. The author portrays the case as follows:

Kusemzini weposi ngaloo mvakwemini. Kungene uMzamo noSandi. UMzamo ukhova ukuthenga isitampu. Kungene iintwazana ezintathu ziye kuma ekhawuntareni, uMzamo akrwece uSandi bucala. (1980: 2)

(It is at the Post Office that afternoon. Enter Mzamo and Sandi. Mzamo has just bought a postage stamp. Enter three young female students who then go to the counter. Mzamo signals to Sandi.)

Mtywaku, in both instances, has furnished the locale and times of the events viz. Kusemva kwemini kwelinye lamagumbi okulala and kusemzini weposi ngaloo mvakwemini. This completes Mtywaku's setting.

The author portrays a sad situation in his UFeziwe okanye inkohlakalo in which a female teacher, Feziwe, is forced to marry an old and invalid farm labourer. She feels quite strange in the area. Mtywaku depicts her grinding mealies in one of the farm huts.

Kwezo fama zinganeno kweBleyini egxamesini emini enkulu ekuthwaseni konyaka olandelayo kwelinye laloo manqugwala. Kungene uFeziwe eguba elityeni (1982: 30).

(At those farms near Blaney railway station during the day, at the beginning of the following year in one of the farm huts. Enter Feziwe grinding mealies.)

The poor girl has been put in this situation by her cruel paternal uncle, Kwedinana. This practice used to be very common among blacks especially with amaXhosa in the olden days. As was the case with the setting in previous examples, Mtywaku has furnished his readers with a locale and times in the above setting, namely: *kwezo fama, emini enkulu, ekuthwaseni konyaka olandelayo.*

Mtywaku can also portray township life. For example he depicts places like Ziphunzana and Duncan Village in East London. In his UNomabhongo okanye inzondo nempindezelo, Mtywaku presents Nomabhongo, a shebeen queen, as having a grudge against MaMbotho who married her (Nomabhongo's) former lover, Xaba. The disgruntled woman failed to take revenge on her rival and has since decided to direct her retaliation at MaMbotho's daughter, Zola. Mtywaku depicts her while she rests in her bedroom planning her revenge.

EMonti kwilokishi yaseZiphunzana endlwini kaNomabhongo intokazi ekumashumi amathandathu evisayo eminyaka. (1983: 1)

(In East London at Ziphunzana township in the house of a more-than-sixty year old Nomabhongo.)

Mtywaku has left out one piece of information - the time at which Nomabhongo was relaxing on her bed. It could be any time. Nomabhongo successfully planned her revenge and got accommodated by Zola at her home in Mdantsane. Her (Nomabhongo's) mission claimed her life in the end.

In his Isikhwakhwa noBessie Mtywaku presents a professional thug, Jimmy, in Soweto township who kills and burns Ntuthumbo Dlathula's body in his (Jimmy's) car. This, Jimmy does in order to bluff the public so that it can be believed that he is dead. This is typical of township life. Mtywaku's setting is as follows:

Kwenye yeenqila zelokishi yaseSoweto eRhawutini endlwini kankosikazi Mosega kwigumbi eliqeshwe nguNtuthumbo Dlathula, umfana wakwaDlamini eNgqushwa nangona ngoku sele egqiba amashumi amathathu eminyaka waligqibelayo elo lakowabo, ngokuhlwa. Kungene uJimmy Gum, umgulukudu odikileyo kwelo lase-Rhawutini. (1985: 1)

(At one of the wards of Soweto township in Johannesburg at Mrs Mosega's house in a room hired by Ntuthumbo Dlathula, a Peddie young man of a Dlamini family who has been away from home for thirty years. It is at night. Enters Jimmy Gum, a detested professional thug.)

Mtywaku's setting is such that a wide range of lives can be accommodated in different areas, namely rural, urban and school areas. This variety makes Mtywaku's work balanced and interesting in that when he portrays a rural life, it really resembles or sounds like such a life. The same applies to other locales such as township life where he depicts normal practices like thuggery and shebeen queen services which are commonly rendered there, though nowadays such practices can be obtainable in some rural areas as well, but the fact is that they have been imported from urban lives. At the time Mtywaku wrote his plays, some township features highlighted above may not have been as common as one may deem them today.

4.9 Social Life

In this section I shall examine how Mtywaku has attempted to portray certain aspects like forced marriages and tribal courts within the social life of the communities in rural area, especially at Ncemerha and Nkqonkqweni which are both residential areas near Bisho, portrayed by Mtywaku.

4.9.1 Tribal court cases

Traditionally, at tribal courts the same formality is not maintained as at the magistrate's courts where an accused gets a legal representative to handle his case on his behalf. The tribal courts can be very strict and can also discipline a member of the society. What is interesting is that the officers, i.e. the chief or headman and his counsellors know most of their people because they are always with them in the same area.

In UNcumisa noNgabayakhe, Mtywaku depicts a traditional civil court-case hearing.

