THE PLAYS OF C.K. NCHABELENG:

A LITERARY APPRAISAL

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The main objective of this research is to study the plays of C.K. Nchabeleng: a literary appraisal. Nchabeleng has distinguished himself as one of the few Northern Sotho playwrights who have made an attempt to conform to the requirements of the modern play. To achieve the aim of this research, the study is approached in the following order:

In chapter I aim of the study, scope and method of the research, studies on drama with special reference to the relationship between drama text and performance, a general survey of the Northern Sotho play, place and status of C.K. Nchabeleng as a playwright and conclusion are established.

Chapter II is based on the Nchabeleng's characterisation which in the main tries to depict dramatic reality and that requires characters who are human. Nchabeleng's characters are believable human beings of superior and closely matched intelligence. Nchabeleng has tried to make his characters alive. He tries to show the qualities, actions, sayings and reactions of the people in his plays and how these cause his characters to behave as individual human beings. His characters serve the purpose for which they were created. The conform to the milieu in which they are created.

Chapter III indicates, in broad outline, the use of dramatic time and space in Nchabeleng's work. Chapter IV reveals Nchabeleng's dramatic language. The language in both plays flows spontaneously and, though simple and straightforward, is not lacking in beauty.
Chapter V is based on the dramatic action and structure. In Nchabeleng's work, there are some phases which accumulate intensity to the climax, after which the intensity subsidizes. It has acts and scenes which are organized and related. Scenes are primarily a stage device for representing change of place or lapse of time or both. They are the building blocks in the dramatic structure. Both in *Sealogana* and *Leobu*, Nchabeleng has introduced the main actors as well as their relationships to one another in the expositions. He also introduces, through words and actions, what motivates them to do what they do. In *Sealogana* the starting point contains a challenge as well as the threat. There is a rumour that Hunadi has been killed. On the other hand there is a rumour that Phaahle should be killed. The structure of the whole play is clearly constructed from the exposition, motoric moment, complication, climax, denouement and conclusion. *Leobu* is not clearly constructed. The events are not in a chronological order.

Chapter VI indicates the didascalia in Nchabeleng's work. The didascalia helps to create, structure, form, and focus the textual fiction. In Nchabeleng's work, didascalia encourages the reader to imagine characters to whom actors give substance, to place them on the stage. It is a physical medium and a vehicle of action. It is a constant reminder of theatrical mimesis, of the actors, with their disguise, of their acting space, of everything that is customarily called the production. In the didascalia, Nchabeleng's stage directions are of major significance not only in establishing the necessary link between the text and the performance, but also in the reception of the text as a literary work. In the theatre, the stage directions establish the non-verbal languages and codes that function in a
performance, to hierarchize them by determining the most important ones and to assure a certain relation to the verbal messages of the play.

In as far as dramatic title in didascalia is concerned, it assists in guiding the audience on what the play is based on. The title *Leobu* indicates that the play is based on untrustworthiness. The Makoria gang are harassing the Lehutšo people demanding a so-called protection fee. They are an untrustworthy gang. Instead of helping the people, they harass and threaten to kill them. When it comes to *Sealogana*, the title refers to a girl fresh from University. It refers to the protagonist - Hunadi who has completed her studies (a law degree) from the University of Fort Hare. She is waiting to be installed as a queen of the Batau community. Phaahle is the regent. Hunadi should take over the throne of queenship from Phaahle.

In didascalia, the dramatis personae in both plays *Leobu* and *Sealogana* reveal the relationship of the characters. It helps to identify and relate the different homodiegetic discourses. Didascalia endow the characters with individual speech through the name that precedes each one of their lines. Most of the names both in *Leobu* and *Sealogana* fit well in the context of the plays. Chapter VII is based on the general conclusion of the whole research.
Samevatting

Die doel van hierdie navorsing is om die toneelstukke van C.K. Nchabeleng ’n literêre waardeering aan te wys. Nchabeleng is gekenmerk as een van die min Noord-Sotho dramaturge wat in poging aangewend het om aan te pas by die vereistes van die moderne drama. Om die doel van hierdie navorsing te bereik, is die studie as volg benader.

Die eerste hoofstuk dui aan die inleiding. Dit is gebaseer op die doel van die studie, die speelruimte en metodiek van die navorsing, die studie van die toneelstuk met spesiale verwysing na die verwantskap tussen die dramateks en opvoering, die algemene oorsig van Noord-Sotho toneelstuk, plek en stand van C.K. Nchabeleng as ’n toneelskrywer en gevolgtrekking.

Hoofstuk II is gebaseer op Nchabeleng se karakterisering wat in die kern probeer om die dramatiese realiteit uit te beeld, en om dit te bereik moet menslike karakters uitgebeeld word. Nchabeleng se karakters is geloofwaardige wese van boogemiddele aard en intelligensie. Nchabeleng het gepoog om sy karakters lewendig uit te beeld. Hy poog daarin om die kwaliteite, aksies, menings en reaksies van mense in sy toneelstukke uit te druk en hoe hierdie kenmerke ’n bydrae lever tot sy karakters wat as individuele menslike wese optree. Sy
karakters is geskik vir hierdie doel, waarvoor hulle geskape is. Hulle pas aan by die milieu waarin hulle geskape is.

Hoofstuk III bewys in breë trekke die dramatiese tyd en ruimte in Nchabeleng se werk. Hoofstuk IV maak 'n openbaring van Nchabeleng se dramatiese taal bekend. Die taalgebruik in beide toneelstukke beweept spontaan. Alhoewel hy eenvoudige taal gebruik, is daar geen tekortkoming aan skoonheid nie.

Hoofstuk V is gebaseer op die dramatiese handeling en struktuur. In die werk van Nchabeleng is daar fases wat opbou in intensiteit totdat die hoogtepunt bereik is, waarna die intensiteit afneem. Bedrywe en tonele is deeglik georganiseer en staan in verband met mekaar. Tonele bou blokkies in die dramatiese struktuur. In beide Sealogana en Leobu het Nchabeleng die hoofkarakters, sowel as hulle verwantskap met mekaar, in die eksposisie bekendgestel. Met woorder en aksies stel hy bekend dit wat die karakters motiveer om op te tree soos wat hulle doen. In Sealogana bevat die inleiding 'n uitdaging sowel as 'n dreigement. Daar is 'n gerug dat Hunadi vermoor is. Daarenteen is daar 'n gerug dat Phaahle vermoor moet word. Die struktuur van die hele toneelstuk is duidelijk gebou: van die eksposisie, motoriese moment, verwikkeling, hoogtepunt, ontknoping en slot. Leobu is nie duidelijk gebou nie. Die gebeure is nie in 'n chronologiese volgorde nie.
Hoofstuk VI wys die didaskalia in Nchabeleng se werk aan. Didaskalia help om struktuur, vorm en fokaalpunt van tekstuele fiksie te skep. In die werk van Nchabeleng word die lesers deur dikaskalia aangemoedig om te fantaseer oor karakters waarin akteurs die hoofinhoud oordra en om hulle op die verhoog te laat optree. Dit is 'n fisiese medium en vol aksie. Dit is 'n aanhoudende herinnering aan teatrale nabootsing van die akteurs, met hulle vermomming, hulle handelende ruimte van alles wat gebruikelik bekendstaan as opvoering. In die didaskalia is Nchabeleng se verhoog-regie van 'n belangrike betekenis nie net om die noodsaaklik aankopingspunt tussen die teks en opvoering vas te stel nie, maar ook in die aanvaring van die teks as 'n literêre werkstuk. In die teater, bepaal die verhoog-regie die nie-verbale tale en kodes wat in 'n vertoning werk om hulle hieragies voor te stel deur die mees belangrike vas te stel en om te verseker dat 'n sekere verwantskap ten opsigte van verbale boekskappe van die toneelstuk bestaan.

Wat die dramatiese titel in didaskalia betref, is dat dit die gehoor lei om af te lei wat die agtergrond van die toneelstuk is. Dit titel 'Leobu' dui aan dat die toneelstuk op onbetroubaarheid gebaseer is. Die Makoria-bende teister die mense van Lehutso en eis die sogenaamde beskermingsfooi. Hulle is 'n onbetroubare bende. Hulle teister mense en dreig hulle met die dood. In Sealogana verwys die titel na 'n meisie wat die universiteit afkom. Dit verwys na die protagonis - Hunadi - wat haar studies ('n graad in die Regte) aan die Universiteit van Fort Hare voltooi
het. Sy wag om bevestig te word as koningin van die Batau gemeenskap. Phaahle is die heerser. Hunadi moet as koninging die opvolger van Phaahle word. In didaskalia stel die dramatis personae in beide toneel stukke, Leobu en Sealogana, die verwantskap tussen karakters bekend. Dit help om verskillende homodiegetiese verhandelinge te identifiseer en aan mekaar te koppel. Didaskalia skenk aan die karakters 'n individuele spraak met die naam wat elkeen van die reels voorafgaan. Die meeste name in beide Leobu en Sealogana pas mooi by die inhoud van die toneelstukke. Hoofsuk VII verwys na die afronding van die hele navorsing.
INDEX

CHAPTER I

1.1 Aim of the study ............................................................... 1
1.2 Scope and method of the research ....................................... 2
1.3 Studies on drama with special reference to the relationship between drama text and performance ........................................ 3
1.4 A general survey of Northern Sotho play ............................. 6
1.5 Place and status of C.K. Nchabeleng as a playwright .......... 14
1.6 Conclusion ........................................................................ 17

CHAPTER II

Dramatis personae

2.1 Introduction ....................................................................... 20
2.1.1 What are dramatis personae? ............................................ 21
2.1.2 Techniques of characterization ........................................ 22
2.1.2.1 Audience foreknowledge ............................................. 22
2.1.2.2 Extratextual signs ......................................................... 22
2.1.2.3 The relationship between characters ............................ 23
2.1.2.4 The characters' activity and speech ............................... 24
2.1.3 Types of characters ......................................................... 24
2.1.3.1 Protagonist ................................................................. 24
2.1.3.1.1 Hunadi ......................................................... 25
2.1.3.1.2 Senyabane .................................................... 31
2.1.3.2 Antagonist ...................................................... 34
2.1.3.2.1 Phaahle ....................................................... 35
2.1.3.2.2 Mokgoro ....................................................... 38
2.1.3.3 Tritagonist ...................................................... 41
2.1.3.3.1 Motlakaro ..................................................... 42
2.1.3.3.2 Letsohana .................................................... 43
2.1.4 Conclusion ....................................................... 46

CHAPTER III

Dramatic time and space

3.1 Introduction ....................................................... 48
3.2 Time ................................................................. 49
3.2.1 Acting time ...................................................... 50
3.2.2 Acted time ....................................................... 54
3.2.3 Shifts in time ................................................... 56
3.3 Space ................................................................. 59
3.3.1 Few localities .................................................. 60
3.3.2 Succession of localities ...................................... 65
CHAPTER IV

Dramatic language

4.1 Introduction ................................................................. 80
4.2 Types of dialogue ............................................................. 81
  4.2.1 Dramatic dialogue ...................................................... 81
    4.2.1.1 Dramatic message .................................................. 83
    4.2.1.2 Dramatic plot ....................................................... 89
    4.2.1.3 Character's personality ........................................... 92
    4.2.1.4 Imagery .............................................................. 94
      4.2.1.4.1 Simile ......................................................... 98
      4.2.1.4.2 Metaphor ...................................................... 100
      4.2.1.4.3 Personification ............................................... 103
    4.2.2 The Monologue ....................................................... 105
    4.2.3 Chorus ................................................................. 107
    4.2.4 Aside ................................................................. 110
4.3 Conclusion ................................................................. 112
CHAPTER V

Dramatic action and the structure of a drama text

5.1 Introduction ................................................................. 115
5.2 Dramatic action ............................................................ 116
5.3 Structure of the drama text ............................................ 120
  5.3.1 Division ............................................................... 121
    5.3.1.1 Acts .......................................................... 121
    5.3.1.2 The scene ................................................... 122
  5.3.2 Phases ............................................................... 123
    5.3.2.1 Exposition ................................................... 123
    5.3.2.2 Motoric moment ........................................... 126
    5.3.2.3 Complication ............................................... 129
    5.3.2.4 Climax ....................................................... 135
    5.3.2.5 Unravelling of the dramatic events ................... 142
    5.3.2.6 Rounding off ............................................... 146
  5.4 Conclusion ............................................................ 147

CHAPTER VI

Didascalia

6.1 Introduction ............................................................... 150
6.2 The didascalia in the dramatic text ................................ 151
6.2.1 Dramatic title ......................................................... 152
6.2.2 Dramatis personae .................................................. 157
6.2.3 Stage direction ...................................................... 162
6.3 Conclusion ............................................................ 174

CHAPTER VII

7.1 General conclusion ................................................. 176
Bibliography ............................................................. 179
CHAPTER I

1.1 AIM OF THE STUDY

The basic aim of this thesis is to discuss in broad outline" the plays of C.K. Nchabeleng: a literary appraisal." Firstly, Nchabeleng's relentless and painstaking efforts in play are worth reviewing for he is a distinguished playwright in Northern Sotho. Nchabeleng has realized that all dramatic art must be selective. This means that in writing a play, a good playwright must select his material carefully. Nchabeleng understands the basic ingredients of a play, namely structure, character, dramatic language, didascalia and performance.

He is one of the playwrights who have followed the classical model of play writing. He has structured his events in such a way that the Exposition and Motoric moments are in Act I, Complication in Act II, Climax in Act III, Denouement in Act IV and the Rounding off in Act V. His acts and scenes always indicate a movement from one place to another, and sometimes indicate a certain lapse of time. The pauses between scenes allow the audience a degree of relief from the tension.

His characterisation is precise. His characters conform to the milieu in which they were
created. Time as used in Nchabeleng's dramatic works is convincing. He has realized that time is the most important constituent element in a play. It helps to establish, just as in all the other constituent elements, the organic compound communication within the literary work of art. He also considered didascalia. It is a physical medium and vehicle of action. It is considered as discourse of the utmost importance, helping to create, structure, form and focus the textual fiction.

Nchabeleng's dramatic language has dialogue which contributes towards the development of the events in the play. Everything which is said in his plays serves a specific purpose. Dialogue is the primary element of a play and must be of a certain type. It is meant to be the stimulus to further action. Nchabeleng has distinguished himself as one of the relatively sensitive playwrights.

1.2 SCOPE AND METHOD OF THE RESEARCH

The first chapter will encompass aim of the study, scope and method of the research, studies on drama with special reference to the relationship between drama text and performance, a general survey of the Northern Sotho play, place and status of C.K. Nchabeleng as a playwright and conclusion.
In Chapter II the characters in Nchabeleng's work are dealt with. Chapter III focuses in broad outline of the dramatic time and space in Nchabeleng's work with a view to illuminating the fact that the play is meant to be performed in front of the audience within a limited time. It must also be performed at a specific place. Chapter IV is confined to Nchabeleng's dramatic language.

Chapter V is based on Nchabeleng's dramatic action and structure because every play is meant to be acted and that action should have a structure. Chapter VI indicates didascalia in Nchabeleng's work. Didascalia is the physical medium and vehicle of action. Finally, in Chapter VII a general conclusion of the whole research is done.

The structural approach is the method which has been applied. This approach was established in Europe by the French anthropologist Claude Levi-Strauss. This method focuses on a critical textual analysis of a text independent of its author and considers how its structural relationships convey its meaning.

1.3 STUDIES ON DRAMA WITH SPECIAL REFERENCE TO THE RELATIONSHIP BETWEEN DRAMA TEXT AND PERFORMANCE

Drama is an exciting theatrical experience which involves, amongst other things, action.
It is derived from the Greek word "dran" which means action. It was used to signify ceremonies of singing and dancing choruses, performing in honour of Dionysos, the God of wine. Action is not, however, exclusive to drama - action is found in prose and even in poetry as well. The diagram of Van Luxemburg, Bal and Weststeijn (1983:156) where he extrapolates the language situation in drama, as compared to prose and poetry, shows the dramatic situation clearly:

According to the above diagram drama has the following:

* no narrator (unless choral characteristics are used) as is the case in prose. In the novel, there are one or more narrators who describe the events - descriptive passages are used; however, in drama, the events are intended to take place before the audience, the manner in which the characters behave is seen and they are heard.

* no lyrical subjects as is the case in poetry; only who act/perform carry out actions, without an intermediary to explain their emotions or thoughts and actions to the reader or viewer.

According to Shipley (1964), drama is simply a play in which a group of persons impersonate certain characters in front of a group of their followers. From this
explanation it is deduced that drama is written with the purpose that it should be performed on stage in the presence of an audience. Fuegi (1974:438) says the playwright has to give a highly concentrated version of the events in the play, and limit himself to the essence of the story. Therefore, he has to choose situations with great deliberation so that they only depict and draw together the main events of the past and the present. According to Pretorius (1977:11) after the past they must be made known through events of the present; the story may linger, and each scene should progress a step further. Progression is effected by tension and conflict, both internal and external. For this reason, Kernan (1969:18) says the playwright must use his means sparingly - each word, each gesture must have a clear function.

Styan (1975:36) says in a play, the events are intended to take place before the audience, the manner in which the characters behave is seen, and they are heard. It is important to note that the playwright creates his text in such a way that it can be used by others to bring the play onto the stage - as such, the playwright does not keep a reader in mind, when he creates his play, but considers:

* an audience who will view - hear and see, but not read - the play

* actors who will play the roles of the characters in the text - speak and do.

* a producer who will coach the actors and take all decisions
with regard to costumes, decor, lighting, sound and that which the actors will do on stage.

1.4 GENERAL SURVEY OF NORTHERN SOTHO PLAYS

In a general survey of this nature it is impossible to discuss each published play critically in great depth. The survey will be based on the forerunners to C.K. Nchabeleng's plays.

A play in Northern Sotho as a written literary art appeared later than other genres. Groenewald (1984:167) says the first play was written by a white missionary, Schwellnus in 1938. The play was entitled *Lethabo la bošego bja Morena* (The joy of the night of the Lord). Most unfortunately he did not pay much attention to the relevant aspects of a play. His main theme embraced the teaching of the word of God. In 1939 a play entitled *Bošego bjo bokgethwa* (The Holy night), was published. Its playwright probably is a missionary who preferred to remain anonymous. The main objective of this playwright was also to teach the people the word of God.

In 1940, a play called *Maaberone* by G.H. Franz, was published. It reveals the clash between traditional laws and the freedom of the individual. The play is based on the clash between tradition where a woman had to marry a person of the parents choice.
According to tradition, the parent has the right to decide who his or her daughter shall marry. In accordance with this culture, Masemola chooses a husband — in this case an aged man called Sekwala — for his young daughter. The play conforms to the essentials of drama such as the Plot, Language and Theme.

In 1941, *Tshukudu* by E.K.K. Matlala, was published. The play's language is in verse form. It resembles the language of praise poetry. It is a secular play based on the Biblical story of Samson and Delilah. No plays were published between 1942 and 1946. In 1947 a play entitled *Sello sa tonki le pere* by Maake was published. In this play a donkey and a horse are complaining that their flesh, unlike that of the other animals, is not eaten by man. The play has a shallow dialogue. The playwright's aim was to highlight the moral contained in this fable. The morality of this fable is based on human frivolity and uprightness — that is vice and virtue.

In 1948, two plays were published. These are *Serogole* by E.K.K. Matlala and *Maaka ga se makhura* by N. Ngoepe. *Serogole*’s dialogue is in verse form. Its language is an admixture of all African languages spoken in South Africa. *Maaka ga se makhura* comprises two one-act plays. The first play is called *Doea o ya kgolegong* and the second is entitled *Dikanta o hwetša leeto la Mokriste*. Both plays have very little to offer as dramatic works. These plays are dialogues aimed at drawing morals. No play was
published during 1949.

During 1950, **Tshekong** by R.B. L. Moloisie, was published. Its theme is based solely on a legal subject. No plays were published in 1951. During 1952, **Se weleng dilo godimo** by I.P. Kgatle, was published. The play is concerned with the activities of three mischievous school boys, namely Maboko, Luka and Tito. The playwright wishes to indicate that evil deeds never pay the doer any dividends. No plays appeared during 1953. During 1954, **Mokgelekgetha** by H.I. Maake was published. It is an animal dialogue. The author tells us the story of the Hare, the Elephant and the Hippopotamus.

During 1957, **Modjadji** by G.H. Franz, was published. The author depicts the religious and social life of the Balobedu. This is a good example of what is known as closet drama. Plot and dialogue are fairly developed. In 1958, **Kgalane** by S.P.N. Makwala was published. The main theme of the play is based on the problems which faced early Christians among traditional communities. The play reveals adequate character portrayal, good dialogue and fair plot. During 1959 and 1960, no play was published.

In 1960, **Nnang** by M.S. Mogoba, was published. The characters are well developed. The play reveals the falsity and wickedness of medicinemen. The play's stageability is fairly developed. Mogoba sums up by saying:
Maikutlo a ka ke gore papadi e swanetše go bapalwa. Ka temogo ye ke ile go ngwala papadi ye, ka duma go e bona e bapalwa pele ga ge e gatišwa. Ke e bapadišitše Jane Furse Hospital Nurses' Hall lebakeng la kgobokano ya Sekhukhuniland African Students' Association ... Mogoba (1960:vii)

My feelings are that a play must be stageable. With this knowledge, I was desirous, after writing this play, that it should first be staged before it could be published. I staged it at Jane Furse Hospital Nurses' Hall during the gathering of the Sekhukhuniland African Students' Association ...)

No plays were published during 1961 to 1963. In 1964 Tswala e a ja by M.M. Makgaleng was published. It is a historical play based on the history of the Batau king, Matlebjane, who is murdered by his sons. Mokgalane (1977) says the playwright has managed to observe the basic elements of a tragedy. Plot, theme, dialogue and characters are developed satisfactorily. In 1965, Papadi tše kopana by I.P. Kgatle was published. It comprises five one - act plays. The themes in four of the plays are based on love affairs among young men and women living in large cities. Characters, dialogue and plot are fairly well constructed.

In 1966, H.P. Maredi wrote Moswang wa Matuba. The play has two plots. The first plot is based on the illegal acts such as selling of dagga, and the second plot is based on poaching of wild animals. Characters and language are well handled. In 1966, another play was published called Kgoši Mmutle by C.N. Phatudi. It is a historical play based on
the history of the people of Mphahlele. Phatudi emphasizes that every nation will progress as long as it has a wise and talented leader.

In 1967, *Dithola tsa mahlakung* by P.P. Kgomoeswana, was published. The playwright's aim is to draw an overt moral - to show that man's mind is unfathomable; that man is deceitful and full of jealousy. Kgomoeswana's characters are not convincing. In 1968 three plays were published. The first play was *Mahlodi* by J.S. Mminele. The play is based on a clash between christianity and traditional laws. According to traditional laws, when a husband dies, his younger brother is entitled to take care of his wife. To Mahlodi this is unacceptable and unchristian.

The second play which was published in 1968 is *Lesang bana* by G.J. Khomo. Kgatla (1978) says the playwright emphasizes that parents should take cognisance of the developmental stages of their children. Children who have reached maturity should not be treated like minors. Khomo's plot, characters and language are reasonably well constructed. The last play in 1968 is *Mo go fetilego kgomo* by H.P. Maredi. Maredi treats two themes: First, the important role played by an aunt in a traditional society, and secondly, he focuses on cattle as a binding factor in the life of the Bapedi community. Moto (1980:20) stresses that another aspect which supplements the two themes is that the acceptance of Western values and norms does not necessarily mean that good and
valuable traditional laws should be discarded.

There was no play published in 1969 and 1970. In 1971, three plays were published. The first play published was *Rangwane ke go paletše* by M. Rammala. Its theme is based on the contest for kingship. The play was written for the radio. As a radio play it is good work. The dialogue is interesting and concise. The second play which was published in 1971 is *Sealogana* by C.K. Nchabeleng. Nchabeleng deals with two themes, namely the problems of regents and the marriage across racial barriers. Hunadi, the heiress of the Batau community, is sent to Fort Hare University to study law. She devotes much time to her studies and completes the course with distinction. However, before she returns home, she marries Dabulamanzi, a learned Pondo youth, hoping that her people will welcome Dabulamanzi. To her people marrying a Pondo is taboo. The Batau community is anxious that Hunadi should be installed as queen, but do not approve of her foreign husband. Phaahle uses this as an excuse for retaining the crown. The playwright has restored order, unified and completed the course of action. His plot and theme are well planned.

The third play which was published in 1971 is *Marangrang* by L.M. Maloma. It is a historical play based on the military escapades of the legendary Kone general, Marangrang. The playwright has succeeded in creating the life history of this hero from
childhood to his tragic end. No plays were published during 1972 to 1975.

In 1976, E.K.K. Matlala produced a play called *Tšhaka seripa sa 1*. The play is based on the life history of king Tshaka, from his childhood to time when he conquers the people of Zwide. Matlala uses a language which does not conform to the modern Northern Sotho orthography. His feeling is that a language is enriched by borrowing from other languages. The Northern Sotho Language Board rejected the circulation of this play among the reading public.

The second play which was also published in 1976 is *Ke sefe Senakangwedi* by G.P. Tema. In this play, the people of Bjaladi kill christians and force them to go to the initiation school. The playwright seems to suggest that a person can get better education from the initiation school than from modern educational institutions. The Northern Sotho Language Board found this play unsuitable to be read by the community.

Two plays were published during 1977, the first was *Naga ga di etelane* by M.S. Serudu. The play is based on the problems that are encountered by expatriates in foreign land. The playwright emphasizes the idea that there is no place to hide in the world and man must learn to face the problems of his country. There is no country in the world which has no problems. No man can solve his problems by running away from them.
The second play by C.K. Nchabeleng was published in 1977, *Leobu*. The playwright reveals three themes, namely: the theme of untrustworthiness; the role of the Makoria gangsters and self-determination of the Lehutso people. The playwright depicts the life of the people of Lehutso village. The village was under the jurisdiction of a white superintendent called Ditsebe. The village was tormented by the Makoria gangsters. They were robbing and killing people in the Lehutso village. To live safely in Lehutso one had to pay what they called protection fee. One of the members of the gang was Senyabane, the son of a minister of religion. Together with his Makoria gangsters, they attacked his father and broke his rib, and he finally died. They had hoped to get money from him but unfortunately, they got nothing. Mokgoro had already distributed his wealth between his wife and his daughter, Letsohana, who was a school teacher. Finally, the Makoria gang were arrested and sent to jail.

In conclusion, some of the playwrights obliged to omit everything which is superfluous in their plays and limit themselves to the absolutely essential viz Makgaleng (1964), Serudu (1977) and Nchabeleng (1971). There is no doubt that there is an improvement in the quality of Northern Sotho play.
1.5 PLACE AND STATUS OF C.K. NCHABELENG AS A PLAYWRIGHT

Nchabeleng is one of the few Northern Sotho playwrights who has attempted a five-act play. Although there are some weaknesses to be observed, his plays are nevertheless satisfactorily constructed.

Nchabeleng's plays command a prominent and acclaimed position. The playwright's themes are clearly developed and are true to life. His works reflect on social and personal responsibilities and this is his most confrontational and hope-inspiring work to date. Hatlen (1975:21) agrees with this in saying:

The content of the plays of our day is often a direct reflection of contemporary thought as the playwright weighs values and motives by which men live, seek individual fulfilment, or search for reality.

His characters, especially in *Sealogana* are convincing. Nchabeleng's characters are not static but dynamic. They are not merely acted on or have things happen to them; but are involved in action. They are life-like. His dialogue and performance are not convincing. Performance is the greatest problem with Northern Sotho playwrights in general. Stageability is one of the most important requirements of a play. Without the theatre, play is taken out of its context. Bierman, Hart and Johnson (1958:4) say:
A play is almost an attempt to capture a vision for the stage

They state further:

Without the theatre you are faced with lifeless words on the printed page - without the actor you sacrifice the physical presence and the countless vocal inflexions he can bring to his speaking of the printed dialogue. Without the beautiful decor and costume you sacrifice a spectacle and without the audience you lack the feelings of awareness of a shared experience.

Nchabeleng has followed the classical model of plot construction, where a person can identify the Exposition and Motoric moment in Act I, Complication in Act II, Climax in Act III, Denouement in Act IV and the Rounding off in Act V. His play in Sealogana is neatly woven and consistent throughout the play.

Hatlen (1967:49) emphasizes that plot is the most comprehensible element of the drama, which Aristotle called the soul of tragedy, for that is how the people receive and remember the drama, the language and the characters. That is, people remember these things in the context of their relation to one another. Jafta (1978:72) says:

Plot is a series of carefully devised and interrelated actions that progress through a struggle of opposing forces (conflict) to a climax and denouement.
Plot is, in its entirety, the pattern of interlocking events which propel a story forward from conflict to resolution. Nchabeleng has done this with reasonable success.
Without doubt Northern Sotho play is developing to greater heights. The following diagram sums up the general survey of the forerunners to Nchabeleng plays:

<table>
<thead>
<tr>
<th>Pre-Nchabeleng</th>
<th>Nchabeleng period</th>
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</table>

### Pre-Nchabeleng Works influenced by missionaries

1. *Lethabo la bošego bja Morena*
2. *Bošego bjo bokgethwa*
3. *Kgašane*
4. *Modjadji*
5. *Tšhukudu*

### Nchabeleng period Contemporary

1. *Rangwane ke go paletše*
2. *Marangrang*
3. *Tšhaka seripa sa 1*
4. *Ke sefe senakangwedi*
5. *Naga ga di etelane*

<table>
<thead>
<tr>
<th>Plays based on traditional and modern lives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Maaka ga se makhura</em></td>
</tr>
<tr>
<td>2. <em>Se weleng dilo godimo</em></td>
</tr>
<tr>
<td>3. <em>Tswana e a ja</em></td>
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<td>4. <em>Nnang</em></td>
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<tr>
<td>5. <em>Mo go fetilego kgomo</em></td>
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<td>6. <em>Kgoši Mmutle</em></td>
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<tr>
<td>7. <em>Mahlodi</em></td>
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<tr>
<td>8. <em>Lesang bana</em></td>
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Sealogana 1971 → Leobu 1977
According to the above diagram, there are two main periods in the development of Northern Sotho plays. The first phase is pre-Nchabeleng period. Some of the works produced during that period are religious in character e.g. *Lethabo la bošego bja Morena*. *Bošego bjo bokgethwa. Kgašane. Modjadji* and *Tšhukudu*. The main problem which faced early playwrights was to perpetuate the religious teaching of their missionary mentors by writing works aimed at moralising. Commenting on this missionary period, Gerārd (1982:3) says:

...to establish schools to spread literacy in the vernacular, produce reading matter for the newly literate and above all for this, we must never forget, was the gist of Luther's teaching - enable each person to become cognizant of and to interprete the words that God has spoken. Since the the beginning of the 19th century, this has been first task of most Protestant Missionaries wherever they might come from: to reduce the language to writing, translate the Bible, book by book, gospel by gospel, to translate hymns and thus equipped to teach and convert the benighted natives.

During this pre-Nchabeleng period, there are some of the plays which are based on traditional and modern lifestyles such as *Maaka ga se makhura, Se weleng dilo godimo, Tswana e a ja, Nnang, Mo go fetilego kgomo, Kgoši Mmutle, Mahlodi* and *Lesang bana.*
The second period is called Nchabeleng period. His contemporary works are as follows: *Rangwane ke go paleše, Marangrang, Tšhaka seripa sa 1, Ke sefe senakangwedi* and *Naga ga di etelane*. His works are *Sealogana* which was published in 1971 and *Leobu* in 1977.
CHAPTER II

DRAMATIS PERSONAE

2.1 INTRODUCTION

A number of African scholars have made an attempt to study and analyse dramatis personae. In Northern Sotho Kgatla (1988) and Serudu (1978) embarked on this type of work. In Southern Sotho Lenake (1973) and Van der Poll (1981) also made a contribution. In Venda a contribution was made by Mathivha (1972) and Madadzhe (1985) whilst Groenewald (1979) did the same in Zulu, and Jafta (1978) in the Xhosa language. From the assessment of their work, it has been observed that more research still needs to be conducted in all African languages.

This chapter will encompass the following:

(a) What are dramatis personae?

(b) Techniques of characterization
   
   (i) Audience foreknowledge

   (ii) Extratextual signs

   (iii) The relationship between characters
(iv) The character's activity and speech

(c) Types of characters

(i) Protagonist

(ii) Antagonist

(iii) Tritagonist

2.1.1 What are dramatis personae?

A dramatis persona is, first and foremost, an intensified simplification of human nature: he is a personality with a character - someone who appears and behaves in a certain way and who carries, within him a certain ethos, or disposition with respect to moral conduct and choice.

Styan (1973:164) says the following about the dramatis personae:

We pity or admire because we are throughout the performance in contact with humanity in human situation; the figures in the pattern are, after all human figures in a human pattern.

Cohen (1973:177) states that dramatis personae should be looked upon as a:

Means whereby an author establishes the illusion
that the persons created by his word are indeed people or like people with traits and personalities which a reader can recognise and analyse.

The characters must be alive. The reader should visualize them acting and talking.

2.1.2 Techniques of characterization

There are various techniques which can be employed in characterization. Van Laan (1970) explains the four methods in which the dramatist can make the reader understands his characters better.

2.1.2.1 Audience foreknowledge

The playwright bears in mind the expectations, beliefs, values, ideas, prejudices and emotions of the audience when drawing his characters.

2.1.2.2 Extratextual signs

These signs are the external appearance of a character from which the spectator draws his own conclusion about the character of the actor. They are purely visual:
(i) Characters or label name given a short and brief summary with regard to the character's nature, function or both. This is often referred to as the naming technique.

(ii) The "list of characters" is used to introduce the characters in accordance with the roles they are to play. They may be listed according to their profession, status or sex.

(iii) The material details are often associated with the character. The character may be judged from the milieu in which he is acting, his possessions and his appearance and attire. As with his name and status, the specific techniques employed depend a great deal on the audience's particular frame of reference. Thus, what a character looks like, where he works or what he owns, where he lives and the time he lives in, will characterize him as well.

2.1.2.3 The relationship between characters

Ubersfeld (1982:128) says that the spectator may infer from the evaluation of one actor by another through gestures, facial expressions and the intonation of his voice, the type of character he is. On the whole, each evaluation that is sufficiently authoritative, consistently reiterated, or agreed on by a number of observers without adequate persuasion to the contrary will earn its place as a major definition of its subject. Some evaluations, however, pertain only to the character's immediate involvement in a peculiar set of circumstances or to the immediate response to him by others. Some evaluations have little effect because of the obvious prejudices of the characters who imitate them.
Mabley (1972:52) emphasizes that, what characters say about others, the way they behave towards others, will also characterise those other characters.

2.1.2.4 The characters' activity and speech

An action can reveal this character through the things he does and says, the way he does and says them. Dodd (1979: 145) says what a character says about himself, the way in which he speaks as well as that which he does, will characterise such as character.

2.1.3 Types of characters

Characters are classified in accordance with the manner in which the dramatist draws their general perception in the mind of the audience. Mokgobu (1985:11) add by saying that some characters are so fully described as to be understandable, recognizable and individually different from the others in the same work of art. The following characters are often found in drama.

2.1.3.1 Protagonist

The word protagonist is derived from the Greek word protagonistes meaning first person
or actor. Potter (1967:7) says about the protagonist:

The protagonist is always the focal point of the action of a story. The character that the story is most obviously about. He is usually in the forefront of the action, and usually has the most to say, whether we like or approve of him or not.

He is the person whom the dramatic pressure centres upon. Anderson (1974:50) maintains that the protagonist usually represents the positive, conservative element in life.

The protagonist in *Sealogana* is Hunadi and in *Leobu* Senyabane.

2.1.3.1.1 Hunadi

Hunadi is the daughter of the Batau king and her mother is Motlakaro. She is the character who is furthering the main issues of the plot. The main story in the play is centred around her. She is brave and stubborn. Hunadi says to Phaahle:

Phaahle' a bo Diphala maila go fenywa, ke re sutha madulong a ka. Letswele la mme re anya re $ielana. (1971:8)

(Phaahle of Diphala, you who never accepts defeat cede to me my queenship. Mother's breast we suck in turns.)
She does not have any fear for Phaahle. She is adamant and is demanding her queenship from Phaahle. She says to Phaahle:

Ga e le mo ke ga ka. Ga go poopedi ka ntle le nna. Setšhaba se senyegetšwe ka nna gomme bjale ke rato se hlabolla ka seetša sa makgonthe. Ke mamelao wa setšhaba se. Ke swanetše go se hola ka føo nka kgonago. Phaahle, o re bolaišiše muši go lekane ... Širuga tseleng ka gore ga wa phasa selo. (1971:8)
(This is my place. No two masters except me. I am the lawyer of this community. I should help them the way I can. You have suffered Phaahle. It is enough. Give way because you have not passed anything.)

The above assertion indicates that Hunadi is not prepared to shift even an inch away from her demand that Phaahle should cede the throne. She further says to her mother:

(I do not consider Phaahle's stubbornness. He is a minor king, he is my father but he is a commoner. The throne is mine.)

Hunadi is stubborn and disrespectful. Once she is convinced that she is right, it is difficult for anyone to change her mind. She hardly pays heed to anyone's advice. Hunadi's act of marrying a foreigner - Dabulamanzi is contrary to the Batau culture. It is taboo for
the king's daughter to get married to a foreigner. She has a contemptuous disregarded for the Batau culture. Phaahle condemns Hunadi's action of bringing along with her a Pondo man:

Mosadi ga a nyale, o a nyalwa. Bogoboga bo tlile ga ga borena ka kgadi, ngwana wa rena, ngwana wa setšhaba, ngwana wa bađimo ba Batau. (1971:13)
(A woman does not marry but she gets married. The degeneration has come to us by the aunt, our child the child of the community, the child of the ancestors of the Batau.)

Hunadi's action is not acceptable to the whole community of the Batau. The Batau culture prohibits such practices. The daughter of a king should be married to the son of another king. Mabolatše's words express the feeling of the Batau community towards Dabulamanzi clearly:

(Hunadi is wasting her time. The seed of the Batau does not want a foreigner. Dabulamanzi will bring bad things amongst the Batau community.)

Hunadi is not prepared to accept what her opponents say and recommends Dabulamanzi as one who will spread civilization amongst the Batau community. Hunadi shows gross disrespect for Phaahle. Hunadi says to Phaahle:
She continues:

Ke ngwana wa pheta ya thaga, ngwana wa boramelao, yo a tlilego mobung wo ka taelo ya badimo go tla go buša bana ba Batau. (1971:8)
(I am the child of the royal family, the child of the ruler who has come to this soil by the instruction of the ancestors to come and rule the Batau children.)

Hunadi has convinced herself that Phaahle should not be given a chance. She is determined that he should surrender and hand over the reign to her. She further says to her mother:

Makgeswa le polelo ya gabo ga di tshwenye ka selomme. Nna ke holefetše thušo yeo a tlago itlešetsa setšhaba se ka nna mosadi wa gagwe ... Ke monna wa banna. (1971:27)
(Mummy, his loinskins and language do not bother in any way. I depend upon the assistance which he will bring to this community, through me, his wife. He is a man amongst men.)

Hunadi does not care whether Dabulamanzi wears loinskin or is speaking a language
which is unfamiliar to her community. She has taken an irreversible decision that she is
not prepared to lose Dabulamanzi as her husband. She is not prepared to listen to the
criticism levelled against Dabulamanzi. Dabulamanzi is her husband. Hunadi says the
following words to the Makwa regiment when they refuse to accept Dabulamanzi:

Mantšu a lena ke meetlwa pelong ya ka.
(1971:16)
(Your words are like thorns in my heart.)

On the other hand, Hunadi's attitude towards the Makwa regiment has been
exaggerated. She talks in any way she wishes to the regent - Phaahle. Serudu (1978:8)
comments on the attitude and utterance of Hunadi thus:

Being born and bred among the Batau, one wonders
whether a Batau woman can make such utterances
before a group of men. Has she lost respect and
humility ingrained in her during her childhood?
Can we blame education for this sort of behaviour.
I wonder. The conclusion one draws from her attitude
and utterances, is that she thought it an easy task to wipe
out overnight all the customs and tradition of her people
and dress them in the new clothes of modernity.

The gestures, facial expression and the intonation of Hunadi also reveal her character. She
is proud and undisciplined. Hunadi says to Motlakaro:

(Ka go ikgantšha) Ke nna šhekelele ke nnoši motseng
(With pride) I am the boss alone here in this village. The kingship is of our house, it is mine. The ancestors of this village gave me the kingship when I was still in my mother's womb. Phaahle is wasting his time, eventually he will commit suicide. The kingship is mine. There cannot be two masters, without me.)

Hunadi is not prepared to compromise her position by allowing Phaahle to continue being the king of the Batau community. She is not shy. She exchanges bitter words with Phaahle's wife and says:

Ke šetsë ke thomile go buša, nna setlogolwana sa Maswatse. Wena Leswethe, o ka mo masobelong a seatla sa ka. Ke re o ka no ipolaya ge go kgonega. (1971:26)
(I the niece of the Swazis, I have already started to rule. You Leswethe, you are in my hand. You can commit suicide if you can.)

Hunadi does not know how she should talk with her parents. She talks as she wishes to Leswethe, her superior. Hunadi says to the Batau community:

Batau ge le nkgana le pheta yešo ya thaga, malapa a lena a tla fetoga mabitla, gomme ditsela tšeo le sepelago go tšona di tla mela malalakwatsë. (1971:45)
(Batau people, if you deprive me of my necklace of the
royal family, your homes will turn into graves and the roads you walk on will grow devil's thorn.)

From the above assertion it's evident that Hunadi displays her bravery. She is not ashamed to address men. Hunadi is aspiring for progress and civilization. She says:

Re swanetse go gata phateng ya tlhabologo ya go ditwa ke thuto, gomme leswiswi la kganatha re le ragela morago.(1971:17)
(We must walk in the way of civilization which is governed by education and the darkness must be kicked back.)

The utterances above reveal the nature of Hunadi. In this regard Tennyson (1966: 48) is correct when he says that:

What the speaker says reveals more about the speaker than about anyone else, although he may not be talking about himself.

2.1.3.1.2. Senyabane

Senyabane is the protagonist in *Leobu*. All the events are centred around him Conradie (1978:52) says thus about a protagonist:

Die protagonis is die hoofkarakter of held wat in
Die drama die sterkste op die voorgrond tree en die toneel van die begin af oorheers. Dit gaan in die drama veral om sy worstelinge, sy gevoelens en sy uiteindelike lot.

Senyabane is the only son to Mokgoro. He is a person with no respect for his parents. This is substantiated fully when he is in verbal conflict with his mother and Sebjalebjale:

**Etšwa ka mo gešo,goba le tšweng ka mo gešo le mokgekolwanyana yo wa molotšana. (1977:14)**
(Get out of my home or get out together with this old witch.)

He speaks to his father and mother as if he were speaking to his colleagues. Senyabane says to his father:

(You tell me nonsense. You are old. Get me married. I want your treasure here.)

Senyabane does not have respect for his mother either. He speaks in any way he likes. This is exemplified as follows when he talks to his mother:

**Ga ke fetolane le mosadi gabedi. (1977:4)**
(I do not exchange words twice with a woman.)
He does not recognise his mother and addresses her as "woman" and not "mother". He is also untrustworthy and is a member of the Makoria gang which attacks people in the Lehutšo village. Nchabeleng has portrayed an evil-hearted person. Senyabane also gives false impressions. He tries to impress the Makoria gang at the expense of his father's wealth. Senyabane says to Makoria:

Ke epa tšele tse a mphilego yona mo. A ke na taba le Mokgalabjanatsoko. Ke swaneše go ba mohumi ke be ke humiše le Makoria. (1977:24)
(I dig out the money which my father has given me. I do not care about another old man. I must be rich and also make the Makoria gang rich.)

In the above statement Senyabane does not take care whether he meets some criticism of what he is doing by digging the grave of his father. When his mother is angry, he pulls back his punches. Senyabane says:

(Mummy, forgive me. I am your blood. Where would I go if you turned your back against me and wishes me some bad luck?)

Senyabane is portrayed as an untrustworthy person. Nobody ever trusted him. The
Makoria gang never trusted him although he was their colleague. They reject him when he accompanies them on their mission to burn Mokgoro's house after Letšobana has refused to give them the money which belonged to the deceased Mokgoro. Makoria says to Senyabane:

(You will remain behind. We shall put them on fire. We have been fooled by them too long. Today is our turn. We want all that wealth. We have finalised arrangements and have agreed with one another. We are going to take action.)

Another instance of untrustworthiness is revealed in the burial of the deceased Mokgoro, when Letšobana is seen throwing money into Mokgoro's grave after which he tells Makoria that the money is in the hands of the pastor. He says to Makoria:

Tshelete e go moruti! Moruti! Tshelete! Ntša ka pele gobane o mojadikgogo. (1977:20)
(The pastor has the money! Pastor! Money! Produce it immediately! Yours is chicken.)

2.1.3.2 Antagonist

The word antagonist is derived from the Greek word Deuteragonistes meaning second actor. He usually represents the negative lawless elements in life. Potter (1967:7) says:
The antagonist is the main person or thing or force that opposes the protagonist.

He opposes the protagonist so as to create a crisis for him. The antagonist in *Sealogana* is Phaahle and in *Leobu* it is Mokgoro.

2.1.3.2.1 Phaahle

Phaahle is the principal opponent of Hunadi. He tries to neutralise the issues the protagonist is trying to promote. Conradie (1978:24) says about an antagonist:

...die teenstander wat die worstelling en krisis by die protagonis veroorsaak - die agtervolger, bedreiger, kweller.

Phaahle is the regent, and like most regents, he does not want to cede the throne of the kingship of the Batau community to the legitimate person, Hunadi. Phaahle openly says:

Hunadi o tla hwetša bogoši ka dimpeng tša ka.
(1971:8)
(Hunadi you will get your position over my dead body.)

He further says to Hunadi:

35
Melao e bewa ke nna ke nnoši ka thušo ya badimo. Bogosi o ka se bo bone. (1971:8) (I promulgate the laws alone with the help of the ancestors. You will never get the reign.)

Nchabeleng has portrayed a merciless person. Phaahle's conversation with Kgaragara reveals this attribute:

Lehu le swanetše go mo lebana. O ntshekile. (1971:9) (Death should face her. She has made me angry.)