Zenani : Ndimangele mhlekazi.
Mtshutshisi : Umangalela bani?
Zenani : Ndimangalela lo mfo kabawo.
Mtshutshisi : Awu! Wamangalela umninawa wakho, wenzeni?
Zenani : Akavumi ukundinika intsimi yam (1972: 6)

Zenani : (I have come to put my case, Sir.
Prosecutor : Against whom?
Zenani : My brother.
Prosecutor : Oh! Your blood brother, what has he done?
Zenani : He does not want to return my land.)

The procedure in tribal courts differs slightly from that of the magistrate's courts because in tribal courts a prosecutor can be anybody. The complainant is expected to put his case himself and then the prosecutor leads the evidence. There is no legal representation in traditional courts. With his example of the land dispute, Mtywaku tried to depict the procedure in tribal courts.

A similar tribal court case is that found in Mtywaku's UFeziwe okanye inkohlakako where MamCirha reports her harassment by Kwedinana to the headman's court. The same court assures her of its full support and protection against her brother-in-law's ill-treatment. Mtywaku shows that a case can be heard in a very amicable way. The manner in which Mtywaku has structured the case is different from the normal procedure because MamCirha is

not laying a charge but has gone to the headman to report her harassment. This she does so that the headman and his court should be informed in case something happens in her life. I like the traditional way Mtywaku has conducted the case. This is how he displays it.

Fudumele : Khawutsho ke Cirha.
Usukelwa yini?

MamCirha : Akukho nto intsha Thangana ngaphandle kogezo lukaKwedinana.

Fudumele : Le nkundla yakuxelela kwantlandlolo ukuba mnikele kuyo lo mfana ikulungisele (1983: 4)

Fudumele : (What is it Cirha? What chases you?)

MamCirha : There is nothing new Thangana except Kwedinana's silliness.

Fudumele : This court told you long ago that you must hand your case over to it so that it can discipline this young man for you.)

Though Mtywaku has not spelt it out, the way in which his character, MamCirha, puts the case to the prosecutor is very mild. She says akukhonto intsha - (there is nothing new) which may mean that Kwedinana's behaviour is already known by the court. Mtywaku describes something that is quite familiar in rural areas, namely that the headman and his counsellors are also members of the same community and that they know some of the problems as well as some trouble-makers within their society. Hence they handle their cases with the background knowledge and history of the parties involved in the court case. Mtywaku must have seen this happen in his area.

4.9.2 Marriage plans

When lovers have agreed to wed each other, the fiancé tells either one or both parents about their future daughter-in-law. His father will then call his male relatives together so that a delegation of mediators should be sent to the fiancée's parents who should, by the time the young man's representatives arrive, have been informed. Another delegation on the girl's side is kept waiting so that the two groups should discuss the affair and if the young man is accepted, the "lobola" or dowry from the young man should be arranged and thereafter marriage plans commence.

Mtywaku is quite conversant with such traditional life, hence, in his UNcumisa noNqabayakhe, he puts it thus:

- Dambile : Khaniphile Mtika.
Nyathi : Hayi sihleli Nzotho. Asiboniswa nto.
Dambile : Ewe Mazaleni.
Nyathi : Impilo ayikho Nzotho.
Dambile : Ewe Mtika. Kuphunywa phi? Kaloku iindaba zalibazisa umtshakazi ezimela. Hleze zikulibazise nawe.
Nyathi : (Ebubhideka) Kuphunywa ekhaya Nzotho.
Dambile : Ewe.
Nyathi : Siphелеle apha.
Dambile : Niphelele apha?
Nyathi : Siphелеle apha.
Dambile : Hambisa.
Nyathi : AmaJwarha asithume ukuba sizokuwacelela isitya apha emaNgwevini.
- Dambile : (How are you Mtika?)
Nyathi : We are quite well, Nzotho, we see nothing bad.
Dambile : Yes, Mazaleni.
Nyathi : Health is not as good as all that.
Dambile : Yes Mtika where do you come from, Mtika. Procrastination is the thief of time. News can delay one. Let's not delay each other.
Nyathi : (shocked) From home, Nzotho.
Dambile : Yes
Nyathi : Our journey ends right here.
Dambile : Here?
Nyathi : Here, this is our destination.
Dambile : Go on.
Nyathi : AmaJwarha sent us to ask for a precious dish from amaNgwevu.)

A similar case can be observed in Isikhwakhwa noBessie (1985: 121 - 136). This is how sages and relatives of both sets of families initiate a marital relationship. This is not taken lightly as Mtywaku has shown. There is a belief that ancestors are always present at such discussions. They also witness the affair when it is positively concluded. Even if the members from both groups do know each other, when a case like this is handled, they must pretend as if they don't recognise or know each other. The case has to be treated seriously. They call each other by their clan names not by their first names or surnames. This is traditional. Mtywaku, too, uses clan names like "Nzotho" and "Mtika" in his caucus.

Participants talk about a dish. This does not mean a physical dish, but it is a metaphor used when referring to the girl in question. Since a girl or daughter-in-law is associated with household utensils, a dish is very important because man eats from it. The girl, therefore, is going to cook for her in-laws. She is therefore a precious dish where her in-laws will eat from. She is a dish because her services among her in-laws are as good as food from the dish.