He further says:

O mpakiša bogosi. Morwakopi o swanetše go mpolaela yena. (1971:9) (She is trying to contest my reign. Morwakopi must help me kill her.)

Phaahle is furious. He is intending to hire someone to eliminate Hunadi. Hunadi is challenging Phaahle because she is the rightful heir.

Phaahle's attitude and relationship towards her and to the Batau community in general leave much to be desired. Phaahle is not prepared to listen to the Batau community when asked to step down for Hunadi. He says to them:
Mokgopa wa nkwe ke tla o bea magetleng a ngwanake, Hunadi, ge monna wa lekgeswa la moleketla a tlogile motseng wo. (1971:15)
(I will put the skin of the leopard over the shoulder of my child, Hunadi, when the man with loinskins has left this village.)

Phaahle makes matters worse by threatening Hunadi with death if she insists on demanding the kingship. He is evil-hearted and threatens Hunadi:

Ke tlilo tami¥a badimo ka madi a gago. Pelo ya gago e tla bewa godimo ga bojelo bja ka. Gomme mosadi wa ka Leswethe le ngwanaka ba tla e bogela ka letšatsši la go tswala ga ka. (1971:17)
(I am going to greet the ancestors with your blood. Your heart will be placed on my plate and my wife Leswethe and my child will look into it on my birth day.)

Phaahle is stubborn and adamant. His gesture and intonation of voice reveal his character clearly. Phaahle states furiously to the Makwa regiment:

(If you are women I will see you. I am a person who does not want to be defeated. The life of Hunadi is in my hands. Tomorrow when it (the sun) is here (he points at the heaven) she will be dead.)
Phaahle insists that the Batau community has never been subjected to the leadership of a lady. He is adamant in refusing to accede to the demand of the Batau community to hand over the kingship to Hunadi. Phaahle says to Kgaragara and the community:

...Motse wa Batau o sa le o sehla ga se wa ka wa etwa ke kgadi pele. Ka boripana Batau, Hunadi a ka se be kgoši le gatee. Ke nna ke lego kgoši motseng wo. (1971:44)

(Since the creation of the Batau village, it has never been under the leadership of an aunt. In short, Hunadi will never be a queen. I am the person who is the king in this village.)

This is the attitude of Phaahle to Hunadi. He is selfish and unco-operative. Phaahle disregards the fact that kingship is hereditary among the Batau. He is a strong opponent to Hunadi.

2.1.3.2.2 Mokgoro

Mokgoro is the opponent of Senyabane. He is against Senyabane and his Makoria gangsters. Mokgoro expresses his views to Letšobana thus:

Senyabane o re gobošitšе. Yena ke mošemane. Ge e ka be a ile a gana boruti a dumela borutši e ka be go se na le molato. Moruti le morutiši ba a swana. Godimo ga mediro ye mebedi ye, o iphetotšе phaga, noga, mposa ya go itia mole

38
bošego. (1977:3)
(Senyabane has degenerated us. He is a boy. It
would be better if he had accepted to be a teacher
when he refused to be a priest. Being a teacher
is tantamount to being a priest. Besides these
two posts, he has decided to be a cat,a snake and
a barking dog during the night.)

Mokgoro is a loyal person, he is trying to discourage Senyabane from being a member of
the Makoria gang. Mokgoro tries to call him to order:

Senyabane, o setseketsake. Yo e lego ngwanake
o a itlhompha. O tseba batswadi ba gagwe. Wena
o no ga ya mokopa. (1977:4)
(Senyabane, you are stupid. She who is my child
respects herself. She knows her parents. You are
a mamba snake.)

He is a strict man who wants law and order to be maintained at all times in his house. He
is against Senyabane for being a member of the Makoria gang and the practice of
bringing the girls to his house. Mokgoro expells Tšingwana from his house. He says:

Ngwanenyana tena ntšwele motse, e se go bjalo
ke a go fofotša. Ga se malapaneng mo. Tšoga
gona bjale. Ke re tšwaa! (1977:4)
(You little girl, get out of my house or else
I will kill you. It is not a playing house.
Go now. I say get out.)

Mokgoro does not want his house to be used to harbour irresponsible people. He wants
his children to grow up in such a way that they have respect for their culture and dignity. He is a person who prefers his children to be educated in order to become leaders in future. He is also an untrustworthy person. Some of his speeches indicate that he is not reliable. He tells his daughter to lay down the money in his grave during his burial. He even states further that the money which will remain behind, be used by his daughter.

Mokgoro says to Letsobana:

Tšhelete yeo o e ale ka letšatši la poloko ya ka, mola mahlo a batho ba ditšhaba a go lebeletše a go hlaletše. (1977:12)
(You should lay that money during the day of my burial when the eyes of many people are watching you.)

Mokgoro confides all his secrets to his daughter. This brings the suspicion that he did not respect her or he was not on good terms with his wife. He says further to Letsobana when he was confiding his secret to her:

(Right at the centre of my garden I have buried my wealth which I worked for the years when I was still a young man. It is a lot of money. Nobody knows about it, you are the only one to know as I am telling
you about it today.)

Mokgoro has more confidence in his daughter than his wife. He is unfaithful. Mokgoro tells her not to tell her mother this secret:

Wena o se ke wa botsa motho, le mmago Mmasitimane o se ke. (1977:10-11)
(You must not tell anybody else, not even your mother, Mmasitimane.)

2.1.3.3 Tritagonist

The word *tritagonist* is also derived from the Greek word *Tritagonistes* which means a third actor. He is the cause of the dramatic conflict between the protagonist and the antagonist, who ultimately takes sides with either the protagonist or the antagonist. Conradie (1978:24) says thus of the tritagonist:

...die karakter wat tussen die twee strydende partye staan en verskillende rolle kan vervul. Verhagne noem die volgende: oorsaak of aanstigter van di konflik, betwiste voorwerp, werktuig in die hande van een van die strydende partye, afweerder van die aanval van die antagonis, versoener van die teenstanders.

Tritagonist is introduced to illuminate the chief character from various points of view. Heese and Robin (1975) say tritagonist could play his role openly or be more subtle and clandestine and his motives may be honest or dishonest. In some cases he causes the
motoric moment. He may take the role of the disputed person and in this case he may be active or passive. Gassner (1953:48) says when tritagonist is active, he plays the role of a reconciler who wants to avoid conflict and resolve disputes. In Sealogana it is Motlakaro and in Leobu it is Letšobana.

2.1.3.3.1 Motlakaro

Motlakaro is the mother of Hunadi. She strongly supports her daughter. She is always ready to give her daughter advice. We hear her saying:

E ba le pelo ya setho, ngwanaka. Tseba gore o kgoshi ya motse wo. (1971:27)
(My child would you please be sympathetic. Be aware that you are the queen of this village.)

She further says:

Phate ya magoshi e sepela ka molao, ngwanaka. Wena o buswa ke motse wo ka ge mobu wo o le wa gago, o godisitswe leroleng la thupurupu la wona gona o tle o hlophe ditaba tsa ona ka tshwanelo. (1971:27)
(My child, all kings govern by law. You are governed by this village because this soil belongs to you. You have been brought up on this soil so as to put things in order.)
She always encourages her daughter to be fair and honest to the Batau community. She likes the truth. When Hunadi insists that Dabulamanzi should be accepted to the Batau community because he is educated, she opposes:

O ngwana wa setšhaba le nyadišo ya gago ke ka setšhaba. Thuto ya monna ngwaneng wa setšhaba ga e thuše selo. Melato ya motse e ahlolwa ke banna kgorong, e sego motho o tee. Seo ke setlogo sa Batau. (1971:27)
(You are a child of the community and your marriage is controlled by the community. The education of a man to a child of the community is nothing. The problems of the village are resolved by men at the royal kraal, and not by one person. That is the culture of the Batau community.)

2.1.3.3.2 Letsobana

Letsobana is the daughter of Mokgoro and Mmasitimane. She has great respect for her parents. After her father's injury by the Makoria gang, she consoles him as follows:

Ke go kwele tate. Modimo a go phediše. Lehlotlo la gago le se ke la be la go phonyokga. (1977:13)
(Dad, I have understood you. May the Lord make you live longer. Your walking stick should not slip out of your grasp.)

Her parents depend on her because Senyabane her brother got himself entangled in the
Makoria gang. Her father exclaims disheartenedly about his son's behaviour:

Ke be ke re ge ke swere tirelo ye kgethwa ka Sontaga, ke hwetše ke hломогa pelo ge ke sa bone Senyabane kgathe ga tshogana yeo e bego e tlile tirelong. Ye maswi ga e itswale. Ke holofetše Letsobana fela tuu! (1977:2)
(When I was conducting the service on Sunday, I felt pity for Senyabane when I did not see him amongst the gentlemen who had gathered for the service. Children do not always take after their parents. That is why I only confide my hope in Letsobana.)

Letšobana is a trustworthy person. She tells the Makoria gang to stop harassing people by demanding the so called protection fee. She reprimands them:

Tlogang mo, le a re selekiša. Motho yo mongwe le yo mongwe o ja mphufutšo wa phatla ya gagwe. (1977:5)
(Get out from here, you are annoying us! Everybody should toil for his food.)

She loves her parents. The following statement to her mother supports this:

Moratiwa wa ka o ntlogetše mma. Go kaone mola go hwe nna, e sego tate. (1977:16)
(Mummy, my beloved has left me. It could have been better if I had died myself and not my father.)
She is a person who carries the instruction as given. She is always loyal to her father. Her father instructed her to tell the people that they must not mourn his death. Letšobana discloses the instruction to the priest thus:

{Tate o rile re se ke ra mo llela, eupša re dule ka lethabo. Le se makašwe ke taba yeo bana bešung. (1977:22)
(My father said we should not weep for him but stay with peace. Do not be surprised at this my country men)

The word *Letšobana* is derived from the word *Letšoba* (flower). *Letšobana* is the diminutive of *Letšoba*. The diminutive in her case indicate affection. Letšobana was the favourite of her father hence he confided to her as indicated earlier: the place where he had hidden all his treasures. The *Letšobana* therefore fits into the reinforcement of characterization. A name is an integral part of each individual. Wellek and Warren (1971:219) say:

The simplest form of characterization is naming.
Each "appelation" is a kind of vivifying, animizing, individuating.

In some cases it is normally asserted that the name, may have some influence on the personality of an individual. Kunene (1971:13) supports this fully:
In naming a child, the Basotho did not as a rule, choose a name simply because the parents liked it, but for its relevance to a given situation, or for a certain purpose that the name was supposed to fulfil; this is addition, of course, to naming the child after someone, usually a relative. There was, besides, the belief that when it grew up, a child might act according to its name. The saying "Lebitso - lebe ke seromo". An ugly name makes its bearer behave according to it, reflects this attitude.

2.1.4 Conclusion

Nchabeleng's characters are life-like and convincing in their speech and action in both plays. This makes it easy for the audience to follow events and developments in the plays. Most of the actors are not passive, they are active; they act. A recognition of the roles they play enables one to understand their actions and the theme of the plays. Nchabeleng's characters are believable human beings of superior and closely matched intelligence, particularly of Sealogana. Nchabeleng has clearly classified his characters. In both Leobu and Sealogana, the protagonists are furthering the main issues of the plot. The antagonists are all major opponents of the protagonists in both plays. In Sealogana, Phaahle is the antagonist. He always opposes Hunadi. He refuses to hand over the throne to Hunadi. In Leobu the antagonist is Mokgoro. He is always against Senyabane's actions. He is unhappy to see his son being a member of the Makoria gangsters. They
harass people in the village demanding protection fee.

Nchabeleng has a very specific image in mind. He can describe the character's appearance in considerable detail in both plays. Most of his characters reveal their personalities by the way they employ the language, for example their manner of speaking, their voice quality, their inflection pattern, pitch, rate, and general vitality. In most cases what Hunadi says indicates the type of person she is. She is brave and full of confidence. In Leobu, Senyabane's utterances reveal his personality most of the time. He is rude and uncultured. The emotions of the characters, particularly in Sealogana, give interest to the plot. The sense of probability and the sense of necessity are served alike by the characters and action in Sealogana. All these show that Nchabeleng is moving in the right direction. His characters can be viewed from different perspectives.
CHAPTER III

DRAMATIC TIME AND SPACE

3.1 INTRODUCTION

Time and space as aspects of drama have in the past not received adequate attention. This is so partly because scholars in African Languages did not bother much to peep into some of the current literary theories. Time and space for example are discussed fully by the French literary theorists such as Roland Barthes, Bremond, Greimas, Todorov and Genette. The following scholars however have touched upon the aspects of time in their works: Jafta (1973), Groenewald (1986) and Swanepoel C.B. (1989). In the light of the recent developments an interest shown in the study of contemporary literary theories it would appear that more time should be given to the study of time and space in Northern Sotho drama.

With regard to time and space the following aspects will receive attention:

(a) Time

(i) Acting time
According to Hatlen (1975:16) Aristotle says:

Tragedy endeavors, as far as possible to confine itself to a single revolution of the sun, or but slightly to exceed this limit.

The playwright should restrict his action to a relatively short space of time. Schechner (1973:5) emphasizes that in a play there is acting time and acted time. The acting time refers to the time which is used to perform a play while the acted time refers to the limited time in which the playwright portrays the lives of his characters. Acting time and the
acted time cannot coincide or else, a long and detailed acted time will result.

3.2.1 Acting time

Time is one of the most basic categories of human experience. From time in memorial man has always worked or did things according to time. The primitive people for examples relied heavily on the physical world using the sun and the moon as their guidance to time. In a play also time plays a significant role. Spanos (1971:360) says the actors imitate gestures and give utterances to verbal exchanges and ascribe attributes to the characters according to specific times.

There is a link between time and acting in the play. Johnson (1968:17) says the duration of acting time should not be lengthened unnecessarily. The length of the play must be such that it can be performed within a limited time. Mouton (1988:115) says aptly thus:

Die opvoeringstyd (van die gemiddelde teatrale opvoering) wissel tussen twee en drie uur.

The audience goes to the theatre for two to three hours during which they want to see a complete play - they would not like to come back the next day to view the rest of the play. As such the playwright should keep the expectations of the audience in mind when
writing his text. Jafta (1973:52) emphasizes that:

...the audience become restless if they sit for longer than four hours

The audience becomes bored if the performance takes a long time. Both *Leobu* and *Sealogana* can be performed within a limited time. They are not long. Events follow one another in a credible sequence and with a reasonable tempo. Events particularly in *Sealogana* are set in a chronological order without including irrelevant details which will disturb the play being performed within a limited time span. Hunadi's supporters are observed aggravating matters by talking about Phaahle without sparing him, the goal ahead being that Phaahle should be dethroned because Hunadi is adequately enlightened and in addition is entitled by birth to be a queen. This is revealed by the following song of the Makwa regiment when they welcome Hunadi:

Hunadi a Phogole, goroga gae tau,
Tau goroga gae, bogoši ke bja gago.
Phaahle, moswaredi wa gago o lapile
O lapile o bapala ka batho. (1971:16)
(Hunadi of Phogole, come home, Mighty lion. Mighty lion do come home, yours is the queenship. Phaahle your regent is tired, so tired he ill-treats all and sundry.)
The Makwa regiment and the community as a whole show a continued disgust with, and opposition to, Phaahle because he is said to be ineligible for the throne. According to the community, the only person eligible for the throne is Hunadi as she is next in line of succession. Hunadi demands to be given what is hers in the following words:

Phaahle a boDiphala maila go fenywa ke re šutha madulong a ka; letsewele la mme re anywa re šielana. Ke ntšutha le tshwe, le rena re kwameše. (1971:8)
(Phaahle of Diphala, who never accepts defeat, cede to me my queenship. Mother's breast we suck in turns. It is turgid; pass it over, let us swallow too - i.e. You have ruled, it is enough now give me the chance to rule.)

In Act III the matters reach a climax. The Batau are steadfast and determined that Hunadi should be their ruler. Monyaku says:

Hunadi o tla le buša le sa rate. Bogosi ga bo fiwe; ke leswao la bana ba pheta ya thaga. (1971:19)
(Hunadi will rule you whether you like it or not. Queenship is not bestowed, it springs from royal birth).

Nchabeleng is able to draw the audience to the climax where the actors are infuriated or
emotionally disturbed and the state of affairs is at its worst. The events are in a logical order and in a reasonable tempo.

Nchabeleng has unravelled the knot in *Sealogana* well. Ntladi confirms the enthronement of Hunadi according to the hierarchical order in the king's village to the commissioner. He stresses the fact that the tribe educated Hunadi so that she could lead them according to modern standards. Ntladi says the following which indicates the unravelling of the knot:

> Hunadi re mo isitše sekolong gore a tle a re buše. Phaahle ga a tsebe gore molao ke eng. Nna ke na le legonono. Ke gonona gore le hlatswana diatla ka tselae e nngwe. Ge go le bjalo o sa iphorile gobane mong wa bjona o a bo tswana tšego o budule lehono. (1971:38)

(We sent Hunadi to school so that she may lead us. Phaahle is just illiterate and I even doubt whether he has any knowledge of the law. I think he bribed you. If it is so he is deceived because our hereditary leader is of age today.)

At the end the playwright has restored order, unified and completed the course of action. Hunadi is finally enthroned. Her installation as queen brings the play to a logical conclusion. The events can be performed within a limited time-span.
3.2.2 Acted time

Since acted time has an influence on acting time, it can also not be too long; the playwright cannot portray a too long period from the characters' lives. Cole 91960:61) says the influence of time on characters cannot be elaborated as much as in prose, due to the relatively short acting time. The audience is usually presented with a core rendering of characters. Whilst in prose there is much more time for the development of characters, this is not the case in a play.

Nchabeleng has not portrayed a too long period from the characters' lives in both *Sealogana* and *Leobu*. The influence of time on characters in both of Nchabeleng's works has not been elaborated as in prose because of limited acting time. There are some similarities in the way he uses time as it relates to the "ke ya Makgoweng" motif which is noticeable in early plays such as *Nnang* by Mogoba.

In *Sealogana* the Batau community sent Hunadi to the University of Fort Hare to further her studies. When she returns home she comes with a half-clad Pondo man called Dabulamanzi who is totally unacceptable to the Batau community. Hunadi takes it for granted that her community will accept her husband, forgetting that he is an outsider. The influence of education or Western culture which she has gained from the University has
misled her. The University life has estranged her from her culture. She forgets that she is the daughter of a king. It is taboo in the Batau community for their daughter to marry a foreigner like Dabulamanzi. Hunadi utters the following words in an effort to convince the community:

Nna ke tšepšelše sa ruri gae, ke le tšepšelše le melao e mebotse le monna yo mobotse wa go tla go nthuša mererong ya setshaba. (1971:16)
(I have come home for good, I have brought you good laws and I have brought along my good husband who will help me in the administration of the affairs of this community.)

The Batau are not prepared to accept the good things which Dabulamanzi has brought along. They accuse her (Hunadi) of bringing a stranger to their village. They even threaten to kill Dabulamanzi if she does not go away. The Batau community is steadfast and determined that Hunadi should be their ruler and that Dabulamanzi should be done away with.

In Sealogana and Leobu, the actor’s dialogue imitates the naturalness of direct communication between persons. No time is wasted. Nchabeleng has constructed it in such a way that the actors do not waste time with unnecessary things. Everything which is said serves a specific purpose. It contributes in one way or another towards the
development of the theme and reveals the characters.

Most of the people say Phaahle should be dethroned because Hunadi is educated and in addition is entitled by birth to be a queen. Even her regiment (Makwa) shows continued disgust with, and in opposition to, Phaahle because he is not eligible for the throne.

3.2.3 Shifts in time

A play cannot portray too many periods of time in the lives of the characters - it has to concentrate on events that take place during selected periods in the lives of the characters. Shifts in time cannot occur in a scene but have to take place in between scenes. Swanepoel (1993:7) elaborates on scenes as follows:

Scene 1 can take place during the morning and scene 2 during the evening but scene 1 cannot take place during both periods of time. Therefore the shifts from morning to evening take place in between scene 1 and 2 and this would be called untold time since we will not be told what happened during that shift, from the time of the events in the morning ended until the events during the evening commence what happened during the afternoon. As such, untold time cannot be found in a scene.

In both Leobu and Sealogana Nchabeleng has concentrated on events which take place
during the appropriate periods of time. The events should follow one another until they reach the climax, which should lead to a credible unravelling and an appropriate rounding off.

Nchabeleng has considered the fact that a shift in time cannot occur in a scene but must take place between scenes. He has taken into account that scene 1 can take place during the morning and scene 2 in the afternoon. Sykes (1976:313) maintains that a play is written to be performed than to be read. It should be performed within a limited time span.

According to Etherton (1982:720, the theatre is thus a secondary modeling system quite distinct from the narrative text. It is a system which has recourse to the physical nature of the actors, their costumes; to the physical nature of the stage, its sets and backdrops; and to the physical nature even of a particular time-span, since what the public see unfolds during a time span which is identical with that of the utterances which make it up, an irreversible time analogous to time as lived.

Nchabeleng has considered that shifts in time in fact distinguish the play from other literary genres and underline the specific nature of a play. Barthes (1979:26) says in practice, and as a natural concomitant of the compact nature of a play, the playwright has
tended to restrict his action to a relatively short space of time.

The events of play must not extend over more than 24 hours, though some strict classicists have reduced even this limit and have tried to make the action quite continuous, with the time taken by the events of the play. Lawson (1949:64) says the events should be interwoven and be systematic in the work of art. Alter (1981:115) emphasize that the normal time for the performance is two to three hours. A play is an attempt to capture a vision for the stage. It is more advantageous to see a play than to read it because in reading a play more time is consumed. Segre (1980:43) substantiates more fully by saying that:

In the theatre we know more than what we see, or what the characters say, think and want. It is for the spectator, then, to rearrange and discriminate between casual drives.

Nchabeleng has considered time shifts and realized that no time should be wasted and the events should follow one another in a credible sequence and with a reasonable tempo. He also considered that to see a play is, for most people, a more exciting and memorable experience than to read it. Beckerman (1967:36) says a play should always be closely related to the possibility of staging.
3.3 Space

Space refers to the scene in which the characters find themselves and also where events take place. Van Laan (1970:41) substantiates thus:

Whatever its method of production, a play, being performed, must be performed somewhere and the dramatist, familiar with his theater and its physical characteristics, will obviously use them to support his presentation of meaning.

A skilled playwright could make a change of place, inter alia by motivated transitions from one place to the other. Clark (1965:29) indicates that the playwright should try to avoid all the factors which will prevent the play from being performed. A play is meant to be performed in a certain space. Dawson (1984:2) emphasizes this idea by saying:

We cannot escape the paradoxical truth that a play unacted remains somehow incomplete.

Nchabeleng's work will be viewed on the following aspects:

(i) Few localities

(ii) Succession of localities
(iii) Shift in space

3.3.1 Few localities

In a play, it is not possible to have many different localities each needing its own set of decor. Issacharof (1981:211) says due to the cost of producing decor, producers advise that a play should not include more than three different spaces to be presented. The playwright is obliged to confine the action to a few places. This is summarised by Boulton (1960:13)

The whole play must have only one scene, because it is absurd to imagine that we are first in Rome and then, in a few minutes, in Alexandria.

Nchabeleng has considered that a play should be set in a few localities. He noticed that using many different localities would mean that each would need its own set of decor, which is not possible. He considered that a play should not include more than three different spaces to be presented.

In *Sealogana* the whole series of events is set in the Batau village. In Act one the rumour that Phaahle's end is near spreads and the village is asked to take steps to prevent
his assassination. It is also rumoured that Hunadi has been killed and that the Pondo man has brought home her corpse. The rumours create an atmosphere of panic to the Batau community.

In scene 2 of Act I Kwidibitla tells Phaahle that they are against the coming of Hunadi with a Pondo man from Fort Hare university. All events take place at the Batau village. From the treatment of Act I Nchabeleng has presented two themes to run concurrently, namely the troubles emanating from regency and the aversion to racial intermarriage. He has chosen the troubles emanating from regency as his main theme. The main characters appear in both the main theme and sub-theme. All the incidents occur in the Batau village. The sub-theme greatly affects the incidents of the main theme.

In Act II Nchabeleng reveals the characters who support Hunadi and those who support Phaahle. These two groups are fighting for the kingship. Hunadi's supporters have aggravated matters by talking about Phaahle without sparing him, the goal ahead being that Phaahle should be dethroned because Hunadi is adequately enlightened and in addition is entitled by birth to be their queen. Hunadi's supporters continue to protect her to such an extent that most members of the Batau community side with her. Nape says:

Yena o be a bapala ka bana ba batho gomme
bjale nako ya gagwe ya go apogelwa ke leru
e fihlile.(1971:14)
(He derived pleasure from inflicting pain on other people, and his hour of disillusionment has come.)

The above words indicate that Nape is worried about Phaahle's behaviour because he is autocratic and even persecutes the Batau people. From the assessment of Act II it becomes clear that the conflict within the main theme, namely the problem of regency, heightened. For example, Phaahle and his supporters fight verbally and in actions against Hunadi and her supporters to complicate the conflict. The conflict within the sub-theme, the marriage across the racial barriers, has also heightened. The Makwa regiment reject Dabulamanzi as Hunadi's husband because he is a Pondo. In Act II events advance the action. They happen in one place, the Batau Village. The emotions of the Batau community are intensified and suspense is sustained, for example when the Makwa regiment threatens to kill Dabulamanzi if he does not go away from the village.

In Act III, Nchabeleng has indicated the climax of his play. The characters are emotionally disturbed. Monyaku states categorically to Phaahle that Hunadi will rule them whether they like it or not. Queenship is not bestowed upon a person, it springs from royal birth. Kingship is hereditary according to the Batau culture. Hunadi is the legitimate queen as she is of royal blood. Leswethe makes matters worse by threatening Hunadi and her mother with witchcraft. Leswethe says:
Leswethe attempts to bewitch Hunadi but with no success. She wants her husband to remain on the throne. She does not believe that Hunadi will ever be queen of the Batau community. In Act IV, Nchabeleng restores order, unifies and completes the course of action. The problem of the kingship has been brought to court. In court it is resolved that Phaahle and Hunadi should fight a duel and the winner should be the ruler. At this stage, Dabulamanzi, Hunadi’s husband, volunteers to fight Phaahle on behalf of Hunadi. Dabulamanzi defeats Phaahle and kills him and this is how the playwright unravels the knot in this play. Dabulamanzi’s killing of Phaahle infuriates the Batau and the Makwa regiment attacks Dabulamanzi and kills him. The two stumbling blocks, Phaahle, the unlawful contender to the throne, and Dabulamanzi, the intruder, having been removed, the Batau now have Hunadi, the person they want, as their head, who by virtue of her royal birth is the rightful heir to the throne.

All the events take place at one place namely the Batau Village. Nchabeleng confines the action to one place. In *Leobu* he repeats the same thing. The whole play is set in one place - the Lehutšo village. In Act I scene I the Makoria gang state that all well-to-do
people in Lehuto village, except Mokgoro, have paid protection fee. Consequently the Makoria gang is infuriated, and exchanges bitter words with Mokgoro. Eventually the Makoria gang produces fire-arms threatening to kill the aged man. Fortunately the arrival of the police saves the situation. The events happen at one place - the Lehuto village. Nchabeleng has considered that a play should be performed in one place.

In Act II at the same place - Lehuto village, after Mokgoro's death, many people including a pastor, assemble at the house of the deceased to convey condolences to the family. The Makoria gang attacks the Mokgoro's family, demanding money. All the events of the Makoria gangsters take place at the Lehuto village.

Nchabeleng has not introduced many places in Leobu. The theme of self-determination also takes place at the Lehuto village. The play can be successfully staged without any obstacles. The theme of self-determination is pursued as Mokgoro's wife escapes to Lerutla, where the matter gets investigated by the police to restore law and order. Subsequently, the police accuse Lerutla of having refused them entry into his house while on official duty. Thus Lerutla is ordered to appear before the superintendent where he, in a state of fury, accosts Ditsebe, the superintendent. Lerutla tells Ditsebe that their children are now grown up and educated. They deserve to be granted the status of self-determination. Ntatisi supports Lerutla's proposition that the local children should take
over from Ditsebe who is an expatriate. In supporting Lerutla's proposition, Ntatisi advances his own idea and suggestions in the following words:

Ga re na taba le maadingwa ka nako ye.
Ona a re thuštše, ba re ruta ditaola, gomme bjalo ka gore re a kgona a ba re tloge morago
(1977:46)
(We do not need expatriates. They have assisted us a great deal, and trained us in all skills; this is enough. They ought to go.)

In Act V Nchabeleng reveals the denouement of the conflict on the theme of self-determination where Ditsebe, resigning his post as superintendent, leaves the Lehutšo people to govern themselves because they are sufficiently enlightened to fend for themselves without the services of a foreigner.

3.3.2 Succession of localities

Olson (1961:40) indicates that the playwright is limited by changes in locality for successive scenes. Imagine three places necessary for ten scenes and they are specified to change as follows: 1,2,3,2,3,1,3,3,1,1. This means that the decor will have to be changed seven times which is simply not possible. Granville-Barker (1931) says the playwright should consider that consecutive scenes make use of the same locality.
In both *Leobu* and *Sealogana*, Nchabeleng has considered that the playwright is limited by changes in locality for successive scenes. In *Sealogana* Act I scene 1 the events take place at the royal kraal where Nchabeleng introduces the main characters namely Phaahle, Phadime and Hunadi. One of the character, for example, Mogalatšane, expresses himself as follows:

(The enemies have gathered at Mpotwana. They are armed with spears, sticks, axes and shields. I heard them saying that they must assassinate the king today. Prepare yourselves!)

The quoted passage is a mere rumour that Phaahle is going to be killed. The rumour takes place at the royal kraal. Scene II of Act I also takes place at the royal kraal. Nchabeleng has considered that to introduce more scenes would cause the decor to change constantly. Kwidibitla tells Phaahle that Dabulamanzi is not accepted and he should return to his home. Scene III of Act I takes place at Phaahle's house where Phaahle is talking to his wife Leswethe. Morwakopi enters and says to Phaahle:

Medimo e tliša leswiswi setšabeng sa gago ka wena le ka monna wa Lepono. (1971:5)
(The gods bring a curse to this community through you (Phaahle) and the foreign Pondo man)
Phaahle's reply to Morwakopi is suggestive of further developments in the conflict when he states categorically that he is the king. Nobody will tamper with his kingship. Scene IV of Act I is set in the house of Motlakaro where she is exchanging some bitter words with Phaahle trying to explain to him that Hunadi has come with a Pondo man. Phaahle demands the protocol because he is a king. A proper channel of informing him should have been followed. Motlakaro refuses and says:

(You will never force a horse to drink water. Hunadi deserves to be requested because she is the owner of this place. She is our Batau queen. Whoever is going to his superiors needs to have an excuse for doing so)

Motlakaro says Hunadi is supposed to settle down to show that she is a queen and that she owns the whole place. Phaahle has no right to force them to acknowledge his power while protocol should be offered to Hunadi because she is the legitimate queen of the Batau community.

In scene V of Act I, the events take place on the road to Phaahle's house. The conflict
intensifies as Phaahle plans to kill Hunadi, as she is a stumbling block to his continued reign. He says Morwakopi should carry out the act, and he will be rewarded. Nchabeleng has introduced only five scenes in Act I. The decor can be changed with ease without much difficulty.

Act II has five scenes. The first scene occurs under the Mohwelešana tree. The women are talking about Phaahle and Hunadi. They say Phaahle's reign has come to an end. Mmakubane states thus to her colleagues:

Magoši a magolo boHunadi ba gorogile,
gomme magošana a tsenwe ke sebjere.
(1971:12)
(The great queens like Hunadi have arrived and the small kings are shivering.)

Mmakubane's statements allude to the arrival of Hunadi, and Phaahle's position is shaky because Hunadi is the legitimate queen of the Batau community. Scene II occurs at the road of going to play. Here Monare and Nape are remarking about what the women were saying, that the time of Phaahle as a ruler has come to an end because the legitimate queen has arrived.

Scene III occurs at the royal kraal where Kgaragara announces to the community that
Hunadi has come but she has come with a foreigner - Dabulamanzi. The people are welcoming Hunadi but Phaahle is opposed to Hunadi's coming with a Pondo man. He states that Hunadi will get her reign after Dabulamanzi has returned to his home. Scene IV also occurs at the royal kraal where the Makwa regiment sing songs of welcome for Hunadi from the University. They welcome her as their queen but they are against Dabulamanzi because he is a foreigner. The Makwa regiment says to Hunadi:

Ga a nyakege fa. Ga re mo tsome. Ke mmolai, ke Lepono, la go ponoka...
Wena o kgosi ya rena, gomme wena o ka se be kgeke ya bafaladi. (1971:16)
(He is not wanted here. We do not want him, he is a killer, he is a naked Pondo...
You are our queen and you will not become a wife of a foreigner.)

They continue by saying:

Thuto le wena le a swana. Re rata thuto, le wena re a go rata; eupša monna wa Lepono ga re mo rate. Ga a re tšwele motseng. (1971:17)
(You and education are the same. We like education and you but we do not like the Pondo man. He must get out of our village.)
The community is against Dabulamanzi, they request Hunadi to release him to go but Hunadi says:

Ke be ke re le a nthata, kganthe le babolai ba ka. Phaahle o le file eng? (1971:17)
(I thought that you liked me but you are my enemies. What has Phaahle given you?)

Hunadi loves Dabulamanzi and she is not prepared to lose him. She says if they do not like Dabulamanzi, they do not like her either. Scene V occurs at Monyaku's house. Phaahle and Phadime threaten Monyaku with death and say that he must support Phaahle as the king of the Batau community. Monyaku states to them that Hunadi is the queen, Phaahle should give her a chance to take over her queenship because queenship is hereditary. Not everybody is entitled to be a queen or a king. Nchabeleng has constructed Acts which have a limited number of scenes. Most of his Acts have five scenes except Act IV which has six scenes.

Act I of *Leobu* has five scenes which are the required number in a conventional play. The first scene occurs at the Mokgoro's house. Mokgoro is worried and complaining about the behaviour of his son - Senyabane who has left school without having a single profession. The whole Mokgoro's family is disturbed about Senyabane's behaviour. Scene II takes place at Mokgoro's house. The Makoria gangsters threaten to shoot...
Mokgoro demanding the so-called protection fee. Mokgoro refuses:

Nnyakang matogo makgoweng le ikhweletše ditšhelete gabotse. Nna ga ke na le tšhelete ya go bapala. (1977:5)
(look for part time - employment and get yourselves money. I have no money to waste.)

Scene III takes place in Mokgoro's house. The police save the situation when the Makoria gang threatens to shoot the aged man Mokgoro for refusing to pay protection fee. He tells the police to take serious action against his son, Senyabane, who assists the Makoria gang to harass his parents. Scene IV takes place in Mokgoro's house where the pastor and the women's league visit the Mokgoro's house to comfort the family after hearing of the attack by the Makoria gang. Scene V occurs at Lehutšo school where Letsobana is a teacher. The teachers at Lehutšo school inquire from Letsobana about the happenings during the attack by the Makoria gangsters at her place. The scenes in Act I are limited. The decor can be changed without any difficulty.

Act II of Leobu also has five scenes which are acceptable in modern plays. Scenes I-III take place in Mokgoro's house. Mokgoro is bedridden after the attack by the Makoria gangsters. He says to Letsobana:
Mokgoro instructs his daughter to go and take his treasure under the acacia tree where he has hidden it. He further instructs her to keep it a secret even from her mother. After a short time Sebjalebjale arrives. He has come to see his friend Mokgoro, who is injured. The Mokgoro's family chase him away because his objective was to examine Mokgoro with his divining bones. They are against his idea of examining Mokgoro because Mokgoro is a Christian. We hear Mokgoro uttering the following words to his daughter, Letšobana:

(God be with you. I was already worried and saying when are you coming back? I see you for the last time. My time has come.)"

He is awaiting death. He also says to her that she must tell all his relatives not to weep for him. After he has spoken to Letšobana he dies. Scene IV takes place in the Mokgoro's garden. Letšobana is digging out the money which she was told to take care of after her father's death. The mourners are surprised but Letšobana informs them that she is acting
according to the instruction she was given by her father.

Scene V is at Mokgoro's house. During the night vigil, the Makoria gang attacks the mourners demanding protection fee. They exclaim:

Tšhelete! Re feng tšhelete e sego bjalo le a hwa. (1977:20)
(Money! give us money otherwise you die.)

The scenes are few. Nchabeleng has followed the basic requirements of a play. The decor will be changed smoothly without any difficulties. Act III has five scenes. The first two scenes occur at Lehutso's cemetery. The pastor is seen conducting the funeral service of the late Mokgoro. During the funeral Letšobana requests the pastor to carry out the instructions which she was given by her father by throwing the money into her father's grave. She says:

(O tšhollela tšhelete ka lebitleng) Maatla a gago šia tate, robala godimo ga ona mahlo a mantho a go lebeletsē. (1977:21)
(She throws the money into her father's grave) Here is the sweat of your labour. Lie on it in full view of the people present.)
The mourners are buffled by Letšobana's action. She continues:

Tate o rile re se ke ra mô llela, eupša re dule ka lethabo. Le se makatswe ke taba yeo bana bešung. (1977:22)
(My father said we should not weep him but we should stay in happiness. Do not be surprised by all this my countrymen.

After the funeral the Makoria gangsters go to the grave to dig up the grave searching for Mokgoro's money which was thrown into it by Letšobana. Fortunately the police go to the grave and try to arrest Senyabane and his friends. The Makoria gangsters attack the police and Senyabane is injured.

Scene III occurs at Mmamanthane's hospital where Senyabane is taken to by the Makoria gang to be treated. Senyabane proposes love to Buudi while in the hospital. The police come to the hospital and find Senyabane and arrest him. Scene IV takes place in Mokgoro's house where Senyabane arrives after serving six months in prison. When Senyabane arrives he causes a lot of problems by harassing his mother and sister demanding the money of his late father. Senyabane says to Letšobana:

Ke boile. Mphe tšhelete ya ka. Le no šala le fata lefa la ka le ke le filwego ke badimo, kganthe tshepo e be e re ke tla ela sa ruri.
(I am back. Give me my money. You were wasting my money which I was given by the gods. Were you hoping that I would go to prison for ever? I am back)

Scene V is based at Makoria's corner planning to attack Mokgoro's family, demanding of the deceased's money. Senyabane says to Makoria:

(1977:34)

(I personally want to burn down my sister. I do not see that these friends of mine will do the work the way I am thinking. Allow me to be with you in this occasion.)

Senyabane wants to be among those who will be going to attack his home. He doubts if his friends will really attack his parents. The Makoria gangsters reject his idea.

Nchabeleng has constructed his play in a proper way. Every act has some limited scenes. There are five scenes in each act from Act I to Act V. The number is quite reasonable.

3.3.3 Shift in space

Gaskell (1972:11) indicates that shifts in space occur between scenes. A new scene may
take place in a different locality from that of the previous scene. Shifts in space cannot occur in a scene. Downer (1955:70) says that in a scene, a character cannot move against the background of more than one place which is prescribed by the playwright. Nchabeleng in both *Leobu* and *Sealogana* has considered shift in space. In Act I of *Leobu*, the first four scenes occur at Mokgoro's house. The shift in space starts in scene V where the events occur at Lehutšo's school.

In Act II the first three scenes occur at Mokgoro's house. The shifting of space that occurs is acceptable in a play. In Act III the first two scenes occur at Lehutšo's graveyard where Mokgoro is being buried. Scene three occurs at Mmamanthane hospital where Senyabane is hospitalised after being injured while fighting with the police. The shift of the space starts at scene III. Scene IV occurs at Mokgoro and scene V at Makoria's place.

In Act IV there is a shift of space as from scene I, II up to scene IV. The first scene occurs at Mokgoro's house, scene II at Lerutla's house, scene III at Ga Lerutla. In these two scenes there is no shift in space. Scene IV occurs at the local office of the Lehutšo village together with scene V.

In Act V, the first two scenes occur at the Ntatisi's house. The shift in space starts at scene III where the events occur at the pastor's place, scene IV occurs at the local office.
of the Lehutšo village and the last scene occurs at Lehutšo school. There is a limited shifting of space in this play. The decor will be changed without any obstacles.

In *Sealogana* the shifting of space is also limited. In Act I the first two scenes occur at the royal kraal thereafter the shifting of space starts in scene III where the events occur at Phaahle's house. Scene IV at Motlakaro's house and scene V occurs at the road to Phaahle's house.

In Act II there is a shift of space as from scene I,II,III up to the last scene. Scene I occurs under the tree of Mohwelesana, Scene II at the road to play, scene II and IV at the royal kraal. Scene V occurs at Monyaku's house. In Act III, there is a shift of space as from scene I,II and V. Scene I occurs at Monyaku's house, scene II to scene IV occur at Motlakaro's house. The last scene occurs at the royal kraal.

Act IV has six scenes. Nchabeleng has made a mistake by introducing scene I and scene VI and not mentioning the places where these scenes occur. It is assumed that scene I occurs at a road. This comes after a person has been guided by the contents of the scene after reading the whole scene. Scene VI occurs at the ground where they install kings. The assumption also comes after the guidance of the contents of the scene. Scene II up to scene V occurs at different places, e.g. scene II occurs at the Commissioner's office.
scene III occurs at the King’s fountain, scene IV at Phaahle’s house and scene V at the ground where they install kings.

Act V has five scenes occurring at different places. From scene I up to scene V there is a shift of space. Scene I occurs at Mapoteng's kraal, scene II occurs at the place where water is being fetched in the river, scene III occurs at the commissioner's office, scene IV takes place at the modern court and scene V at the royal kraal of the Batau village.

In these plays a shift in space occurs between scenes which is acceptable in the play which is to be performed on the stage. A new scene may take place in a different locality.

3.5 CONCLUSION

Time and space have been successfully developed in both Leobu and Sealogana. Nchabeleng has tried to follow the rules and regulations to develop both time and space in his plays. He considered the fact that time can be regarded as a constituent element in literary artefact. It helps to establish, like other constituent elements, the organic compound communication within the literary work of art. The acting time, acted time and shifts in time have been treated well in both plays. Nchabeleng has restricted his action to a relatively short space of time. He also introduced the "Ke ya Makgoweng" motif in
Sealogana. The Batau community believe that their culture should not be interfered with. They do not understand why Hunadi should bring a foreigner along to their land. According to the Batau culture it is taboo for the daughter of a king to marry a foreigner. Secondly, when a woman gets married, she does not go outside and bring a husband to the community. Hunadi takes it for granted that because she is educated and Dabulamanzi is also educated the community will accept him. Hunadi is influenced by Western Culture. She thinks that the community will accept Dabulamanzi, and that he will assist her in the administration of the affairs of the community. The Batau community does not care whether it is a new era. Nchabeleng has tried to consider the importance of time in both plays by leaving out irrelevant details which will disturb the train of events.

In both Leobu and Sealogana, space has been treated convincingly. Nchabeleng has considered that there should be few localities in a play. Many localities will make the play more difficult to be performed. It will not be easy to change decor. He confined the action to a few localities. Succession of localities has been treated well in both Leobu and Sealogana. He considered the fact that the playwright is limited by changes in locality for successive scenes. Shifts in space have also been taken into consideration in both plays. These occur between scenes.
CHAPTER IV

DRAMATIC LANGUAGE

4.1 INTRODUCTION

In this chapter attention is focused on the use of language in Nchabeleng's plays. A similar attempt is made by Marivate (1978) in Tsonga. An assessment of the use of language in African Languages has to date not received the attention it deserves. It is evident that intensive research still needs to be conducted. The following structural pattern will be followed:

Types of dialogue

1. Dramatic dialogue
   (a) Dramatic message
   (b) Dramatic plot
   (c) Characters's personality
   (d) Imagery
      (i) Simile
2. The monologue
3. Chorus
4. Aside

Conclusion

4.2 Types of dialogue

Nchabeleng has employed different types of dialogue in his plays; dramatic dialogue, monologue, chorus and aside. They are utilized as follows:

4.2.1 Dramatic dialogue

Jone (1941:60) says dialogue is the primary element of a play and must assume a structure of its own kind. It enables the playwright to create different personalities. This is substantiated by Tennyson (1966:46) when he says:

It is a general rule of dramatic criticism that what a speaker says reveals more about the speaker than about anyone else, although he may not be talking to himself.
Dialogue also enables the playwright to create different viewpoints, disclosures, destructions, joys and sorrows. Everything from the dialogue should serve a specific purpose. It should contribute in one way or another towards the development of the plot. Evans (1977:4) says the dramatic dialogue provides a means for communicating the character's thoughts, and ultimately to convey the playwright's total meaning to the audience. Nicoll (1962:30) indicates that dialogue is meant to be a stimulus to further action.

In both *Sealogana* and *Leobu* the action develops and moves forward. It also shows the character's relationship to others, indicates what is happening inside the characters, reveals their sufferings, growth or decline. It is a means of articulating the clash of wills and highlighting conflict motivations. It is also a means of establishing locale and character. Farrington (1981:91) says it is the dialogue that helps to determine whether the play is a unity or a mere collection of exciting speeches and brisk actions. Dialogue must be progressive. It is a specialized form of conversation; it must achieve naturalness which depends on what is included in the conversation and how it is said. Hatlen (1975:22) substantiates fully thus:

> The dialogue must be interesting despite the need for simplicity and economy. It should
Dramatic dialogue must be appropriate. It must suit the characters. It must also hold the audience's interest. Hough (1969:42) says dramatic dialogue is the playwright's primary tool, the playwright is under an obligation to use it effectively, or his plays fail. Unlike the novelist, he cannot take refuge in unspoken descriptive passages to communicate his conception. It must be conveyed by the dialogue or by the action which the dialogue commands. Brown (1972:66) maintains that dialogue is not contemplative or static; it is harnessed to action and change. It does not do so placidly, but with a sense of strain and conflict. Nchabeleng has realized that loose actions break the tension of the play. His dialogue reveals conflict between characters. Conflict is central to any piece of a play. It is the essential germ of an action - the dynamo of action. He uses language to develop conflict. He considers the fact that the audience should be kept on their toes; they should constantly think, imagine, ponder over, or try to guess at the resolution of the conflict. His dialogue in both plays develops the dramatic message, plot and characters' personalities. It also reveals images which contain figures of speech.