4.9.3 Forced marriages

In the past it was tradition to force girls into marriages so that their parents could get lobola. The tradition was that a girl should yield to what her parents decide for her life. She had to be wedded to any young man of her parents' choice whether she had ever seen him before or not. This was an accepted practice in illiterate society and nobody could query it. Mtywaku re-introduces it in some of his works and later shows how unacceptable it is in these modern times. In his UNcumisa noNqabayakhe, Bambela and his wife Nosenti want their daughter, Ncumisa to marry a local minister's son instead of Nqabayakhe who is born of a Ntialontle illiterate family. Mtywaku puts the case as follows:

Nosenti : Inene andiyazi into engene lo mntwana ukusuka athi phithi liqathalala leqaba. Uyazi ukuba wala uSipho unyana kamfundisi uSikhunana ngenxa yalo nyana weli qaba eliqaba ngokwakhe. (1972: 28 - 29)

(I don't know what the matter is with this child, that of her being taken up by this benighted illiterate. Do you know that she has rejected Sipho, the son of Reverend Sikhunana simply because she loves this illiterate man's son who is also an *iqaba*.)

To counteract this practice, Mtywaku brings in Mcebisi, one of the sages closely related to Bambela to change Bambela's way of thinking so that he can refrain from piling misfortunes on his daughter's life. The following is an extract from Mtywaku's play:

Mcebisi : Yintoni le uyenzileyo? Lilishwa lani eli umbizela lona umntwana wakho? Akha aliwa amasoka intombi iwavumile? Zakha zajikwa iinkomo zizisiwe emzini? (1972: 42)

(What have you done? What misfortune are you bringing to your child? Have you ever heard of rejection of future in-laws? Have you ever heard of lobola beasts turned back by the fiancée's relatives?)

In his UFeziwe okanye inkohlakalo, Mtywaku places the character Feziwe in a harsh situation in which her paternal uncle, Kwedinana forces her to marry an old farm labourer. A relevant extract from Mtywaku's plays follows:

- Kwedinana : Kuloko ndize kukuxelela ukuba, ukuba uFeziwe akabuyanga esikolweni uze wazi ukuba ukwezo fama zinganeno kweBleni emaKhomazini.
- MamCirha : (elahla elo laphu naloo bhotile yepolishi wayeyiphethe, ebambelela ngazo zozibini esinqeni) Ubani, uFeziwe? Uya kufuna ntoni ezifama uFeziwe?
- Kwedinana : UFeziwe yintombi ndiyamendisa. (1983: 2)
- Kwedinana : (That I have come to tell you that should Feziwe fail returning home, you must know that she is at those farms in Blaney with amaKhomazi family.
- MamCirha : (dropping a piece of cloth and the polish container she held in her hands, she had both her hands on her waist) (Who? Feziwe? What puts Feziwe on the farms?)
- Kwedinana : Feziwe is a girl therefore I am sending her out for marriage.)

Mtywaku has, no doubt, attempted to portray traditional social life as fully as possible, giving examples in his plays of traditional aspects such as forced marriages and tribal courts. Today, some tribal courts may have been modernised with legal proceedings recorded and sent to the magistrate's office, but at the time Mtywaku wrote his plays, most traditional courts were conducted in the manner he has explained. With regard to forced marriages there are some areas such as Centane in Transkei that still adhere to such practices.

RéSUMÉ

In this chapter a wide range of stylistic aspects of Mtywaku's plays has been covered ranging from language usage to setting, social life and naming of characters. With regard to setting, Mtywaku marketed his traditional expertise and background knowledge of social life. Relevant aspects like forced marriages and tribal courts in rural life have been dealt with in my comment above. What is pleasing about Mtywaku is that he has shown that antiquated practices which bore much significance for the illiterates of the time, have no room in the present, especially at the time when most blacks have taken up a bit of Western culture and religion. Mtywaku has catered for almost all classes of his society, young and old, schooled and unschooled.

Also in this chapter other areas that were highlighted were, among other things, language in general, love language whose tone is slightly different from that of ordinary language because it is a special type of language relevant or meant for lovers. Mtywaku also used some Xhosa proverbs to enrich his work and his language in particular. Mtywaku's poetic talent was also instrumental in portraying the emotions of characters, which may for instance indicate the state in which the character is, such as being elated or frustrated.

CHAPTER 5

STAGEABILITY IN MTYWAKU'S PLAYS

5.0 Introduction

In this section I shall among other things, examine the stageability in Mtywaku's works. In the past it was perceived that most black playwrights prepared their plays for either school or public consumption but not for stage presentation. This used to be so because some episodes in some plays could not, then be portrayed on stage.

With modern technology and improvisation by a producer, very little can be perceived as impossible on stage.