4.2.1.1 Dramatic message

Dialogue develops the theme of the play. Nchabeleng's dialogue is not merely an
exchange of words over trivialities. He realizes that the dialogue must be clear, because the language must be immediately apprehended by the listener; in the theatre, a person cannot turn back the page or pause to weigh and consider a line before hearing the next. The dialogue should give the most important details of the story. In both *Leobu* and *Sealogana*, Nchabeleng's thoughts, feelings and needs are expressed very vividly. Styan (1960:11) writes:

A snatch of phrase caught in everyday conversation may mean little. Used by an actor on stage, it can assume general and typical qualities. The context into which it is put can make it pull more than its conversational weight, no matter how simple the words.

The function of the dramatic dialogue is to provide a means for communicating the character's thoughts, and ultimately to convey the playwright's total meaning to the audience. The spoken word is of primary importance in the play, and that the quality of the play depends largely on the quality of the dialogue. Kitto (1956:20) says it is through dialogue that the playwright can crystalize his thoughts, to realise his emotions and to bring the images of the mind to the life of a play.

The following dialogue between Morwakopi and Phaahle analyses the problem of regents:
Morwakopi: Bogoši bo a tswalelwa, eupša ga bo fiwe. Hunadi o tlile, mo feng bogoši bja gagwe.
Phaahle: Mosatšanyana a ka se ke a kgona go eta banna pele. (1971:5-6)
(Morwakopi: Kingship is from birth but not given. Hunadi has arrived, give her her reign.
Phaahle: A small woman cannot lead the men.)

Phaahle is not prepared to hand over the kingship to Hunadi. He forgets that heirdom in Northern Sotho culture is hereditary, not acquired. This dialogue between Phaahle and Morwakopi shows that dialogue contributes in one way or another towards the development of the theme. Phaahle says to Hunadi:

Badimo ba tla mpitša, gomme Hunadi a tsokama setulo seo ke dutšego go sona.
(1971:8)
(The ancestors will call me and thereafter Hunadi will take the seat on which I am sitting.)

Phaahle indicates that Hunadi will only get the queenship over his dead body. This attitude indicates the problem created by the regents in the villages. Most of them are hungry for power. He further says:

85
Nna ke nnosi ke thwadi motseng wo. Motlakaro le ngwana wa gagwe ba a ntatela. (1971:10)
(I alone am the master of this village. Motlakaro and her child come after me.)

Phaahle claims that according to the hierarchical order of the kingship, he is on top, Hunadi comes last. a claim which has no substance. Hunadi is the legitimate queen of the Batau community. Nchabeleng tries to leave out things that could be deemed superfluous. His dialogue contributes in one way or another towards the development of his theme.

Another example is a conversation between Mokgoro and Makoria:

Mokgoro: Le nyakang morago ga ka?
Makoria: Protection fee please, ka mokgalabje dira gore o re fe yona pele. Batho ba go huma ba mo Lehutso ba re phethetshe go setshe wena feela.
(1977:5)

(Mokgoro: Why are you after me.
Makoria: Protection fee please, old man, try to give it to us quickly. All the well-to-do people here in Lehutso have paid except you.)

The dialogue between Mokgoro and the Makoria gang reveals the ruthlessness of the Makoria gang. They are harassing the people of the Lehutso village demanding so called protection fee. Mokgoro and Makoria go further thus:
Mokgoro: Le bana, le ka se ntire selo, bašaa.
Makoria: (A ntsa'hitše dithunya a supile Mokgoro)
Re fe protection fee ka pele, mokgalabje.
Re fe ka pele! Re fe! Dira! Re neele, e sego bjale o tla hwa. (1977:5)
(Mokgoro: You are children, boys, there is nothing you can do to me.
Makoria: (With guns pointing at Mokgoro)
Old man give us protection
fee immediately. Give it to us!
Do! Give us, otherwise you die.)

The above discussion is a clear indication of the theme of the Makoria gang in Leobu. The other theme is that of self-determination also in Leobu. It appears when Lesobana, after making public her late father’s deathbed directives, bursts out in an unprecedented manner:

(Time has arrived for Ditsebe to be expelled from this village. He brings trouble to us by ejecting the widows from their houses. He is an outcast amongst good people. I have finished issuing the instructions that father left me.)

The theme is pursued as Mmasitimane escapes to Lerutla where the matter gets
investigated by the police. The police accuse Lerutla of having refused them entry to his house while on official duty. Thus Lerutla is ordered to appear before the superintendent where he, in a state of fury, accosts Ditsebe, the superintendent. Lerutla tells Ditsebe emphatically that the black people, now sufficiently educated, deserve to be granted the status of self-determination:

Bana ba godile ba fe bogobe hle. Mmušo o re file ditokelo. (1977:43)
(The children are of age, do supply them with porridge. The government has granted us basic rights.)

Ntatisi also supports Lerutla's proposition that the local (or indigenous) people, having matured, should take over from Ditsebe who is an expatriate:

Ga re na taba le maadingwa ka nako ye. Ona a re thušitše, ba re ruta ditaola, gomme bjalo ka gore re a kgona a ba re tloge morago. (1977:46)
(We do not need expatriates. They have assisted us a great deal, and trained us in all skills, this is enough. They ought to go.)

Ditsebe is observed resigning the post he holds of superintendent, leaving the Lehutso people to govern themselves because they are sufficiently enlightened to fend for
themselves without the services of a foreigner:

Ke tlogela mošomo wo, ke tlogela kantoro ye ya manongonongo. Mošomo wo ke o dirago o ka dirwa ke bana ba motse wo. (1977:44)
(I am resigning from this post, I am leaving this beautiful office. The work which I am doing can be done by the children of this village.)

4.2.1.2 Dramatic plot

Dialogue in a play serves a specific purpose. It contributes towards the development of the plot. This is fully substantiated by the dialogue between Phaahle and Hunadi:

Phaahle: Hunadi o tla hwetsa bogoši ka dimpeng tša ka.
Hunadi: Setulo seo o bego o se dutše se medile ditshehlo. .. Ke nako yaka ya gore ke se dule.
Phaahle: Badimo ba tla mpitša gomme Hunadi a tsokama setulo seo ke dutšego go sona. (1971:8)
(Phaahle: Hunadi will get the queenship over my dead body.
Hunadi: The chair on which you have been sitting has turned against you. It is my turn to sit on it. i.e. it is my turn to take over the throne.
Phaahle: The ancestors will call me(i.e. I will die) and Hunadi will sit on the chair on which I
had been sitting (i.e. Hunadi will then take
over the throne.)

Phaahle disregards the fact that in the Northern Sotho culture, kingship is hereditary. The
dialogue between characters develops the plot from the exposition to the unravelling. The
events follow one another in credible sequence. The dialogue heightens the conflict.
The dialogue between Phaahle and Kgaragara indicates the rising of the conflict between
Phaahle and Hunadi:

Phaahle: O mpaki\ö bogo\ö. Morwakopi o
swanets\ö go mpolaela yena. Ke tla
mo lefa.
Kgaragara Bu\öets\ö bohwa bja Hunadi go yena.
(Phaahle: She contends for my kingship. Morwakopi
should assassinate her for me. I will pay
him.
Kgaragara: Return the kingship to Hunadi.)

This dialogue indicates the complication of the plot. The problems of regents has been
heightened. Phaahle claims that Hunadi is contending for his kingship. He forgets that
Hunadi is the real queen. He intends to assassinate Hunadi in order to keep the throne for
himself. Nchabeleng has intensified the emotions and aroused suspense. This
complication creates interest in the events. Nchabeleng has succeeded in building his
ideas to a climax. His dialogue is able to draw the audience to the stage where the
characters are infuriated or emotionally disturbed and the state of affairs is at its worst. At this stage the state of affairs has reached its climax. Cargil (1969:64) emphasizes that it is a moment of high emotional intensity.

Nchabeleng has constructed his dialogue in such a way that it contributes towards the development of the plot. Everything which is said by characters serves a specific purpose. His dialogue has developed a convincing unravelling of his plot. Hunadi has succeeded in overcoming obstacles to attain her heart's desire which is the queenship of the Batau community. Nchabeleng has succeeded in restoring order to unify and complete the course of action, and in providing an ending that seems necessary and probable as a result of the preceding developments through his dialogue. In Leobu the dialogue between Mokgoro and Makoria also indicates the development of the plot:

Mokgoro: Le reng?
Makoria: "Protection fee" Mokgalabje
Mokgoro: Dilo tšeo le di nyakago di ka maleng a ka. (1977:6)
(Mokgoro: What do you say.
Makoria: Old man, protection fee
Mokgoro: The things which you are looking for are in my stomach.)

The situation is tense. Mokgoro is not prepared to pay the protection fee. He is prepared to die rather than pay the fees which he does not understand. On the other side, the
Makoria gang are not prepared to listen to what Mokgoro is saying. They have decided that he must be dealt with if he is not prepared to pay. In Nchabeleng's plot, particularly in *Sealogana*, events are not looked at in isolation, but in the light of what caused them, and what they cause in turn. He has worked out his plot by taking into cognizance all factors from a cause and effect point of view.

### 4.2.1.3 Character's personality

Through dialogue, the audience becomes familiar with character. Gassner (1964:44) indicates that the character only becomes known through what he or she says or through what other characters say about him or her. This is substantiated by the dialogue between Hunadi and Phaahle:

\begin{quote}
Hunadi: ...Ke mamelao wa setšaba se. Ke swanetše go se hola ka fao nka kgonago.
Phaahle: Ke nna ramelao ka gore ke a buša. Melao e bewa ke nna ke nnoši ka thušo ya badimo. Bogoši o ka se bo bone le gatee(1971:8)
(Hunadi: I am the lawyer of these people. I must help them as far as I can.
Phaahle: I am the lawyer because I am ruling. The laws are imposed by me alone with the help of the ancestors. You will not get the kingship.)
\end{quote}

The dialogue here reveals Phaahle's personality. He refuses to hand over the kingship to
Hunadi. Kingship is hereditary in Northern Sotho tradition. In his dialogue with Kgaragara, Phaahle continues:

Phaahle: Nna ke nno\l ke thwadi motseng wo. Motlakaro le ngwana wa gagwe ba a ntelal. 
Kgaragara: Phaahle, tlogela dilo t\l\l t\l batho, gomme o tla ipshina wa nona. (1971:10)
(Phaahle: I, am the only ruler. Motlakaro and her daughter come after me.
Kgaragara: Phaahle, please leave out things which do not belong to you, and you will live happily.)

In this quotation the personality of Phaahle is emphasised. Kgaragara tells Phaahle openly that he (Phaahle) is not the legitimate king, that the queen Hunadi, has arrived and he must give way. In the dialogue between Senyabane and Mokgoro, we get a further example of the character's personality:

Mokgoro: Senyabane, o setseketsake. Yo elego ngwanaka o a itlhompha. O tseba batswadi ba gagwe.
Senyabane: Ga o mpot\l seolo. O t\l\l Ofa. Nnyadi\l\l. Lehumo la gago ke le nyaka mo.(1977:4)
(Mokgoro: You are stupid, Senyabane. The one who is my child respects himself. He knows his parents.
Senyabane: You tell me nonsense. You are old. Get me married. I want your wealth here.)
Senyabane does not have respect for his parents. He talks any way he likes. All he says reveals his character. He is rude and uncouth. Tennyson's (1966:46) comment is relevant in this respect:

> It is a general rule of dramatic criticism that what a speaker says reveals more about the speaker than about anyone else, although he may not be talking about himself.

4.2.1.4 Imagery

Imagery is one of those techniques which Nchabeleng employs in his dialogue to enhance the communication of his thoughts and to stay in contact with his audience. Frye (1957:51) says it is a significant literary device for intensifying, clarifying, enriching and giving the audience a grasp of the situation described. The image enables the playwright to describe his object or situation with precision, vividness and force. This will be felt by the audience as something belonging, in one way or another, to the fabric of their lives. Potter (1967:49) defines imagery as follows:

> Imagery is the sensory content of a literary work. It is the sense impression represented by the concrete words and phrases in the work.
A successful playwright should make use of words that carry pictures so as to evoke a sense of feeling in the audience. Potter (1967:58) maintains that without imagery a story:

> Could have no direct dialogue, no clear description of physical setting or actions, no specific information about a character's physical appearance; in short it would be an abstract and lifeless impossibility.

Besides making setting, character or action vivid and memorable, images serve frequently as a means of conveying an atmosphere appropriate to the main elements of a play. The dialogue between Phaahle and Leswethe reveals the following example:

> Leswethe: Mmagwe a ka se go boše, ke noga. (1971:6)
> (Her mother will not tell you she is a snake.)

The above sentence creates the image of a snake. Everybody is afraid of a snake because it is dangerous. It does not have mercy. In this context Motlakaro - Hunadi's mother is substituted by a snake because she is evil-hearted and dangerous. She does not tell Phaahle about Hunadi's arrival from Fort Hare University. There is another example which appears in the dialogue between Hunadi and Phaahle:

> Hunadi: Phaahle a boDiphala maila go fenywa,
ke re šutha madulong a ka. Letšwele la mme re anya re šielana. Ke ntšhutha le le tshwe, le rena re kwametsɛ. (1971:8)
(Undefeated Phaahle of Diphala, I say move away from my seat. We suck the breast of my mother in succession. Give way and give me a chance to put the breast in my mouth too.)

Here the queenship is substituted by a breast. Hunadi says Phaahle must move away from the breast as an indication that he should cede the throne. Phaahle should go so that she should ascend the throne. Nchabeleng shows that the kingship is like sucking milk from a breast, you will not want to give it to another person because milk is delicious. Here Phaahle refuses to hand over the milk which is the kingship to Hunadi. Another example is where Mokgoro says to Mmasitimane:

O moebangedi wa phuthego, eupʰa o sepekwa dijong. (1977:2)
(You are an evangelist of a congregation, but you are an eagle when it comes to food.)

Metaphor has been used to create an image of an eagle. The eagle usually eats fast especially when it eats up a chicken. In this context this image means that Mokgoro is a person who likes food and eats as fast as an eagle. Another example appears in the dialogue between Letsobana and the police:
Letšobana: Ba sareng hle! Rena re welwa ke letšhogo ge re eya sekolong. Maabane bašemanale ba ba ile ba ntelekiša la mpša e lelekiša mmutla...(1977:7)
(Arrest them please! We are afraid when we go to school. *Yesterday these boys chased me like a dog chasing a hare.*)

The above sentence *yesterday these boys chased me like a dog chasing a hare* reveals an image which is created by a simile. Nchabeleng portrays an image of a dog chasing a hare. In general a dog is fast when it runs. In this context Nchabeleng compares the chasing of Letšobana by the Makoria gang with the chasing of a hare by a dog. The Makoria were harassing Letšobana without any sympathy. It is noticed that Nchabeleng can express his thoughts, feelings and needs vividly in his imagery. Shipley (1964:156) defines imagery as ...

*an expression evocative of an object of sensuous appeal. It usually serves to make an impression more precise; it may, on the other hand, carry the mind from too close a dwelling on the original thoughts.*

The imagery makes the mind of the audience range far and wide to accumulate in its scope the various allusions contained in it. Nchabeleng uses simile, metaphor and personification in his dialogue.
4.2.1.4.1 Simile

Simile draws an explicit or direct comparison between two elements that belong to usually dissimilar categories. The two elements consist of a tenor and a vehicle; the vehicle is used to qualify the tenor. The discussion between Phadime, Phaahle and Mogalatsane reveals this example.

Phadime: ...Bona mahlo a gagwe o ka re a leobu.
Mogalatsane: Magoswi babinašoro!
Phaahle: Re botše lešega tena. Molato ke eng? (1971:1)
(Phadime: Look at his eyes, they look like a chameleon's)
Mogalatsane: Good morning babinašoro
Phaahle: Tell us you coward. What is wrong?

Through Phadime's speech the playwright compares Mogalatsane's eyes to the chameleon's eyes. It can be represented thus in the following diagram:

```
1. Tenor
   mahlo
   (eyes)
   o ka re a (like those of a)

2. Vehicle
   leobu
   (chameleon)
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98
Another example is revealed by Mokgoro in his dialogue with the priest:

Mokgoro: ... Yena o re ke mo fe tšhelete ya ka,
    e sego bjalo ke tlamegile go ripša
    mogolo bjalo ka pudi ya mokekerepe.
Moruti: Go itaetša gore Senyabane o rometše
    bagwera ba gagwe ka sethunya gore ba
tle ba go bolaye le gore a tle a hwetše
tšhelete ye o e šomilego ka bothata.
(1977:8)
(Mokgoro: He says I should give him my money,
onlyse he will cut my throat like a
thin goat.
Moruti: It seems that Senyabane has sent his
friends with a gun to come and kill you
to get the money which you have worked
so hard for.)

Nchabeleng compares the intended assassination of Mokgoro by the Makoria gang with
the slaughtering of an old lean goat. In other words Mokgoro is old like a thin, old goat.
This dialogue attracts the interest of the audience. This simile is humorous. It can also
be represented diagrammatically as follows:
Like a simile, a metaphor is based on the comparison between a tenor and a vehicle. The difference is that in a metaphor the comparison is not explicit and direct, but implicit, and indirect, it does not liken the two elements but equates them; it identifies the tenor with the vehicle. It is the substitution of one thing for another, or the identification of two things from different ranges of thought. An example is found in the dialogue between Phahle and Leswethe when they say:

**Phahle:** Setšhaba se eme manyokenyoke, se galefile, e bile se ikemšeditshe go latša medimo ka monna yoo.

**Leswethe:** Sebete sa mofaladi ke mpholo setšhabeng... (1971:5)

(Phahle: The villagers are ready and angry, and they are prepared to assassinate that man to please the ancestors. Leswethe: The liver of a foreigner is poisonous to the society...)
Nchabeleng indicates the metaphor when saying *a liver of a foreigner is poisonous*

The liver is substituted by *poison*. It can also be represented as follows diagramatically:

![Diagram](image)

Another example is revealed in the dialogue between Mokgoro and Mmasitimane:

Mmasitimane: Bana ba motho ga ba apewe ka pitša e tee..
Mokgoro: Senyabane ke noga ya mokopa (1977:2)
(Mmasitimane: The children of the same person are not always the same...
Mokgoro: Senyabane is a mamba )

A mamba is used to substitute Senyabane. His behaviour leaves much to be desired. He is as dangerous as a mamba. Mokgoro is complaining about Senyabane's behaviour to his wife. Senyabane does not want to listen to any advice from his parents. It can also be represented as follows:
Another example can be found in the dialogue between Mokgoro and Mosadi:

Mosadi: Protection fee ke selo mang?
Mokgoro: E tloga e nyakwa le ke banenyana.
       Yo mongwe wa bona šo o bitšwa
       Tšhingwane, e tloga e le phepheng
       e ntsho. (1977:8)
(Mosadi: What is protection fee?
Mokgoro: Even the girls want it. Here is one of
them called Tšhingwane, she is a black
scorpion i.e. she is dangerous.)

In the dialogue Mokgoro says: **Tšhingwane is a black scorpion.** The phrase introduces
a metaphor. A scorpion is used to substitute Tšhingwane - Senyabane's girl-friend.

Tšhingwane is as brave and dangerous as a scorpion. The following diagram shows it clearly:
4.2.1.4.3 Personification

Personification is related to metaphor because it implicitly identifies or equates one object with another. Through personification the playwright attributes human traits, actions or emotions to something that is not human or not even animate. The object can be addressed as if it is a human being, or humanized object. In doing so the playwright breaks the barrier between the human and the inhuman or inanimate, so that the reader or audience can readily identify himself with the object and so that the feelings expressed by the object have immediate appeal to the audience. The discussion between Mogalatsane and Phadime contain an example of personification:

Mogalatsane: O tšofetše Phadime a Gobetse, kgoši ya rena, podungwane a marumo, Phaahle ka nama, o nkga lehu manaba a mo rerile Lehu le tla ka noší, kgoši ya go hloka motseta ... (1971:2)

(Mogalatsane: You are old Phadime of Gobetse. Our king, podungwane of marumo, personally Phaahle smells death. Enemies have planned death
against him, death - the one visiting on its own, 
the king without ambassador.)

The dialogue equates death with a king. Death does not have an ambassador, it comes at any time and in any place. Nchabeleng shows death as a great king who is feared by many people. It has been personified and is going to visit Phaahle because he is not prepared to surrender the kingship by handing it over to Hunadi. In other words he is going to die. The other example appears in the dialogue between Mokgoro and Mmasitimane:

Mokgoro: O tla itshegisa dinonyana. Letšobana ke seapei se segolo...
Mmasitimane: Ga go selo mo. Bommawešu ba be ba kgona go apea gabotse (1977:1)
(Mokgoro: You will be laughed at by the birds.
Letšobana is a great cook...
Mmasitimane: There is nothing here. Our mother could cook well.)

The sentence *you will be laughed at by the birds* personifies the birds. A bird is equated to a human being. It laughs like a human being. It has been personified to capture the interest of the audience. A sentence can serve as personification or an idiom.
4.2.2 The Monologue

Monologue as a type is an important aspect of dramatic language. Monologue is when a character speaks to the audience, addressing them directly without being interrupted by another character. Shipley (1964:272-273) distinguishes monologue and soliloquy as follows:

But monologue is distinguished from one side of a dialogue by its length and relative completeness, and from the soliloquy (except in the case of the interieur monologue) by the fact that it is addressed to someone... A soliloquy is spoken by one person who is alone or acts as though he were alone.

There is a monologue where a priest and the women's prayer league pray to God to bless the Mokgoro's family after they have been attacked by the Makoria gang:

Moruti: Homolang, bomme, re beeng thapelo (go a homolwa, ebile go a khunangwa).
Morena šhollela Moya o Mokgethwa motseng wo re lego go ona, o fediše diphaga tša motse wo, ka leina la Jesu Kriste. Amen! (1977:8)
(They all keep quite and kneel.) Lord bring the Holy spirit into this house in which

105
we are gathered and bring all the unwanted elements of this village to an end in the name of Jesus Christ. Amen!

One woman in the prayer league goes further:

Mosadi: (O a rapela) Tate, re gaogele. Sokolla dipelo tša bana ba rena gore ba sepele ka tseleng ya gago e kgethwa.
Amen! (1977:8)
(She says a prayer) Father, forgive us. Convert the hearts of our children in order to walk in your blessed road. Amen!

A monologue is characterized by a certain degree of concentration. It cannot be too long because the attention of the audience cannot be fixed on the text for too long and because a person thinking to him or herself avoids too many verbal details. The quality of the monologue is that it must be organized. It has a beginning and an end, at least in the sense that here is a point at which a character starts his confessions and a point at which he arrives at a certain conclusion. Because it is centred around one or more ideas of a character it has an inner cohesion which makes it self-contained.

Teodorescu-Brinzeu (1984:135) says a monologue is addressed directly to the public unlike a dialogue where two characters exchange words conveying information to the
audience. The monologue is used to provide a source of novelty for the audience, informing it about the plot or introducing it to the world of the character and their psychology. This is an informative function of the monologue.

It is carried out in several ways. First, the speaker can explain what has happened and what his definition is of the situation. Secondly, he can summarise what has happened, suspending the action in order to re-group the previous events and refresh the memory of the spectator who, in the theatre, is not given time for meditation and re-reading. Thirdly, the character can comment on what is going to happen shortly, foretelling the future action of the play.

There is a logical structure in the sequence of a monologue. The playwright cannot merely follow the direction indicated by his poetic and creative imagination. He has to arrange the thought flow of his characters according to the demands of psychology if he wants to facilitate a certain reaction on the part of the audience.

4.2.3 Chorus

Chorus is when choral characters provide the audience with a special perspective on the characters and events through the comments and remarks they make. The chorus speaks
for itself and when it is active, characters on stage do not speak, or else it functions in between scenes in front of the curtain when the characters are off-stage.

In *Sealogana* the playwright introduces a chorus. This is seen where the community exchanges some bitter words with Phaahle after realizing that he is not in favour of the coming back of Hunadi. They say:

Setšhaba: O se ke wa re fahla ka kgoši ya rena mola wena o se selo. (1971:4)
(Community: You should not kill our king whilst you are nothing)

Here the community indicates aptly to the audience that Phaahle should not interfere with the return of Hunadi. She is the legitimate queen of the Batau community. Phaahle should know that he is the regent. He has no power at all to deprive Hunadi of her position.

The community is talking happily after Dabulamanzi has killed Phaahle:

Setšhaba: Hunadi ke mmagorena Ke kgoši ya rena. (1971:46)
(Community: Hunadi is our mother; She is our queen)
The Batau community are now relieved after Phaahle has been killed because he was not prepared to step down as a king. The Batau community tried their best to advise him to cede the throne but he ignored their advise. After the death of Phaahle, the Makwa regiment turned around and demanded that Dabulamanzi should vacate the Batau village. The Makwa says:

Lepono la mokwamelo ga le re tswele motseng.
(1971:46)
(The naked Pondo should get out of our village.)

Makwa's outburst that even if Phaahle was wrong, they feel that a foreigner should leave their place. They are not prepared to see a foreigner being a husband to their daughter. Hunadi persists that Dabulamanzi should be accepted to help her. On the other hand, the Batau are not prepared to compromise. They finally assassinate him. They refuse to bury him on their soil. All the men in the village say to Monyaku:

Boloka Phaahle a nnoxi, e sego Dabulamanzi motseng wo. (1971:47)
(Burry Phaahle alone and not with Dabulamanzi in this village)

The Batau community is furious about Dabulamanzi to such an extent that his corpse should not be hurried in the village of the Batau. Monyaku informs the Batau
community that he will report the whole matter to the commissioner.

In *Leobu* a chorus has also been used. The Makoria gangsters arrive at the night vigil of the late Mokgoro demanding money:

&T_yhelete. Re feng &t_yhelete e sego bjalo le a hwa. (1977:20)
(Money. Give us money or else you die.)

They frighten those who were attending the night vigil. Their intention is to create disorder in the Lehutso village. After this incident they go to the graveyard and dig up the grave of the deceased Mokgoro to look for the money. The police find them there. Their reply to the police is as follows:

&Ga re &t_sho&w&ke maphodisa. Nako ya &t_sho&ho la mohuta woo e fetile. (1977:24)
(We are not afraid of the police. The time of the fear of that kind has passed.)

They do not fear the police at all. They talk anyhow to them.

4.2.4 Aside

Aside refers to the instance when one character speaks to another character and suddenly looks towards the audience, even putting hand next to his mouth as if
he is going to whisper something which the other character should not hear, and
then he makes a quick remark, perhaps about what is happening or perhaps about the
other character. The audience hears what he says, but the other character behaves
as if he has not heard.

In both Sealogana and Leobu Nchabeleng has used asides. Commissioner
Makhasane is observed whispering to Mathuntsha about Hunadi as the queen of the
Batau community. He publicly says

Hunadi, go tloga lehono o hlogo ya setšhaba
sa Batau. O se sware ka seatla se borutho, le
ka pelo ya kwanyana. Legae la gago e be kgoro
yeo mathata le ditshele di tlago lebana phatla
ya gago. (1971:62)
(Hunadi, as from today you are the head of the
Batau community. Handle them with a warm hand
and a good heart. Your household should be the
kraal where you will come face to face with
problems and complaints.)

In this brief aside Hunadi is encouraged to be prepared to solve all the problems of her
people. She must keep cool and calm. In Leobu, an example of one aside is used when
Mokgoro is confiding his secret to his daughter Letsobana. He tells her that she must be
wise. She must not tell anybody, including her mother, about his treasure. His treasure
should belong to Letšobana only. Mokgoro says:

Ge o ka se dire bjalo, o tla be o ipolaile, ge o ile wa botsa motho yo mongwe, o tla be o ipolaile, ge o ile wa tšhaba mahlo a batho, o tla iphetoša modiidi. (1977:12)
(If you cannot do that you shall have killed yourself. If you tell somebody you shall have killed yourself, if you could be afraid of the eyes of the people you will become poor.)

Mokgoro states emphatically that Letšobana should be brave and carry out all the instructions which he is giving her because, if she does not want to carry out his instructions, she will become poor.

4.3 Conclusion

It is noticed that Nchabeleng has considered most of the aspects of the dramatic language in both Sealogana and Leobu. His dialogue suits the person speaking, in all the obvious and subtle ways, and on the other, it suits the situation and the person or persons being addressed. Nchabeleng 's dialogue is natural and functional; it contributes towards the development of the story. Nchabeleng has realized that superfluous dialogue diverts the audience's attention from the theme, and disrupts the unity of the story. This implies that the conversations that take place in his plays creates the impression that they are normal
and similar to everyday conversation between people. The words are similar to those that can be expected to be heard from a particular speaker in a given situation, taking into account his state of mind at a given moment. This, however, in no way implies that the conversation in a play should closely resemble a conversation in actual life. Everyday conversations are often disjointed and full of incomplete sentences. Speakers jump from one topic to another and the whole conversation often leads nowhere. Irmscher (1975:27) emphasizes that everything which is said in a play should contribute in one way or another towards the development of the plot, theme and characters' personalities.

Nchabeleng tries to leave out irrelevant details in both plays which would disturb the flow of events. He uses dialogue which the audience will be able to grasp quickly and to remember what has been said. He realises that long speeches tend to bore the audience because the actor is talking alone for a long time. The audience tends to be passive listeners and may either sleep or keep themselves busy with other things. Long speeches may spoil a play which is otherwise good.

Nchabeleng's language is suggestive in the sense that it provokes the thoughts of the audience to accept the plausibility of the specific environment. The language flows spontaneously and is simple and straightforward.
He is able to use the right words and expressions in his dialogue to express the thoughts of his actors. He also strikes the audience with his appropriate imagery. It is one of those techniques that the playwrights employ to enhance the communication of his thoughts and to stay in contact with the audience. Moabelo (1989) says an imagery is an important element of a play because it makes possible the communication of what one sees, hears, feels, smells and tastes.

The images used are capable of evoking vivid sense impressions in the mind of the audience. On the whole, Nchabeleng's language is a laudable contribution to Northern Sotho playwriting.
CHAPTER V

DRAMATIC ACTION AND THE STRUCTURE OF A DRAMA TEXT

5.1 INTRODUCTION

The objective of this chapter is to illustrate dramatic action and structure in Nchabeleng's works. Groenewald (1977), Van der Poll (1984) and Janse van Rensburg (1986) have made an attempt to analyse this aspect. An assessment of this aspect in African Languages reveals that more research should be conducted. It has not received the attention it deserves. The following aspects will be discussed:

- Dramatic action
- Structure of the drama text
- Division
- Acts
- The scene
- Phases
- Exposition
- Motoric moment
- Complication
- Climax
- Denouement
- Rounding off
- Conclusion

5.2 Dramatic action

Mouton (1988:154) clearly indicates the origin of the "dramatic action" thus:

Die woord drama kom van die Griekse woord drao (ek doen, ek handel) en dran (om te doen, om te handel). Die idee van handeling kan ook nagegaan word in die Latynse woord actus (beweging, handeling) wat ook die verdere betekenis besit van 'n onderdeel van 'n stuk. Die inteling van die verskillende handeling wat byvoorbeeld in Afrikaans as akte, in Duits as akt en Engels act genoem word, kan almal etimologies herlei word na die Latynse woord vir handeling.

Elam (1980:121) goes further by mentioning that in dramatic action there are some six elements, namely:

an agent, his intention in acting, the act or act-type produced, the modality of the action
(manner and means), the setting (temporal, spatial and circumstantial) and the purpose

The forms of action can be distinguished in a play viz: external action that which is enacted or done in the play; and internal action - that is the type of action which takes place in the minds of the characters.

Price (1913:48) says in a play, inner action is the manner in which the feelings of different characters are provoked and how the conflicts are witnessed; one could also observe how viewpoints are opposed and how different urges can wrestle to get the upper hand in the mind of a character. This inner action is just as important as, or even more important than, the external action.

It is particularly important that the playwright should achieve unity of action in the play. On the whole, the action should be arranged in such a way that the beginning, middle and end will form a single unit. Veltrusky (1977:62) says loose actions and details which do not contribute towards the development of plot and theme break the tension and unity of the play.

Dramatic action should develop and move forward. It should not do so placidly, but with a sense of strain and conflict. Actors in both Sealogana and Leobu do not act without
reason. Their actions are properly motivated and have logical sequences. He has realized that there should be struggle; decisions should be made. Action should contain the tensions of active conflict within it. Boulton (1960:51) emphasizes thus:

In a play the action must all be either visible to the audience, or made convincing by a relation of the events recited on the stage.

In Sealogana actions are in a credible sequence. Nchabeleng considers the fact that each events must be necessary for the course of the story. Every new act should indicate a certain lapse of time. Ould (1948:56) says the playwright must show at least some regard for the usual reactions to events of human beings and the likely result of their action. He has to give a highly concentrated version of the events in the play, and limit himself to the essence of the story. Millet (1935:64) emphasizes that the playwright should choose situations with great deliberation so that they only depict and draw together the main events of the past and the present. After the past they must be made known through events of the present; the story may not linger and each scene should push the play a step further.

All the events, particularly in Sealogana are one solid whole. Nchabeleng has tried to avoid incidents that could harm the impact of the main action. Bentley (1966:35) says
events should follow one another chronologically, that is, one event follows directly after another in a specific time-sequence.

Nchabeleng, in *Sealogana*, considers that the playwright is obliged to confine the action to a few places. For him (playwright) it is impractical to move the action from one place to another, since the decor has to be changed each time there is a change of scene.

In *Sealogana* no event appears in the play without a specific purpose. The events contribute the development of the theme. Right at the beginning, Nchabeleng wants to bring his audience up to date with the most important facts so that they may follow the passage of events up to the end. In *Leobu* the chronological sequence of events is not clearly arranged. There are some continuous meaningless incidents which disturb the natural sequence of events.

Every action in a play moves at a pace of some sort. The tempo in Nchabeleng's plays is not constant. He has realized that if the pace of the play is constant, the playing strangles the play, but once a rhythm is felt, then a powerful source of feeling has been called to life. Tempo always exists to evoke meaning. It is a quality every playwright is anxious to command, because it affects the rhythm of his action, and his play, and enhances its effect. Nicoll (1931:28) says when playwright orchestrates his action, his sense of the
rhythm of his scene may be the deepest of his motives for adopting a particular structural arrangement. Tempo assists in capturing the audience to follow the chronological sequence of the train of events.

5.3 Structure of the drama text

Levitt (1971:9) defines structure thus:

The place, relation and function of scenes in episodes and in the whole play.

He goes further to say:

Dramatic structure, then has to do with the scenes of a play and how those scenes are organized and related.

The structure of the play refers to the way in which play is structured and the unique way in which a specific text presents these general characteristics.

Dramatic structure is something which is organized. Kirby (1976:52) emphasizes that a play has elements which are organized according to some principle of association or order. It has some divisions and phases.
5.3.1 Division

Nchabeleng has divided his plays into acts and scenes in order to provide a more reliable account of their progression.

5.3.1.1. Acts

Acts are usually of the same length whilst the scenes may differ quite a lot in length. A new act or scene normally indicates a movement from one place to another, or it can indicate a certain lapse of time. Drew (1937:34) says the pause between scenes allows the audience a degree of relief from the tension. An act is the grouping together of scenes which belong together. A playwright thus cannot just divide all the scenes in his text into a certain number of acts - the scenes in an act must belong together. Swanepoel (1993:14) states the following reasons why acts and scenes should form units:

(i) they are regarded as the same sub-themes
(ii) they share the same time-span e.g. all events may portray a certain time in the life of the main character.
(iii) they share the same main locality, i.e. all events may take place in the same environment.
(iv) the main character is in the company of the same characters. It thus speaks for itself that in the next act, all these may change: another sub-theme, another time (perhaps the main character as middle-aged), another locality, the main character in the company of, not necessary all, but mostly other characters. Thus broadly speaking, the main character's whole set of
circumstances changes with a new act.

A classical model of a play usually displays 5 acts. However some plays which are prominent today are mostly based upon 3 or 4 acts. There is a division of acts in both Nchabeleng's works. All his plays have five acts. Every new act pushes the play a step further from Exposition to the Rounding off. The length of the acts in both *Sealogana* and *Leobu* are the same. They are quite reasonable.

5.3.1.2 The scene

Scenes are primarily stage devices for representing change of place or lapse of time, or both. They are at the same time inevitable structural units. They are the basic units. As the basic unit of play construction, however, it means simply a portion of the total play in which the stage is occupied by an unchanging group of actors. Goldstone (1954:57) indicates that scenes are the building blocks in the structure of a play. Nchabeleng has revealed in most of his plays five scenes in each act. It is quite a reasonable number. Nchabeleng has considered the fact that in a play a scene is any narrative unit that, having its own beginning, middle and end, stands out in the overall pattern of action as a self-contained sequence of incidents. Gassner (1955:135) says a scene may indicate the portrayal of a certain situation which often ends at a certain peak, and thus creating suspense which will encourage the audience to have a desire to see the next scene.

122
Scenes in a play have certain categories and they mark a certain set of circumstances. The limit of a particular scene is determined by a change of locale or by the temporary clearing of the stage, but this is not always the case. In *Sealogana* scenes are more meticulously pieced together than in *Leobu*. In *Leobu* the sequence of events is not clearly streamlined. The continuous meaningless complication of matters in his scenes has overshadowed the clarity and neatness of the entire play.

5.3.2 Phases

The division of a play into acts and scenes is very superficial, and a division is required which allows for a better insight into the progress of the action. Freytag (1984:110) says it is important to remember that divisions such as phases are not an end in themselves, but rather means to an end, namely: this serves as a means to the thorough analysis of a play. Through such an analysis, the ultimate objective is to determine the relevance of each section of a play to the plot and theme of the play. A play has the following phases:

5.3.2.1 Exposition

Right at the beginning of a play, the playwright wants to bring his audience up to date with the most important facts so that they may follow the passage of events. The
Audience must be informed indirectly about the place, the time and the relationship between the main characters (so that one becomes aware of possible future conflict) and the motives of the main characters which initiate the action in the play. Altembernd and Lewis (1966:18) substantiate thus:

The playwright in developing exposition in a forward moving situation extends knowledge of the preliminary situation backward, and rounds out characters gradually by material that extends their pasts, reveals their secrets or multiplies example of their reactions.

The playwright must only give information which is absolutely essential for the action. Other particulars are superfluous and only retard the development. Ellis-Fermor (1960:76) says a good playwright will not provide all information at the beginning - he often gives clues as to what is happening, by doing so, he causes the audience to be curious and their attention is more complete when a fuller explanation is provided later.

In Sealogana, Nchabeleng presents two themes to run concurrently, namely the troubles emanating from regency and the aversion to racial intermarriage. He has chosen the troubles emanating from regency as his main theme. The main actors namely Hunadi, Phaahle, Phadime, Leswethe, Kgaragara, Motlakaro, Dabulamanzi, and Monyaku appear in both the main theme and the sub-theme. The sub-theme greatly affects the incidents
of the main theme. He has introduced his main actors as well as their relationship to one another. The causes which influence the characters to do what they are doing have also been mentioned.

In Act I of *Sealogana*, Nchabeleng reveals his exposition by revealing that Phaahle is a regent, deputising for Hunadi. Hunadi, who has completed her studies in law has come back home to assume the queenship, but she brings along with her Dabulamanzi, an outsider. The Batau community is anxious that Hunadi should be installed as queen, but do not approve of her foreign husband Phaahle uses this as an excuse for retaining the crown. He forgets that Kingship is hereditary. Phaahle in Nchabeleng (1971:9) intensifies the conflict by planning to kill Hunadi, as she is a stumbling block to his continued reign.

In addition to ensuing conflict, the dauntlessness of Kgaragara is noticed when he tells Phaahle openly that he (Phaahle) is not the legitimate king, that the queen, Hunadi, has arrived and he must give way:

Ga o kgoší, eупsha Hunadi ke kgoší ya rena mo. Ka ge a phethile dithuto tša gagwe a ka no bewa kgoší nako e nngwe le e nngwe. Wena moswaredi wa gagwe o tšhumile lekgeswa. Tabana e bošula ya Hunadi ke monna wa lepono yo a mo tšišišego mo ka ntle le tsebo le thato ya rena setšhaba. (1971:10)
(You are not our king. Hunadi is our queen as she has completed her studies she may be installed any time. As a regent your time has expired. The only problem with her (Hunadi) is that she has brought along this Pando man without the knowledge and the permission of the tribe.)

Kgaragara expresses the opinion of the Batau community with regard to this situation. His words are painful to Phaahle's pride; but he (Phaahle) still argues that he is the king.