Nkamba (1976: 6) says staging of Xhosa plays can present some problems and limitations. By this she implies that some objects cannot be presented on stage. This is how she puts it:

Like the Spanish dramatists during the time of Lope De Vega, the Xhosa playwrights are often obliged to overcome some stage limitations before their plays are regarded as 'successful attempts'.

Mtywaku can be regarded as one of those Xhosa playwrights who managed to avoid the possibility of the unstageability of their plays. This will be seen in the following extracts which depict certain cases or objects which would, in the past, be regarded as unstageable.

5.1 UNcumisa noNqabayakhe

Ncumisa and Nqabayakhe watch a rugby match between Lovedale and Healdtown students. At this juncture Nqabayakhe appeals to Ncumisa to tell him why she appeared to be so worried all the time. He has been observing this since schools opened.

Mtywaku says these two lovers discuss their affair secretly, not on the playground. Since the focus is on the two characters, the stage cannot present a rugby match with players on. A mere mention of the game should suffice because the dialogue following Mtywaku's introduction of the scene is between Ncumisa and Nqabayakhe. This is how he puts it.

(Zibuye zavulwa izikolo. Namhlanje sisebaleni lemidlalo. Kubukelwe umdlalo webhola yombhoxo ophakathi kweqala laseNxukhwebe nelaseDikeni ngabafundi. Kungene uNcumisa noNqaba bucala) (1972: 18)

(Schools re-opened. Today students watch a rugby match between Healdtown and Lovedale players. Enter Ncumisa and Nqaba privately.)

In his introduction Mtywaku says - *kungene uNcumisa noNqaba bucala*. The term *bucala* shifts the two partners, Ncumisa and Nqaba away from the match. Automatically this also takes the audience's focus away from the match as the main players or characters in the scene are Ncumisa and Nqaba. The match need not be staged as it becomes less important. For the sake of the audience, the producer may mention the fact that the two lovers were initially watching the match. This would be enough to create an image of the match in the minds of the audience. Other examples are:

(Kuphesheya komlambo uGana ngeCawa ngorhatya lwamagqaza kuvelwa kwintlanganiso yombutho oyiPeelton Students Association kwilali yaseMngqalasini ngabafundisintsapho nabafundi. Kungene uNqaba noNcumisa) (1972: 23)

(Across Gana stream on Sunday evening after a meeting of the Peelton Students Association at Mngqalasini. Enter Nqaba and Ncumisa.)

One would wonder how Mtywaku would expect Gana stream to be presented on stage. Mtywaku just mentions the occasion which Ncumisa and Nqaba attended and he does not expect the audience to focus on the river itself because the main concern is the dialogue between the two lovers, Ncumisa and Nqabayakhe. This does not call for the presentation of Gana stream on the stage because the audience has been informed that Ncumisa and Nqaba were both across the river coming from a meeting. The provision that the producer of the play would have to make, would be to get some sound effects for a stream which would give the sound of running water just to depict Gana stream.

".... (Ekhwaza) Zamile, yiza nehashe eliya ulibophe" (1972: 28)

(Calling) Zamile, bring the horse and saddle it.)

The saddling of the horse and its presentation cannot be treated as the main focus in the scene. What is important here is Bambela's action. If Bambela was talking while on horseback, that would be another story. This would call for a full presentation of that action. Perhaps the latter case would create some problems for the producer. At this stage the scene would be stageable as the case is with other examples above.

(Kusemva kwemini ngoMgqibelo olandelayo ecaleni lobuhlanti kwaBambela. Kungene uBambela noDambile umhlobo wakhe omkhulu.)
(1972: 37)

(It is in the afternoon on the following Saturday at Bambela's kraal.
Enter Bambela and Dambile, his best friend.)

As the issue in this scene would be the stageability of a kraal on stage, present technology and improvisation do allow the producer to erect a structure on stage that would resemble a real kraal mentioned above. There would be no need for the collection of rocks and the erection of a natural kraal at this stage as the main purpose of this scene is the discussion between Bambela delegation and the Ntlalontle group on Nqaba's intention to marry Ncumisa.

(KuseQonce ngakumzi wee-Market Agents ngentsasa yengomso) (1972:
43)

(It is in King William's Town at a Market Agents' Complex the following morning.)

Ncumisa and Nqaba met next to this complex where they discussed Bambela's intervention in their love affair. This also caused some problems in their marriage plans. The Market Agents building is the venue where the two parties met, but the main issue is the lovers' discussion, therefore an improvisation can be made on stage in which a structure representing Market Agents could be erected. Mtywaku does not draw the audience's attention to the structure itself, but to the discussion between Ncumisa and Nqabayakhe who are the main role-players in this scene. Such an improvisation therefore would take care of all problems that would be encountered on stage.

5.2 Iincwadi ezaye zibhaliwe

A similar examination as above will also be conducted to find out whether this play would or would not create some problems on stage. The same procedure will also be followed as has been done above.

(Kwisitalato esiphakathi kwevenkile leyo kaTamara nendlu yake kwisithuba sentsimbi yesihlanu emva kwemini kwiintsukwana ezimbalwa emva koku. (1980: 58)

(On a passage between Tamara's shop and her residence at about five o'clock in the afternoon a few days later.)