In Leobu, Nchabeleng introduces three themes namely the theme of gangsterism, the role of the Makoria gangsters and the self-determination of the Lehutso people. In the Exposition, Nchabeleng establishes the setting, creates a basic atmosphere, provides information about the past lives of characters, and delineates vital contexts for the events which will soon begin to unfold.

5.3.2.2 Motoric Moment

The Motoric moment is an incident which inevitably activates the threatening conflict. Usualy it also discloses the nature and direction of the action. Alternbernd and Lewis (1966:23) define Motoric moment as

the first part of the exposition which is dynamic that is, which contains a challenge, threat, or danger
to the condition of the protagonist as first glimpsed.

The Exposition is usually a moment of a static nature. When the Exposition has been completed something must happen which will set the action into motion. Anderson (1974:10) says it is the point where the chain of events starts which constitutes the main action of the play which is to follow. This is triggered by a particular force which may be certain circumstances arising, or a certain character behaving, doing or deciding on something which will have the influence of changing or disturbing the status quo. The influence, therefore, disturbs an equilibrium existing in the lives of the characters.

In Sealogana the starting point is a challenge as well as a threat. Mogalatsane says:

(The enemies have gathered at Mpotwane. They are armed with spears, sticks, axes and shields. I heard them say that they must assassinate the king today. Prepare yourselves.)

It is rumoured that there is a plot to assassinate Phaahle and consequently the village inhabitants are cautioned to take precautionary measures to derail this sinister move. On the other hand it is also rumoured that Hunadi has been slain and that a foreign alien, viz
Pondo man, has brought her corpse home. People become panic-stricken as a result of the rumours. Phadime's conversation with Mogalatsane reveals that Phaahle has grown opulent on royal tributes which belong to Hunadi. Phadime says:

Kgos'i o re go wa ka ngana go mo lebane, ke kgale a itšhebetsa ka lehlakore e sego labo. (1971:3)
(The king states that he now faces death, it is long that he has been feeding on the royal tributes which did not belong to him.)

It is also observed in Mogalatsane when bringing Hunadi's letter to Phaahle, which heightens the atmosphere of strife between Hunadi and Phaahle. It is noticed that Phaahle is not satisfied with Motlakaro and her daughter (Hunadi) for writing him (Phaahle) a letter instead of, according to custom, reporting to him in person:

(Phaahle! I have arrived but in disarray i.e. fully armed. I am Hunadi your daughter.)

All these events show a great change in the whole situation. A tense atmosphere is belied by Motlakaro's not apologising for what she has done. She says:
Motlakaro says Hunadi is supposed to settle down to show that she is a queen and that she owns the whole place. Motlakaro's words suggest the difficulty that is to be encountered.

In *Leobu* the playwright presents an extraordinary structure which looks like the type which is frequently employed in traditional folk tales. He works up to a climax and thereafter emphasizes that first climax by introducing several other climaxes.

5.3.2.3 Complication

Complications are utilized by the playwright in order to create a straining forward of interest. The tempo of the play is on the upswing in this section; events advance the action and increase the complications. Galloway (1950:16) says a complication is any new force introduced into a play which affects the direction of the course of action.
Nicoll (1949:25) states that in the Complication, each event, each scene should contribute to the enlargement of the problem, to the coming of an unavoidable moment of decision. Such an action may change the direction as well as the sequence of events. Moloisi (1989) indicates that the main actors must find themselves involved in difficulties and oppositions which they want to bend to their will.

In *Sealogana*, Nchabeleng indicates the development of the basic situation, suggests important conflicts and develops his actors. There is no doubt that events advance the action, emotions are intensified. Nchabeleng introduces the actors who support Hunadi and those who support Phaahle. These two groups are fighting for the kingship. Hunadi's supporters complicate matters by talking of Phaahle without respect, their goal being that Phaahle should be dethroned because Hunadi is adequately enlightened and in addition is entitled by birth to be a queen. To substantiate what has been said Mmakubane emphasizing that Phaahle is no longer needed; his time of leadership has expired:

\[\text{Magoši a magolo boHunadi ba gorogile, gomme magošana a tsenwe ke sebjere. (1971:12)}\]
\[(The \ big \ queen \ like \ Hunadi \ has \ arrived \ and \ the \ small \ kings \ are \ shivering.\)]

The emergence of Hunadi signifies the dusk of Phaahle's reign whom the community resent so much. They are longing to see the restoration of the legitimate queen of the
Batau community. Her appearance also marks the change in the status quo. On the contrary, there is an emergence of two parties; one in favour of Phaahle and the other in favour of Hunadi. This is evident as pronounced by Lefentsë who says to Magoje:

Ba a go rerešetsë Phaahle o a go tlabola.
(1971:12)
(They are telling a truth that you are having a love affair with Phaahle.)

One later observes that Magoje is furious to know that there is a suspicion that she has a love affair with Phaahle.

Hunadi's supporters continue to protect her to such an extent that most members of the Batau community side with her. Nape creates the tense atmosphere by talking ill about Phaahle and by informing the community that Phaahle is autocratic and persecutes them.

On the other side Hunadi worsens the situation by informing the community that she has completed her studies, and has also brought them a good man, Dabulamanzi, who will help her (Hunadi) to rule the village. Hunadi says:

Nna ke tletšë sa ruri gae, ke le tletšë le melao e mebotse le monna yo mobotse
Her supporters challenge the state of affairs by accusing her (Hunadi) of bringing a stranger to their village. The community intensifies the conflict by rejecting Dabulamanzi. On the other hand, Hunadi is not prepared to accept what her supporters say and recommends Dabulamanzi as one who will assist her. The Batau community is not prepared to accept the good things which Dabulamanzi will bring. This is revealed by the song of the Makwa regiment. They argue that Hunadi is the ruler and they reject Dabulamanzi, as much as they do Phaahle - their ruler. The Makwa regiment says:

Ga a nyakege fa. Ga re mo tsome. Ke mmolai, ke lepono la go ponoka. Re tlilo mo ripa mosela, mmagwe a foša. Wena o kgoši ya rena, gomme o ka se be kgeke ya bafaladi. Lepono le tla gata mokopa lešatši le le mo. (1971:16)
(We do not want him here. He is destructive, he is the naked Pondo. We will cut his tail off. You Hunadi, are our queen and you will not be the mistress of a foreigner. The Pondo man will have to die in broad daylight.)

The Makwa regiment shows continued disgust with, and opposition to, Phaahle because
he is said to be ineligible for the throne. According to the Makwa regiment, the only person eligible for the throne is Hunadi as she is the next in line of succession.

Phaahle is determined not to leave the kingship. According to him, the Batau community has never been under the leadership of a woman before and it would be a taboo for Hunadi to lead the Batau community. Phaahle has a belief that the ancestors of the Batau community will turn against them if they allow Hunadi to take the queenship. It is observed further that the state of affairs has changed. Phaahle states thus to Hunadi:

Lepononyana le la gago ke lona le le rego o tle mo o tle o dubiše bana ba ka thankga.
Bonoga bja gago bo ikapotše lehono. Ke tlilo tamiša badimo ka madi a gago. Pelo ya gago e tla bewa godimo ga bojelo bja ka, gomme mosadi wa ka Leswethe le ngwanaka ba tla e bogela ka letšatši la go tswalwa ga ka.(1971:17)
(Your Pondo man is the person who delegates you to harass my children. I am going to pay homage to the ancestors with your blood. Your heart will be placed in my dish, my wife Leswethe and my child will catch a glimpse of it on my birthday.)

The above words are indicative of the fact that the state of affairs is much more complicated and is just about to reach the turning point. Phaahle is unwilling to cede the throne. He is determined more than ever before to kill Hunadi rather than relinquish his kingship. In an attempt to convince Phaahle that Hunadi is the legitimate queen, the
Makwa regiment maintain in song:

O a foša. Phaahle ' a Hlabirwa. Motse wo ke wa Hunadi. Wena o mpšanyana ya gagwe.
(1971:17)
(You are making a mistake. Phaahle of Hlabirwa. This village belongs to Hunadi. You are her servant.)

It is evident at this stage that the conflict amongst members of the community has reached alarming proportions. No one is prepared to succumb to pressure. It is Phaahle's conviction in sexism that makes him believe that he cannot be ruled by a woman. Phaahle also forgets that he is the regent. The Makwa regiment reprimands him for this:

Molato ke eng o eba lechodu lešatši le gadika motho? (1971:18)
(Why do you usurp the throne in broad daylight?)

Phadime, who fervently hates Hunadi, makes matters worse for Hunadi's claim by declaring that they are not prepared to be ruled. Phadime declares that they are not prepared to rule by a woman in their lives. He says:

Phaahle, ge wena o tlogela bogoši, o re ntepa e go buše, nna ke tla tloga motseng wo. Ntepa e ka se eme pele ga ka banna ba le gona. (1971:19)
(Phaahle, should you allow a female to take over the rule, then I will leave the place. I cannot allow myself to be under feminine rule, while there are men.)

In *Leobu* the chronological sequence of events is not clearly arranged. The continuous meaningless complication of matters has overshadowed the clarity and neatness of the entire structure of the play.

### 5.3.2.4 Climax

In any sequence of events, there must be the stage where events explode in an inevitable eruption; a breakpoint; a pinnacle of tension; the phase of decision. A Climax should be reached. Tennyson (1966:22) says thus:

> Climax represents the high point of the complications in the action when the various causes, forces and counterforces have met and determined the direction in which the remainder of the action must flow.

It is a phase in the play at which the action reaches its culmination, the most critical stage in its development after which the tension is relaxed or unravelled. Esslin (1978:50)
states that during this stage the protagonist is facing a two-pronged course from which he has to choose. He may be compelled by circumstances to choose one which will lead him astray, or by sheer luck he may follow the other course to greener pastures. Longsworth (1972:27) says it is a moment of highest emotional intensity. The conflict should hit the audience with the highest tension. The decision taken by the character should determine his success or failure in solving the problem or resolving the conflict.

In *Sealogana*, Nchabeleng has developed his events to the Climax- the highest and most important point towards which the chain of events in the rising action has been moving. Brooks (1975:8) elaborates Climax in this way:

...this phase is the point at which the forces in conflict reach their moment at which, as it develops subsequently, the apparently dominant force becomes the subordinate...

Nchabeleng has developed the state of affairs in such a way that it shifts from bad to worse. The Batau community are steadfast and determined that Hunadi should be their ruler. From Monyaku's words it is noticed that the conflict has reached the climax:

Hunadi o tla le buša le sa rate. Bogosi ga bo fiwe; ke 'leswao la bana ba pheta ya thaga. (1971:19)
He thereby clearly states that Hunadi is their queen and that kingship is hereditary and not for every body, Hunadi is their legitimate queen, as she is of royal blood. Phaahle is further alienated from the tribe by the report that he threatened to kill Monyaku if Monyaku failed to support him in his quest for the kingship.

The Batau community wants to have nothing to do with either Phaahle or his wife. In their desperation to rid themselves of Phaahle, the community shows preference for a very unusual step in an unusual direction - to be ruled by a woman. Sentsho elaborates by saying:

Ntepa le theto di tla re buša gomme tlopo ya matleretlere ra e opela magoswi ge a feta. (1971:23)
(We shall be ruled by a female, and we shall clap our hands on her appearance.)

At this stage action piles upon action to bring matters to a head. The tempo of the state of affairs develops in a chronological order up to the climax. She is determined to sacrifice her own life rather than surrender her claim to the throne. She says:
Ke swanetše go hwetša dilo tšeso, mma
(1971:24)
(Mother, it seems that I must die for my belongings.)

Regardless of threats and intimidations, Hunadi remains determined to push her way through with all the vigour she possesses. Her mother (Motlakaro) gives her courage thus:

O swanetše, ngwanaka. Nna, mmago, ke mobu, ga ke sa na le maatla, eupša lehu ke tla le latswa mola o apere kobo ya magoši, e bile o gata godimo ga phate ya ona. (1971:24)
(My child, you are left with no choice. I your mother I am aged, I am no longer strong enough but I will only die after you have secured the queenship and the throne.)

The above assertion indicates that Hunadi and her mother are now furious. They are not prepared to lose the queenship. Phaahle should leave the throne. Hunadi states to her mother, Motlakaro and Dabulamanzi that she is reluctant to be under Phaahle's rule because she is the legitimate queen. Phaahle should hand over the crown to her. She says:

Phaahle o ganeletše bogoši bjeso, gomme o tla bo tlogela letšaši le le mo. (1971:32)
(Phaahle does not want to leave from my
Hunadi is not prepared to be harassed by Phaahle by being reluctant to hand over the reign to her. On the other hand, Leswethe makes an attempt to bewitch Hunadi, with no success. She says:

Nna ke tla le lomiša dinose tša motšishi
wa mollo o mohubedu lešatši le eja
motho. (1971:26)
(I will set on you a swarm of fiery red bees in broad daylight.)

Hunadi's friend, Kgaugelo, appears on the scene to shift attention from Phaahle to Dabulamanzi. Kgaugelo says:

...Nna le wena re ntšhana sa inong fela ke
bona gore o re fošeditše. Makwapa ga a
nyakege mo. Monna wa gago o tšilo bolawa.
Batau ba bebentšha melomo o šoro.(1971:29)
(I am your intimate friend, but when it comes to this you really have offended us. We do not want foreigners here. Your husband is going to be murdered. The Batau are furious and their trembling lips speak of their fury.)
Hunadi makes matters worse by not listening to what Kgaugelo is saying. She is determined to stake all for Dabulamanzi. She also says that the owl and cricket signify that Dabulamanzi is her husband and the Batau community will do him no harm.

On the other hand the Batau community gathers to prosecute Phaahle and Phadime for attempting to murder Monyaku for opposing Phaahle's reign. The case is summoned up thus in Kgaragara's words:

...pheta ya thaga yeo Phaahle a e llelago ga e apolwe lehono e boele go mong wa yona, Hunadi. Go tšwa motseng wa monna ka madi ga go botse. (1971:33) (The necklace of state Phaahle is fighting to retain must be handed over to the owner - Hunadi. It is not good to leave somebody's house after blood has been shed.)

When the Batau men are gathered at the royal place to prosecute Phaahle for his attempted murder on Monyaku, Dabulamanzi aggravates matters by passing judgement on Phaahle disregarding the fact that as a foreigner, he does not qualify to do so. This infuriates the tribe even more. All this reveals that the Climax in Sealogana has been reached.

In Leobu Nchabeleng works up to several climaxes. Each Climax leads to a following
Climax, the later Climaxes more intense than those that preceed them. Hatlen (1975:14) supports this traditional technique by saying:

A play is a series of climaxes with moments of stability and adjustment in between. The action surges forward and upwards, the tension mounting through minor climaxes, until the major climax is reached and the emotional impact of the play reaches its strongest point.

The major Climax is introduced where the events are more intensifed and unveiled by the Makoria gang in their attack on Mokgoro's family in hot pursuit of his money. Makoria says:

Tšhelete. Re feng tšhelete e sego bjalo le a hwa. (1977:20)
(Money! Give us money or else you die.)

Another Climax wherein Tšhingwane aggravates matters by purporting to reveal to the Makoria gang the place where the money of the deceased Mokgoro is hidden is clearly evident. The state of affairs begins to change in such a way that it reaches another climax as the Makoria intensify their demands for Mokgoro's money. She says:
Another Climax, wherein Senyabane expresses himself, is evidence by the fact that the state of affairs is deteriorating perpetually. In this climax Senyabane causes another stir when he tells the Makoria gang that the money is, in effect, in the possession of the priest and not of Learogi. He says:

**Tšhelete e go Moruti! Moruti tšhelete!**
Ntšha ka pele gobane o mojadikgogo.
(1977:20)
(The priest has the money! Priest Money! Produce it immediately! Yours is chicken!)

The Makoria gang becomes so furious that they instantly accost the priest. These actions are indicative of the climax.

5.3.2.5 Unravelling of the dramatic events

Grace (1965:234) defines Denouement aptly thus:
Denouement is the section of the play in which a final disentanglement of the plot takes place.

The Denouement is the unravelling of the complications of the plot. It is comprises of a portrayal of the reversal which is the inevitable close of the play. Moto (1988:7) states that denouement's duty is to restore order, unify and complete the course of action and provide an ending that seems necessary and probable as a result of the development of the story. It may involve a disaster or complete reversal in that the main character successfully overcomes all his obstacles.

Indeed, the play's denouement is a fairly good index of the skill and integrity of the playwright. The audience is anxious to see whether the knot is untied by disposing of the protagonist or the antagonist, or by bringing in godsend help. Lucas (1957) says in tragedy a tragic hero should be killed. In a comedy, the denouement should end in love and peace. The protagonist should be successful in overcoming obstacles to attain his heart's desire.

In *Sealogana*, the unravelling starts when Ntladi confirms the enthronement of Hunadi according to hierarchical order in the king's village. Nchabeleng has spoilt the state of affairs by presenting the issue of the group of women planning a conspiracy against Phaahle's family. This event should have been used to advance the complication to a
climax. Kgaragara and his fellow herbalist are observed reporting the case to the commissioner that the women want to kill Phaahle. He answers them by saying that Phaahle is the legitimate king of the Batau community and that there is nobody who can dethrone him. The commissioner's words should have been introduced in the climax. As it is already been mentioned, the denouement or unravelling starts when Ntladi confirms the enthronement of Hunadi. He stresses the fact that the tribe educated Hunadi so that she could lead them according to modern standards. Ntladi says:

Hunadi re mo isitu sekolong gore a tle a re buše. Phaahle ga a tsebe gore molao ke eng. Nna ke na le legono. Ke gono na gore le hlatshana diatla ka tsel e nngwe. Ge go le bjalo o sa iphorile gobane mong wa bjona o a bo tswaletšwego o budule lehono. (1971:38)
(We sent Hunadi to school so that she may lead us. Phaahle is just illiterate, and I even doubt whether he has any knowledge of the law. I think he bribed you. If it is so, he is deceived because our hereditary leader is of age today.)

On the other hand Phaahle is trying to convince the community that the commissioner has legally offered him the kingship. He says:

Ke opa lenaka go lena Babinaŋoro. Bogoši ke bo filwe ke bammusō tuu tšea ka diatla tše pedi, seo se nkgotsišago ke gore ke bo bakišetšweng. Hunadi a ka se be kgosi ge
(My beloved people, I assure you that the Government has given me the right of retaining the kingship. What surprises me is that some villagers are against that. Hunadi will only lead you after my death.)

This is the last straw. The Batau have to find a way out of this impasse. By the machinations of the wily old Monyaku a scheme is contrived whereby the two stumbling blocks, Phaahle and Dabulamanzi are to be eliminated. Kgaragara expresses the scheme succinctly thus:

Malokwane o ipea nkgwete ka kgati ya moretšwa. (1977:45)  
(A leader must maintain his position by using his own might.)

In the tribal court it is resolved that Phaahle and Hunadi should fight a duel and the winner should be the ruler. At this stage, Dabulamanzi, Hunadi's husband, volunteers to fight Phaahle on behalf of Hunadi. Dabulamanzi defeats Phaahle and kills him and this is how the playwright unravels his play. Dabulamanzi's killing of Phaahle infuriates the Batau and the Makwa regiment attacks Dabulamanzi and kills him. Nchabeleng has restored order, unified and completed the course of action. The two stumbling blocks, Phaahle, the unlawful contender to the throne, and Dabulamanzi, the intruder, having
been removed, the Batau now have Hunadi, the person they want, as their head, who by virtue of her royal birth, is the rightful heir to the throne. In Leobu the unravelling is not convincing. Although the playwright says a lot about untrustworthiness, he does not decry it outright, outlining meticulously its real origin up to the unravelling. All what we are aware of is that the existence of this element runs throughout the play very conspicuously justifying its title Leobu (chameleon).

5.3.2.6 Rounding off

After the playwright has unravelled his plot, he should, without any waste of time, conclude his play. He should not include unnecessary incidents after the denouement which may disturb the train of events. Levitt (1971:53) emphasizes thus:

a play is satisfactorily concluded when the succeeding scenes have completed the pattern in a 'good' way.

No event should appear without a specific function. All the events should contribute towards the development of the rounding off. Thompson (1946:149) says:

The ending of the last act must be a resolution.
The playwright should not prolong the act. Lotman (1977:18) states that the audience must not struggle to follow the conclusion of the train of events.

In *Sealogana*, Leswethe is observed reporting the death of Phaahle to the police. Kgaragara and his fellow herbalists are arrested because Leswethe lays a false charge against them. Monyaku and other councillors go to the commissioner to make him aware of the false evidence given by Leswethe. Thereafter those who were accused of murder are released and Hunadi is finally enthroned. The rounding off of *Leobu* is not convincing. In Act V scene V Ditsebe advices the Lehutšo people on how they could destroy the Makoria gang. He suggests that they group themselves into zones and fight the Makoria. The playwright should have added one scene to show what the Lehutšo people did to the Makoria gang after Ditsebe's advice on how the gang could be destroyed.

5.4 Conclusion

It has been noticed that Nchabeleng has considered all the aspects of the dramatic action and of the structure in his play. The incidents are in chronological order particularly in *Sealogana*. He captures and holds the audience's interest in the train of events. Both *Sealogana* and *Leobu* are divided in both acts and scenes. They are divided into five acts,
and every act has scenes.

His plays also have some phases. In his exposition both in *Leobu* and *Sealogana* Nchabeleng has introduced his major characters as well as their relationship to one another. He also shows through words and actions what motivated them to do what they did.

In as far as the motoric moment is concerned, Nchabeleng introduces threats to the king in *Sealogana*. In reality, the motoric moment should contain a threat. It has been constructed in a convincing way. Nchabeleng's complication in *Sealogana* creates a straining forward of interest. The main characters find themselves involved in difficulties and oppositions which they want to bend to their will. In *Sealogana*, the conflict within the main theme, namely the problems of regents, has clearly been heightened. The conflict within the sub-theme, the marriage across racial barriers has also clearly heightened. He has intensified the emotions, and aroused suspense.

In *Leobu*, the sequence of events is not clearly streamlined. Nchabeleng has chosen three themes namely the theme of hooliganism; the role of the Makoria gangsters and the self-determination of the Lehutso people to be the basis of his play, but he has not satisfactorily developed the conflict within each of them. In the theme of the role of the
Makoria gangsters, Nchabeleng has brought the conflict to climaxes without due complications being manifested.

In *Sealogana*, Nchabeleng is able to draw to a climax. In this phase, characters are infuriated or emotionally disturbed and the state of affairs is at its worst. With regard to the unravelling, Nchabeleng has removed the two stumbling blocks, Phaahle and Dabulamanzi, the Batau community now have Hunadi, the person they want, as their head who, by virtue of her royal birth, is the rightful heir to the throne. Hunadi's installation as queen brings *Sealogana* to a logical conclusion. This play is of the required standard and is moving in the right direction.
CHAPTER VI

DIDASCALIA

6.1 INTRODUCTION

The purpose of this chapter is to trace how Nchabeleng has constructed the didascalia in his plays. Current research shows that scholars have underestimated the role of the didascalia in the play and to this effect research has been conducted on various aspects of a play but didascalia has not been seriously investigated in most of the African languages. In Northern Sotho A.P. van der Merwe (1995) has made a contribution in this aspect. The following structural pattern will be followed:

- The Didascalia in the dramatic text:
  (i) Dramatic title
  (ii) List of dramatis personae
  (iii) Stage - direction
- Conclusion
6.2 The didascalia in the dramatic text

The word *didascalia* refers to everything in the dramatic text which will not be spoken by the actors (often printed in italics to distinguish it from the dialogue). The didascalia play a prominent role in a play. Hornby (1977:26) emphasizes that one has to admit that the playwright who wants his play to be read, accepted, and performed must use them to establish certain order and a certain logic. Gassner (1966:11) says when the dialogue is excessively elliptical or ambiguous, it is the role of the didascalia to communicate stable information.

Didascalia establishes for the writer a secondary world in which his consciousness can be freely expressed, they offer the stage-director a possibility of renewing his perception of an outer and inner reality, and finally, they determine for the audience the cathartic effect which is fundamental for the experience of communicative aesthetics.

The major function of the didascalia in the theatre is to establish the non-verbal languages and codes that function in a performance, to hierarchize them by determining the most important ones and to assure a certain relationship to the verbal message of the play. Except for the languages of gestures, dance and music the didascalia establishes also the language of zero-signs within each code.
Didascalia includes everything which is neither dialogue nor soliloquy, for example stage
directions, dramatic title, dramatis personae, foreword, epilogue and prologue. Savona
(1982:27) says about didascalia:

The voice of the didascalies, then, partially resembles that of the narrator in a novel, as far
as it names, describes, or identifies the diegetic space and time and also frequently indicates the
various actions inscribed in the narrative sequence; exit, return, duel, murder, suicide etc.

The main function of the didascalia is to create an imaginary world and action. Thus, like
any other form of literary discourse, they may constitute a series of fictional speech acts
that may contain or convey implicitly serious messages. Furthermore, the functions of
the didascalia can be viewed under the following: dramatic title, dramatis personae and
stage direction.

6.2.1 Dramatic title

The dramatic title may assist by giving an idea of what the drama is going to talk about.

Mouton (1988:170) says:

Vir die leser kan die titel dus 'n sleutel wees

152
It is true that, the dramatic title guides the reader and the audience. The title can be the main theme of a play. This can be seen in Nchabeleng's title in *Leobu* (Chameleon). A chameleon is an untrustworthy animal. Moephuli (1979:162) substantiates fully the untrustworthiness of the chameleon in his folk narrative. He says that long, long ago there was a king. This king heard that his people were troubled. He then called his son *Leobu* (chameleon) to take a message to the people. A servant of that king was present and he overhead the message. The king told his son *Leobu*: Go, and tell my people that they should die but they will rise again. *Leobu* then left slowly but, the servant, named Kgatwane (Lizard), went out quickly to spread the news. When Kgatwane reached the king's people he hold them what the king has said. The king's son (Leobu) arrived afterwards and told them what his father had said. They did not believe him. They told him that the first word was the first word, the last word was an untruth. They believed that Kgatwane had told them the truth that people should die and not rise again. They did not believe *Leobu's* message. That is the end of the story. According to most of the Northern Sotho people this tale reveals the origin of death. They blame the *Leobu* because it was untrustworthy. It failed to deliver the correct message to the people at an earlier time. Nchabeleng (1977) has used this title to show the untrustworthiness of people in his play. This theme runs through the whole play. The playwright very subtly