It would be a problem if not an impossibility to bring such structures viz. a shop and dwelling house, onto the stage. The scene itself features Dolly as the main actor between these structures. It is not Mtywaku's aim therefore to get such huge structures on the stage but to focus on Dolly here. As already indicated in the examples above, the responsibility lies on the shoulders of the producer to erect temporary structures representing a shop and a dwelling house if necessary, or certain parts of such structures between which Dolly can be seen moving from one point to the other. The audience is interested in the action on stage.

5.3 UFeziwe okanye inkohlakalo

In this play Mtywaku introduces a path between some maize fields. Feziwe enters the scene moving on this path on her way to fetch a pail of water from the river. As it would create problems and also make it impossible to place maize fields on stage, the producer might have to focus on Feziwe's movement to the river and if possible place some maize crop imitations on either side of her path, but Feziwe with her pail on the head would be enough to tell the story. This is how Mtywaku introduces the scene:

(Kwisithuba senyanga efihliwe uMamCirha emva kwemini ngoMgqibelo kwindlela ehla phakathi kwamasimi.) (1983: 19)

(About a month later after MamCirha's funeral, on a Saturday afternoon on a path between some maize fields.)

Mtywaku may have made it difficult for the producer here because the character, Feziwe, is expected to move between mealie lands. A reported statement that Feziwe moves between mealie lands could also be of great help to the audience whose interest would be on what follows next.

5.4 *UNomabhongo okanye inzondo nempindezelo*

In this play Mtywaku did not introduce structures that would create problems on stage, but needs to represent e.g. a telephone booth, a bedroom, a sitting-room, a kitchen and an office. These can easily be accommodated on stage. This play does not call for huge sophisticated structures as the case is in some of the plays.

5.5 *Isikhwakhwa noBessie*

The play needs the representation of e.g. a toilet, a car and a farm in Peddie. With regard to the farm, there would be no need to represent the whole farm as long as there could be some objects known to be found on any farm. In this play he also mentions some characters who act around a stalling car. One hides behind the vehicle, the other inside it while yet another leans against the front wheel of the same vehicle. The producer would, with the assistance of his set designer, have to get an object or structure that would represent that vehicle with some facilities like wheels and doors, which will be used by the characters mentioned in Mtywaku's play.

RéSUMÉ

An attempt has been made to examine whether or not Mtywaku's plays could be fully staged. Representations that would have been almost impossible before some modern techniques, etc. were introduced, have been discussed. These representations such as buildings, a stream, a kraal, beasts and a horse can either be presented on stage through structures that represent them or be reported on stage just to enable the audience to imagine their representation.

From a study of his plays it does appear as if Mtywaku tried to make them as stageable as possible.

CHAPTER 6

SUMMARY

6.0 In this summary and general conclusion the main aspects and conclusion about Mtywaku's plays will be given prominence. Chapter 1 is mainly introductory and deals with drama in general, the author's curriculum vitae, his profession as well as his experience in play writing. The study of Mtywaku's plays commences in Chapter 2.

Chapter 2 deals with sarcasm in Mtywaku's plays. Some scholars do not make a distinction between satire and sarcasm, and as they are similar confusion may arise regarding the relationship between them. Both concepts deal with a personal attack but their objectives differ slightly.

Sarcasm is cutting and sneering, its intention mainly being to denigrate rather than ridicule. It has been noted in this chapter that Mtywaku attacks with scorn, contempt and defamation. Relevant examples have been extracted from some of his works. In the same chapter Mtywaku has been quoted as using sarcasm or contempt to disrupt some marriage plans between two conflicting families. The term iqaba and its diminutive iqatyana which have traditionally been used to refer to red-blanketed members of the society, have since been employed with scorn and contempt to attack and disregard certain individuals who are regarded as backward and ignorant. In the course of his work Mtywaku has tried to illustrate that antiquated practices such as forced marriages have no room in modern times. He has also brought to light the fact that enlightened persons should not look down upon illiterates as they (illiterates) too have a role to play within their society. Mtywaku reaffirms that schooled and unschooled societies should jointly enjoy a harmonious co-existence. Segregation among people irrespective of colour or creed, religion and education, does not develop a society but instead it promotes hatred and distrust among classes of that society.

Chapter 3 deals with conflict, both externally and internally. Various definitions of conflict from a few scholars have been considered in dealing with examples from Mtywaku's plays.

In Mtywaku's plays we find examples of both internal and external conflict as depicted in the development of his dramatic plots. Examples of both types of conflict have been identified and discussed.

Chapter 4 highlighted Mtywaku's style of writing with particular reference to his use of language, setting and social life, among others. This entailed a careful consideration of Mtywaku's techniques, noting, for instance, his choice of words and how he organises them. It has also been pointed out that though he is an author he is also a praise singer and therefore he uses a wide range of selected words mostly poetic terms of his choice, to introduce or present a certain incident, thereby arousing or creating some emotional feelings.

In his setting, Mtywaku undoubtedly proved himself to be quite knowledgeable about traditional, social, rural, urban and educational aspects. This is revealed in his manipulation of setting and social life to comment indirectly on his characters.

Chapter 5 dealt with stageability in Mtywaku's plays. With the use of modern technology and improvisation very little can be impossible on stage with regard to his plays.

APPENDIX

Printing Errors and suggested corrections

Introduction

Unfortunately Mtywaku's good work has been tarnished by numerous printing errors whose corrections also appear below. These mistakes can be regarded as serious because they do not only spoil the author's presentation of his works but also affect the language he has used in his plays. The seriousness of these errors is that they may easily interfere with the readers' perception of the contents and objectives of Mtywaku's work. Mtywaku's work is not only for scholar's consumption but also for use by adults and young children whose concentration may easily wander. The list of these errors follows below:

UNcumisa noNqabayakhe

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
26	Akakuboni	Akabuboni	<u>Akabuboni</u> yena obu bundlavini
28	nagoku	nangoku	Eli qaba alikahlukani <u>nangoku</u> nalo mntwana?
30	imbhiza	imbiza	Akusandazi nokuba ndisiciko sayiphina <u>imbiza</u>
31	nje	nja	Ndize kumangalela <u>nja</u> .
35	ncumi	Ncumi	Imizuzu yokonwaba imbalwa <u>Ncumi</u> ngako oko ndivumele ndithezele emnxebeni.
35	mandla	amandla	Nqaba, Mtika, uzimisele ukutyhudisa naxa uwabonayo <u>amandla</u> omsinga?

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
39	ufamane	ufumane	<u>Ufumane</u> waprofeta
48	olwimi	ulwimi	kukho <u>ulwimi</u> oluze noNgxafane kule mpela-veki Mtika.
49	asenza	usenza	Kanti uze ulumkele ukuphum'iimpondo <u>usenza</u> intsomi emini nje.
50	gabula	ngabula utywakanisa atyobele nje ukubhida thina maqaba <u>ngabula</u> yena.
50	emifini	emafini	Kwowu uphaph' <u>emafini</u> lowo engenamaphiko.
50	maseseqhuba	masesiqhuba	<u>Masesiqhuba</u> kwa eliya nani ngoMgqibelo.
50	Kasanele	Kusanele	<u>Kusanele</u> okwale mini.
50	kwanqanaba	kwinqanaba	Nokuba ibiqumbile ujike ungekafiki <u>kwinqanaba</u> .

Iincwadi ezaye zibhaliwe

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
2	thupha	thsuphe	Wakha wayithi <u>thsuphe</u>
7	Unyatheleza	Unyathela	<u>Unyathela</u> ngentelekelelo yamanyathelo ainganisiweyo
9	ubhuka	ubhulu	... ubone ukuba <u>ubhulu</u> omkhulu akazilibali engudlalani xa bemxhagile.
9	engudlulani	engudlalani	... ubhulu omkhulu akazilibali <u>engudlalani</u> xa bemxhagile.

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
13	Kathe	Kuthe	<u>Kuthe</u> kanti ibingumthayi noko.
14	abayincikozela	abayicikozela indlela <u>abayicikozela</u> ngayo abantu bakowethu
17	isikhumba	ufele	yingcuka eyambethe <u>ufele</u> lwegusha leya ...
19	Ndafungu	ndafunga	Ukususela loo mini, Rhadebe <u>ndafunga</u> ukuba
22	elida	elide	Mandiyeke sendinidlele ixesha <u>elide</u> .
38	luphuhe	lupuhle	kukrya kusomelela olo thando <u>lupuhle</u> .
49	yegogibo	yeyogibo	... imihla endikuyo <u>yeyogibo</u>
64	aziphandaphinde	aziphindaphinde	azithathe azifunde <u>aziphindaphinde</u> ethe cwaka.
69	sifundumeza	sifudumeza	Bendingaphuphi xe bendisiva isidlele sakho <u>sifudumeza</u> .
72	zalalelwe	zilalelwe	... ziqhele ukusela kuyo okanye <u>zilalelwe</u> yingwenya.
72	walelwe	ulalelwe	Ke wena utshelwe zizicheku okanye ke <u>ulalelwe</u> yintoni eMzimtsha.
74	Mzamo	Linda	<u>Linda</u> : Khawuyeke izicwangciso mkhwe.
74	eliphuntsuke	eliphuncuke	... njengetroko <u>eliphuncuk'egutshini</u> ebitshayinta.
75	ihlala	ihlala	... ngelithi akafuni kuhlawulela <u>ihlala</u> lamahlamvu.

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
76	kukaselwa	koselwa	ukuza kuhlanza <u>koselwa</u> .
82	wakhule	wakhula	Camagu, Rhadebe, wena <u>wakhula</u> silibele.
83	Nake Dlangamandla	nakwa- Dlangamandla	Ngumcimbi wakwaRhadebe <u>nakwa-</u> <u>Dlagamandla ...</u>
85	Zigywakaniselwe	ziqwakaniselwe	... azingede <u>ziqwakaniselwe</u> ndawonye zonke.
86	Kefeneka	kufuneka	Kaloku <u>kufuneka</u> ungayikuxinanisa
86	engaphelangu	engaphelanga	... ngaphaya kwawo laa msebenzi <u>engaphelanga</u> uAgasti.
92	uuyhambisa	uhamba	<u>Uhamba</u> ebula ngokuchaza onke ...

UFeziwe okanye inkohlakalo

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
2	le nkuku	lenkuku	Khona esakhula wakha wampha inqina <u>lenkuku</u> ?
4	ikulungisela	ikulungisele	Le nkundla yakuxelela kwantlandlolo ukuba mnikele kuyo lo mfana <u>ikulungisele</u> .
5	Ndiyabule	Ndiyabulela	<u>Ndiyabulela</u> S'bonda.
5	yihlayo	zihlayo	Akatyi zinto <u>zihlayo</u> ngulaa mfana.
6	ukhulele	ukhululele	Andiyazi into ebangela ukuba ulibale kukucenga uMamCirha endaweni yokuba <u>ukhululele</u> abantu.
6	unengqamba	unengqambu	Uyakuqabuka sekophulwe <u>unengqambu</u> kangaka nje.

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
9			<u>an erroneous repetition of the following passage:</u> Uthi ke uMdali wazo zonke izinto ezikhoyo, nditsho ke nabantu.
15	esi	esithi	Waqala ngokumana enditeketisa <u>esithi</u> , Ophe.
16	Angakhe	ungakhe	Dlomo ndincede Sopitsho, <u>ungakhe</u> ulinge wenze sijwili.
17	kukuhle	kakuhle	Dlomo ndizazi <u>kakuhle</u> ukuba andinto emaNtandeni nalaa mfazi wakowenu ngokunjalo.
18	kuqwakwa ekayomveku	kuqukwa akayomveku	Kodwa lo mfazi ulele apha akazi- <u>kuqukwa akayomveku</u> .
21			An erroneous printing of the following passage. It is not supposed to be there. "NOMATHOMO Ndiyawuva umbuzo wam!"
22	Umokoti egangxe	umakoti egungxe	... ihlazo lasemini lithi livakala efama abe <u>umakoti egungxe</u> ...
24	Mamtshabe	MamTshawe	<u>MamTshawe</u> bendithe sala ngasemva ...
26	otshayo	otshoyo	(ehlala) Ndim <u>otshoyo</u> , Mtika.
27	ibihlungu	ibuhlungu	<u>Ibuhlungu</u> kuthi noMtika.
28	sezihla	sezisihla	(Atsale isandla sakhe kwezo zikaThandile <u>sezisihla</u> iinyembezi)

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
28	kukade	kudade	Andazi ukuba kumthi mni na <u>kudade</u> wethu.
29	kukuwazi	kukwazi	Ngoku ndiza <u>kukwazi</u> ukucinga
30	ndandimenza	ndandimenze	Inene ngenene andazi ukuba utat'omncinci ndandimenze ntoni.
31	kulunqile	kulungile	...Noma kodwa <u>kulungile</u> ukuhlala ngethemba ukuze ukwazi ukucinga.
33	Aphalaphule	aphulaphule	<u>Aphulaphule</u> .
35	Nogoku	nangoku	Andazi <u>nangoku</u> ukuba ngezo ntsukwana uza kube usitya ntoni na.
37	lukungena	lokungena	Ngalinye kuza kuqhubuka elaa siko <u>lokungena</u>
37	ndinale	ndinalo	<u>Ndinalo</u> mna icebo, sisi.
38	umbana	umbona	<u>Umbona</u> usisi efika ekuseninje.
40	kugrutyulwa	kugutyula	Mandinxibe le yokusebenza khendiye <u>kugutyula</u> kulaa ndlu ingaphaya ...
41	ebhikisa	ebhekisa	(... akhwaze <u>ebhekisa</u> endlwini)
49	intamba	intambo	Nokuba ingagwetyw' <u>intambo</u> sendifile ayingekhathali.
50	yanke	yonke	Wenzani ukuchitha <u>yonke</u> le nto iqhubekayo.
51	esemkela	esamkela	(<u>esamkela</u>)

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
53	anashumi	amashumi	... yabona ukuba <u>unamashumi</u> amabini anesibhozo elixa ekatata yaye yacinywa ...
56	nobuka	nokuba	andazi <u>nokuba</u> ndiphi na.
58	A wrong character ' <u>Kwedinana</u> ' instead of Thandile.		
59	uya ke eselesihle	uyakuselesihla	<u>Uyakuselesihla</u> eMthatha aziswe ngulo mfana.
59	ngoliliwe	ngololiwe	... into ethetha ukuthi baya kuza kodwa <u>ngololiwe</u> .
66	Khaz'undigicinele	Kha undigicinele	Kha <u>undigicinele</u> olu sana lwasemaZangweni, Mtika
79	kuphathuma	kuphuthuma	Ndize <u>kuphuthuma</u> umaMvulane apha

UNomabhongo okanye inzondo nempindezelo

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
25	lindilahlakayo	lindilahlekayo	... ndingqibele mzuzu yiyo loo nto lindilahlekayo igama lakhe.
30	Kufanuneka	kufuneka	<u>Kufuneka</u> ndiqwebe imali.
33	entweni	entwenini	Asetyenziswa <u>entwenini</u> la aphezulu?
36	abamba	abambe	(Kungene uBuyile, abulise <u>abambe isandla</u>)
44	angafani	angafuni	Ngokokude angafuni nokuthetha oku.
47	masijekela	masijikele	Zakhe <u>masijikele</u> egumbini.
53	ngelengeni	ngelingeni	(..ade <u>ngelingeni</u> abiwe bubuthongo)

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
56	ingadi	igadi (isitiya)	Ufika nje asebenze <u>igadi</u> ahambe.
59	uphinda	uphinde	Bendise ndisithi umama <u>uphinde</u> wabuya.
59	ngumthakathkathi	ngumthakathi	Uthi <u>ngumthakathi</u> lo asinto yimbi.
103	sigaqile	siguqile	Yiva ndikuxelela silala <u>siguqile</u> .
109	Ndayavuya	Ndiyavuya	<u>Ndiyavuya</u> ke wakuthetha olo hlobo.
110	Yetyelo	yotyelo	Indaba <u>yotyelo</u> ayikholi.
111	cwe	nkwe	Ndifanele Queen Bess, andikhangela ndibuthi <u>nkwe</u> ubuthongo phezolo.
114	onye	omnye	Ndibenokuwuvala <u>omnye</u> umqolomba.
115	kwesapha	kwesidlo sangokuhlwa	bafumene oku <u>kwesidlo</u> <u>sangokuhlwa</u> .
115	Kalokhu	kaloku	Ngendibuza kuwe <u>kaloku</u> .
116	nokunyuluka	nokunyoluka	Yinkohlakalo <u>nokunyoluka</u> Sir King.
119	phansi	phantsi	(Athi cwaka ajonge <u>phantsi</u> ...)
60	ndifamane	ndifumane	Akuncedinto ukuba <u>ndifumane</u> ndibabuze.
64	ungakwaziyo	ongakwaziyo	Eyonanto ngumntu lo ufikayo <u>ongakwaziyo</u> ...
84	akangefika	akangefiki	Ebenga <u>akangefiki</u> namhlanje laa mfanyana.
89	nyanyalala	nyamalala	Nisahleli ke, Mpandla, kweliya nayakuthi <u>nyamalala</u> kulo.

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
89	naya kuthi	nayakuthi	Nisahleli ke, Mpandla kweliya <u>nayakuthi</u> ...
90	Ndiyethemba	ndiyathemba	<u>Ndiyathemba</u> ukuba zisekho Mpandla.
91	asenesingqala	esenesingqala	(... azame ukuzibamba nangona <u>esenesingqala</u> .)
93	jongo	njongo	Mkhaya, ndandiye ngezo <u>njongo</u> kodwa ndasuka ndabila ndamanzi.
98	kahadi	kohadi	Sihambe nokuthi nqum <u>kohadi</u> .
100	kubenga	kubengathi	... esitsho <u>kubengathi</u> kukhanyiswe ngombane.
101	uthuthe	uthatha	Yena <u>uthatha</u> ebeka.
102	ubuqholo	ubuqhokolo	Yenjeya ingcuka <u>ubuqhokolo</u> , inyoka yase-Edeni.
102	enxoweni	enxiweni	Ngoku ndifikela <u>enxiweni</u> kwalunkcwe.
102	intwendiyiyo	intw'endiyiyo	Namhlanje ndizibona cace <u>intw'endiyiyo</u> .
103	ayenziwa	iyenziwa	Azi ukuba <u>iyenziwa</u> na kwaXaba.

Isikhwakhrwa noBessie

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
9	nyanyalala	nyamalala	... naye wayokuthi <u>nyamalala</u> eKapa.
14	nkuntyule	nkuntyula	Khangela le <u>nkuntyula</u> uthenge ...
45	isebenza	esebenza	... kube iphatheke kakuhle kakhulu kumzi <u>esebenza</u> kuwo.

<u>Page</u>	<u>Error</u>	<u>Correction</u>	<u>Passage</u>
88	ngaphezolo	ngephezolo	(... uJimmy ukuza kuthi gaa ekwahlukaneni kwakhe naye <u>ngephezolo</u>)
88	enxoweni	enxiweni	... ndiyekudhula phaya endlwini ndafikele <u>enxiweni</u> .
116	wabhomboloxa	wabhomboloza	<u>Wabhomboloza</u> wenjenje nalaa mhla.
120	walihlawule	walihlawula	... umkhuluwa, <u>walihlawula</u> ityala elo kanti noNtuthumbo ebekhe wondla.
136	ezankonde	eenkonde	kambe ibisula amazwi eenkonde.

(my underlining)

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