indicates the prevalence of untrustworthiness among scoundrels, in family circles, in
schools and other social circles, and even in high places. Although the playwright says
a lot about untrustworthiness, he does not decry it outright, but outlining it meticulously
from its origin to its resolution. This element runs throughout the play very conspicuously
justifying its title Leobu (chameleon).

The Makoria gang in this play (Leobu) shows untrustworthiness to the whole community,
as they persecute people for failing to pay a so called "protection fee". They also attack
Mokgoro's family, who are by then in bed, to get hold of all the wealth possessed by the
family. They are a very thuggish group indeed. Instead of helping in the advancement
of their people they prey on them. They go to Lehetso cemetery to dig out Mokgoro's
grave. Makoria says to Senyabane:

Epolla bohwa bjo rrango a go tlogetsegole bjona
gobane le rena re a bo nyaka. (1977:23)
(Dig out the wealth which your father has left
for you because we also want it.)

They are very bad. It is taboo in Northern Sotho culture to dig up a grave. Senyabane also
shows traits of untrustworthiness as there is a suspicion that he is in love with Buudi
because he had supported her when she had a verbal conflict with Tšingwane, his own
mistress. Senyabane says to Tšingwane:
A ko homole Tšingwane. Re motseng wa khutšo fa, Ge o lle dikata le madila o sepele. (1977:26)
(Tšingwane keep quiet. Here we are at a place of peace. If you have smoked dagga and drunk beer, get away.)

There is a measure of untrustworthiness in Senyabane. Even the Makoria gang does not trust him, though he is in their company when they go to burn Mokgoro's house after Letšobana had refused to give them the money which belonged to the deceased Mokgoro.

Makoria says:

Wena o a šala. Rena re tla ba loretša ka mollο ke kgale re monokišwa monwana. (1977:34)
(You are staying. We shall bum them down. We have long been made fools.)

The Makoria gang does not trust Senyabane. They want to attack Mokgoro's family without him. The theme of untrustworthiness is revealed mostly through the characters. Almost every character is unreliable. When it comes to Sealogana, this title refers to a girl fresh from initiation school, which, in this play it refers to a girl fresh from the University. The title refers to the main character (Hunadi) who has completed a law degree at the University of Fort Hare. Hunadi says to Phaahle:

Ke pasitše ka dihlora ke gafišitše
Mathosa. (1971:7)
The Batau community sent Hunadi to the University of Fort Hare to read law in order to come and lead them in a modern way. Hunadi says:

...Setšhhaba se senyegetšwe ka nna gomme bjale ke rato se hlabolla ka seetša sa makgonthe. Ke mamelao wa setšhhaba se. Ke swanetše go se hola ka fao nka kgonago. (1971:8)
(The community has spent their money on me so I want to enlighten them with true light. I am a lawyer of this community. I should help them as far as I can.)

Hunadi is fully prepared to enlighten her community because she is educated for them. Even if she has made a mistake by bringing along Dabulamanzi, her intention is to come and assist her community. Being enlightened herself, she takes for granted that her people will welcome Dabulamanzi. To her there is nothing wrong in being married to a man of another nationality. This turns out to be a gross misjudgement on the part of Hunadi. The Batau community rejects him. Hunadi tries to protect Dabulamanzi by saying to the Makwa regiment:

Yena o mpheta ka dithuto kudu. Dabulamanzi ke ngaka ya malwetši a diphoofolo, ke ngaka, ke ngaka ya temo, ke ngaka ya dithuto, ke ngaka ya melao, ke
Hunadi is trying hard to protect Dabulamanzi because he is educated. According to the Batau community, the only person eligible for the throne is Hunadi as she is next in line for succession. On the other hand Phaahle is reluctant to give up the kingship in favour of Hunadi but he stresses that as long as Dabulamanzi is still there, he will not cede the kingship to Hunadi. Phaahle's refusal to hand over the kingship to Hunadi reveals the weakness of regents. Kingship in the Batau culture is hereditary. The title *Sealogana* clearly suits the content of the play.

6.2.2. Dramatis Personae

The most important thing is to help the reader or the audience to identify and interrelate the different homodiegetic discourses. The didascalies not only name characters but also endow them with individual speech through the name that precedes each one of their lines. Mouton (1988:170) says:

"Die karakterlys se eerste funksie is om die..."
Carlson (1983:283) with Mouton by saying in the highly concentrated narrative world of the play, the names given to characters potentially provide a powerful communicative device for the playwright seeking to orient his audience as quickly as possible in his fictive world. The lists of names of characters in both *Leobu* and *Sealogana* reveal the relationship of the characters.

They give the idea of how they are related. Some of the characters' names reveal their personalities for example in *Leobu*, Letšobana has a meaning. The name *Letšobana* is derived from the word *Letšoba* (flower). A flower is beautiful and it is admired by most of the people. This also happens to Letšobana. She is the favourite of her father, everything her father does he tells her. He confides all his secrets in her. Mokgoro says to Letšobana:

> Mola gare ga serapana sa ka ke bjetše mošwanyana ka fase ga ona ke epetsē lehumo la ka leo ke le šometsēgo ngwaga ka moka .. Ke tšhelete ye ntši kudu. Yona ga e tsebje ke motho, ka ntle le wena yo ke go borišago ka ga yona lehono. (1977:12)

(Down there the middle of my yard I have planted an acacia. Down that tree I have my wealth which I have worked for years ... It is a lot of money.)
Nobody knows about it except you whom I am telling about it today.)

Letšobana is the most favourite. Mokgoro should have told his wife, not his daughter.

A woman is a person whom her husband should rely on. Mokgoro says the following words to Letšobana before he dies:

Ke tseleng, ngwanaka. Ga ke sa nyaka bophelo bja lefase le. Go fedile ka ga ka... O botse mmago le ba leloko ka moka gore ba se ke ba nkaparela mašela a maso. (1977:16)
(My child, I am on the way. I do not like the life of this world anymore. I am dying.... Tell your mother and relatives that they must not dress black clothes for my mourning.)

The above words prove that Mokgoro really likes his daughter. He has trusts in her. He trust Letšobana more than his wife Mmasitimane.

In Sealongana the name Dabulamanzi formed by two words Dabula meaning to cross, and manzi (water), Dabula is a verb while Manzi is a noun. In other words Dabulamanzi means to cross water. In the context of this play, it means that he is a person who travelled a long distance crossing water or rivers to the Batau community. In other words he is a foreigner who travelled a long distance from Xhosaland to Hunadi's place only to be rejected by the Batau community to be Hunadi's husband as already
indicated. It is not acceptable, in Batau culture, that the daughter of a king be married to a foreigner. Monyaku substantiate fully by the following words to Sentsho:

Dabulamanzi o re nyaditše. Hunadi o iphile Mapono ka kgopolonyana ya gagwe ya gore rena, borragwe ga se ra rute ga gomme le ge a ka re dira bošula re tla no oba dihlogo. Madimabe ke a mošemane wa go leketšiša lekgeswa. Lehle le mo lebane. (1971:23)
(Dabulamanzi has undermined us. Hunadi has surrendered herself to the Pondo people with an idea that we will agree with her because we are not educated. He is unlucky that boy who has dressed the loin skin loose. He will face death.)

The Batau community is totally against this foreigner which Hunadi has brought to their land. They even plan to assassinate him. It is not surprising therefore, that Dabulamanzi is unwelcome. They could not imagine a foreigner passing judgement in their courts.
One of the Makwa regiment says:

Lepono la mokhwamelo ga se la swanela go rema selepe kgorong ya borrawesso..(1971:47)
(A half-clad Pondo man is not allowed to pass judgement in our father's court.)

Nobody in the village is in favour of Dabulamanzi except Hunadi. The name
Dabulamanzi fits well in the context of this play. He is a foreigner from a far place and rejected by everybody in the Batau community.

The second actor is Monyaku. The name Monyaku is derived from a certain Northern Sotho plant called Monyaku. This plant has a bad smell. Most people do not like it. The same applied to this actor. Phaahle and his supporters are totally against him because he is a straightforward man. He likes the truth. He tries his best to persuade Phaahle to hand over the kingship to Hunadi. Phaahle says the following words to Monyaku:

Ge o sa tsebe lehu o tla le latswa lehono.
(1971:18)
(If you do not know death, you will taste it today.)

Phaahle is totally against Monyaku to such an extent that he threatens to kill him. If Monyaku does not support him, he will be assassinated. Because Monyaku likes the truth, he says to Phadime and Phaahle:

Hunadi ke kgoši ya rena, re swanetše go mo fa bohwa bja gagwe.(1971:20)
(Hunadi is our queen, we should give her her wealth.)

Monyaku does not want to beat about the bush. Phaahle's argument that he is a king
does not hold water at all. He is a regent. According to Batau culture, a king is born and not made. On the other hand Phaahle protects himself when he says:

Hunadi o tlile le monna wa lepeša motseng wa Babinatau, o re hloletše. Madi a setau ga a kwane le madi a ditšhaba tše dingwe. Sa bobedi ke gore motse wa Batau o sa le o sehlwa ga se wa ka wa etwa pele ke kgadi pele. (1971:44)
(Hunadi has come along with a man who wears a loin skin loose in the village of the Babinatau and that is taboo. The Setau's blood does not accommodate the blood of another nations. Secondly, since the origin of the Batau village, it has never been ruled by a woman.)

The name *Monyaku* smells badly to Phaahle because he (Monyaku) is the stumbling block to him (Phaahle) to rule the Batau community. Phaahle tries to give an empty threat to Monyaku in order to secure his position as the leader of the Batau community. The name Monyaku fits well into this context.

6.2.3 Stage direction

According to Levitt (1971:36) stage directions can be described as follows:

Stage directions are of two kinds: written and spoken. We experience them as printed commands in the dramatic text and as "announcements" in the
dialogue of a play. In the first instance, they are instructions concerning the time and place of the events, actions, movements, entrances and exits, sound effects, stage properties, costumes or setting.

Stage directions usually appear at the beginning of each act or scene and further they indicate the number of that act and/or scene, the locality where that scene takes place, perhaps the time of day during which it takes place, even indications to what the decor should consist of, what the actors should be wearing, how old they are, or what they look like, any other information which the producer might need for the staging of that scene; furthermore throughout the dialogue, the name of each actor who speaks followed by a colon; then, within brackets in the dialogue, whether an actor is alone on stage, whether an actor is entering or leaving; directions as to how an actor should behave or react when he speaks, after he has spoken or to what another actor is saying or doing; and at the end of the scene perhaps an indication that the curtains should close.

Morrison (1973:51) maintains that didascalia is meant for directions for producer and actor. It is not primarily for a reader although a reader benefits from their presence in the text when he reads. There is no need in the didascalia for any interpretations on behalf of either the producer or reader the same way the narrator gives his views or interpretations to the reader in a novel with regard to what is happening: the play is meant to be staged
and the audience will only hear the dialogue and not the didascalia. The producer, being a skilled person, will in any case direct the actors as to what they should do, how loudly they should speak, where to look and sit or stand. Teodorescu-Brinzeu (1981/82: m4) says the playwright being an author and not a producer, will only assist the producer by clarifying aspects which may be ambiguous and should not try to take over his role by being too prescriptive or include detailed stage directions.

Corrigan (1981) states that it is important for the playwright to bear the audience, producer and actors in mind when writing the play because it is necessary that the audience should know who is speaking and what the relationship between the speaking parties are: in reading the text the didascalia will announce a speaker but when listening to two speakers, the audience will not know who is speaking if they do not use each other's names; from the dramatis personae the reader will, for instance, not have this information unless they bought a program which the story is summarized or unless the actors through the dialogue give indications of their relations to one another.

The producer needs certain information from the playwright with regard to who the characters are, what they are like what they do and where they are doing certain things as has been discussed earlier on, but it is important for the playwright to remember that a producer is never bound by what he prescribes and that too many demands, instructions
or prescriptions will only make the producer's task more difficult. Imagine a play requiring a lady, absolutely beautiful, 2 meters tall with a shrill voice and large head. It might not be possible for a producer to find an actress with these features or qualities. Fergusson (1972:59) says the actors when studying the text, need to know when it is their turn to speak and this is indicated by the didascalia.

The stage directions can indicate the physical appearance of the characters in the play. This is substantiated by the following:

Ka lona letšatši leo mogobogobo wa lešaba o tšwelela mošate. Lešaba le etilwe ke Khwidibitla le Mantlhanyane pele. Phaahle le Phadime ba swere dibolao gomme ba arabišana le lešaba. (1971:3)

(On that day a multitude came from the king's place. Khwidibitla and Mantlhanyane were in front of the multitude. Phaahle and Phadime were carrying weapons and exchanging words with the multitude.

The above stage direction also indicates that Phaahle and Phadime were carrying weapons. This symbolises that Phaahle and Phadime are prepared to fight. They are pugnacious. Phaahle is prepared to die for the reign. He is not prepared to hand over the kingship to Hunadi. The other example is as follows:

Mphato wa Makwa o bina koša go tla go tamiša

165
Hunadi. Hunadi o ba amogela a apere lethebo la dipela. (1971:16)
(The Makwa regiment is dancing in preparation to greet Hunadi. Hunadi welcomes them wearing a rock-rabbit-skin kaross.)

By wearing the Kaross, Hunadi shows that she is the queen. The Kaross is not worn by every Tom, Dick and Harry. It is a sign of royalty. Another example is revealed thus:

Go bonala Sebjalebjale a rwele kefa ya tšhwene. Makelepeng ka jase e tšhweu, Letšobana, Senyabane, Mmasitimane mola Mokgoro a robetše malaong ka phapošeng. (1977:13)
(Sebjalebjale appears having a hat on, which was made from the skin of a baboon. Makelepeng with a white jacket, Letšobana, Senyabane, Mmasitimane while Mokgoro is lying on the bed in a room.)

By putting a hat on, Sebjalebjale indicates that he is a medicine man. Medicine men have their own attire. They always wear something which is made from the skin of an animal on their head. In the case of Makelepeng, wearing a white jacket, the audience will realize that he is a medical doctor. Most medical doctors put on white jackets to identify themselves from other people. The following words substantiate further:

Go tsena moruti, Letšobana a swere sephuthana,
Mmasitimane, Senyabane le Lerutla (1977:20)
(Enter the pastor, Letšobana holding a parcel, Mmasitimane, Senyabane and Lerutla.)

The above assertion indicates that among those who are going to play a prominent role includes the pastor, Letšobana with a parcel containing the money of the deceased Mokgoro, Mmasitimane, Senyabane and Lerutla. Letšobana's parcel attracts the audience and readers and are induced to ask themselves questions about what is going to happen with the parcel. During Mokgoro's funeral the parcel is thrown into the grave as Letšobana was instructed by her father. He told her that during his funeral she must not be afraid of the multitude of people who have come to mourn him and that she must throw the money in to his grave and also take a share out of that money.

Ingarden (1973:206) indicates that in the stage directions, the arrival on stage of each new character supplies a new element in the conflict, so that the subject of the play is advanced and developed in every case. Beckerman (1979:157) says entrance and exit work towards as perceptible end. They maintain a rhythm and logic corresponding to the growth of ideas and meaning in a play. Because the play presupposes conflict and progressive action, abrupt shifts between scenes are often called for to precipitate confrontations and to forward the movement. Feral (1982:170) indicates that entrances and exits condition the spectator to expect or anticipate what is to come, because the logic
which governs the action in most plays holds that the exit of one man anticipates the entrance of another. Similarly, a scene can inhere within another scene, needing only an exit to have it materialize. Consider the following stage direction:

Ka lapeng la Phaahle go bonala Phaahle le Leswethe ba le mmolelong. Morwakopi o a tšwelela. Mogalatšane o a thalaganya. (1971:4)
(In Phaahle's house Phaahle and Leswethe are holding a discussion. Morwakopi appears. Mogalatsane enters)

Phaahle and Leswethe were holding a discussion about the arrival of Hunadi with a Pondo man. The appearance of Morwakopi and Mogalatsane condition the audience to expect or anticipate what is to come. The arrival on stage of each new character supplies a new element in the conflict, so that the subject of the play is advanced and developed in every case. Therefore, how the playwright gets his characters on-stage and off-stage, and for what reason, is inextricably related to the function and interdependence of scenes and to the meaning of the play.

The stage-directions can also indicate the place where the scene is going to be acted. This is substantiated by the following words:
Go dutswe tafoleng. Go tsena Mokgoro, Letšobana le Mmasitimane. (1977:1)
(They are at the table. Mokgoro, Letšobana and Mmasitimane enter)

The playwright indicates the table as the place where the whole scene is going to be performed. The characters which are going to take part are Mokgoro, Letšobana and Mmasitimane. Carlson (1985:7) says the stage direction guides the audience to know where the characters are acting. Another example is as follows:

(Senyabane lies on a hospital bed. Mmasitimane, Buudi, Tšhingwane, police, Makelepeng, Letšobana and Senyabane arrive.)

The above words indicate that the following scene is performed in the hospital. The audience does not have a doubts as to where the scene is taking place. Senyabane is arrested by the police at the Lehutšo cemetery after they have found him digging up his father's grave. They take him to the hospital because he sustains injuries to his leg when he tries to run away.

Stage directions can also show the audience the time in which the scenes take place. Let
us observe the following example:

Phadime o hwetsa Phaahle a ora mollo e sa le bošego. Mogalatsane o tla go bona a tšhabeša. (1977:1)
(Phadime finds Phaahle sitting around a fire in the morning. Mogalatsane runs to them.)

The above words indicates that the scene takes place early in the morning. Mogalatsane finds Phadime and Phaahle sitting around the fire and Mogalatsane comes to them to tell them about the enemies which are coming to attack the Batau village. Another time aspect is revealed where Mabolašē, Monyaku and Sentsho are holding some discussion:

Letšatsi le a sobela. Mabolašē, Monyaku, le Sentsho ba tšere kgang ka lapeng. (1971:21)
(The sun has set. Mabolašē, Monyaku and Sentsho are having a discussion at home.)

The time indicated here is sunset. The events take place during that time. Monyaku tells Mabolašē and Sentsho how he escaped death. Phadime and Phaahle are threatening to assassinate him with a spear. Nchabeleng goes further thus:

Ke bošego. Go tsena maphodisa a befetswe, Lerutla, Letšobana, le Mmasitimane (1977:38)
(It is in the evening. Enter the police angrily,
The time which is indicated here is the evening. When the police enter in Lerutla’s house it is evening. They are demanding to see identity books. Nchabeleng maintains that:

Letšatši le hlabile. Go tsena Ditsebe, Lerutla le maphodisa. (1977:39)
(The sun has risen. Ditsebe, Lerutla and the police enter.)

The time which appears in the above words is the sun has risen (the morning). Lerutla complains about the behaviour of the police to Ditsebe. They are harassing people in the Lehutšo village. The Batau community demands Hunadi and Dabulamanzi from Phaahle. They demand that Dabulamanzi should be expelled because he is a foreigner. Nchabeleng goes further by saying:

Ka letšatši le le latelago Hunadi, Motlakaro, Leswethe, go dutšwe ka lapeng ka polelo.
(1971:24)
(The following day, Hunadi Motlakaro, and Leswethe are holding a discussion at home)

The following day indicates the time aspect. Hunadi, Motlakaro and Leswethe hold a discussion. Hunadi informs her mother that Phaahle should cede her throne. Nchabeleng
indicates another time aspect:

Ka morago ga mašatši a lesome, batho ba dutše ka ntle ga kgoro ya mmušo. Go tsena Monyaku, Sedupe, Sentsho, Motlakaro le setšhaba sa gagwe, Lephodisa le Komosasa Makhasane. (1971:52)

(After ten days, people are sitting outside the government court. Monyaku, Sedupe, Sentsho, Motlakaro and her multitude, Police and Commissioner Makhasane enter.)

The time aspect is after ten days. Monyaku and his colleagues go to the police station demanding the release of Kgaragara, Ntladi, Mphegolle and Mampuputlane. They have been arrested by the police on suspicion of killing Phaahle. It is further stated that:

Ka letšatši le le latele. Go tsena Mokgoro, Letšobana, Mmasitimane, Senyabane, Tšhingwane le Makoria. (1977:3)

(On the following day. Mokgoro, Letšobana, Mmasitimane, Senyabane, Tšhingwane and Makoria enter.)

The above words indicate that the action which is going to take place will happen on the day following. It draws attention to the time at which the incident is going to occur. The Makoria gang are attacking the Mokgoro's family and are demanding a protection fee from Mokgoro. They state categorically to him that they have been searching for him for a long time in connection with the protection fee due to them, because all the wealthy

172
families in Lehutso village have already settled their debts. It is only Mokgoro who has not yet paid. There is no way in which he should not pay. He will have to follow suit and pay the prescribed amount due by him. The time aspect in the stage direction is further indicated thus:

Ka morago ga dikgwedi tše diselelago, Senyabane o bonala lapeng labo ka seriri sa sehlotho. Go tsena Mmasitimane, Letšobana le Senyabane. (1977:31)

(After six months, Senyabane arrives home with very long hair. Mmasitimane Letšobana and Senyabane enter.)

After six months Senyabane arrives from jail to his home. He starts harassing his sister and mother. He says his sister should go away from his home. Another example is as follows:

Ka lona lešatši leo. Go tsena Ntatisi le Lerutla. (1977:47)

(On that very day, Ntatisi and Lerutla enter.)

The incidents took place on that day. Ntatisi complaining to Lerutla about Phala by protecting Ditsebe from having to leave the Lehutso village. He says Ditsebe has allowed police to harass them in their homes. Gossman (1976:2) says stage directions are an essential structural device because they serve to link scenes and promote
relatedness between them.

6.3 Conclusion

The didascalia in Nchabeleng's work have been purposefully utilised. His dramatic titles are the keys to the readers to understand Nchabeleng's work, for example **Leobu** (Chameleon) stands for untrustworthiness. Almost every character in this play is a ruffian. The Makoria gang are a plague to the whole Lehutšo community. They persecute people who are failing to pay the so-called protection fee. Senyabane is also a scourge to his parents and to the community of the Lehutšo village. He is not ashamed of digging up the grave of his father searching for the wealth. This theme of degenerateness runs throughout the whole play. **Sealogana** stands for a girl fresh from initiation school. It refers to Hunadi—the protagonist who was sent by the Batau community to a University of Xhosaland, probably Fort Hare, to study a law degree. She devotes herself to her studies and completes course with distinction. The Batau community has sent Hunadi to University to come and lead the people according to modern standards.

The community is sick and tired of the role of Phaahle. They demand that he should be dethroned because Hunadi is adequately enlightened and in addition she is entitled by
birth to be a queen. The whole community prefers Hunadi to take over the queenship.

The list of characters in both *Leobu* and *Sealogana* is clearly constructed. The identification of actors in both plays help the audience to identify and interrelate the different homodiegetic discourses.

In as far as stage directions is concerned, Nchabeleng has also presented them in a convincing manner. Passow (1981:238) emphasizes that stage directions establish a link between the text and the performance. They also facilitate the smooth flow from one scene to another in both plays. They are also instructions concerning actions, movements, time and place of the dramatic events. All in all *Leobu* and *Sealogana* are plausible as plays. Nchabeleng has made a commendable effort.
CHAPTER VII

7.1 General Conclusion

Nchabeleng has made a laudable effort in as far as playwriting is concerned. His characters are well developed. They are his primary images of human nature; they are his statements in speech and gestures about the elusive creature, man. Nchabeleng has considered time and space seriously. The scenes are of the reasonable length, and shift at a reasonable speed, and do not disturb the unity of action. Nchabeleng has considered time as a striking aspect in the dramatic work of art. The events in both plays - *Leobu* and *Sealogana* can be performed within a limited time-span.

In as far as dramatic language is concerned, Nchabeleng employs good, straightforward, simple, everyday language and displays good descriptive powers. The playwright strikes the audience by his mellow language and appropriate imagery, all of which make the plays pleasant to listen to. *Sealogana* is a neat and well trimmed work of art.

Nchabeleng's dialogue is not long-winded. It contributes logically to the development of the dramatic structure and theme. His dialogue is natural. This means that the conversation which takes place in the play creates the impression that it is a normal
everyday conversation between people. Dialogue must be of a certain kind. It must contribute in one way or another towards the development of the theme, characters and structure. Nchabeleng's dialogue shows the character's relationship to others, reflects the progression of the action, indicates what is happening in the minds of the characters, reveals their suffering, growth or decline. When it comes to the development of the theme, Nchabeleng's dialogue reveals the theme of untrustworthiness; the role of the Makoria gangsters and the self-determination of the Lehutšo people in Leobu. In Sealogana, Nchabeleng's dialogue reveals the main theme namely the problems of regent and the sub-theme, namely marriage across racial barriers. His dialogue develops the dramatic structure from the exposition to the unravelling.

Nchabeleng has tried to leave out irrelevant details from his dialogue. Everything which is said in his plays serve a specific purpose. His dialogue is a stimulus to further actions in his work.

Dramatic structure is convincingly constructed. Action in Sealogana is properly motivated. Action happens in a credible sequence. He has tried to avoid events that could harm the impact of the main action. He has done his best, particularly in Sealogana, where all the phases of the dramatic structure can be observed like exposition, motoric moment, complication, climax, denouement and conclusion. He has made one slip in
*Leobu* where the sequence of events is not properly arranged.

The didascalia in both plays *Leobu* and *Sealogana* are properly handled. They constitute serious directives in both plays, leading to a praxis intended to bring into play the imagination, technical knowledge, voices and bodies of its interpreters, and also the social status of the space where the performance will be held. The stage directions in both plays are satisfactorily developed. Stage directions facilitate the smooth flow of action from one scene to another in both plays. Stage directions serve an invaluable function in a play. They serve the cause of the whole play, contributing to the meaning and effect of the work. The stage directions are an essential structural elements, without which a play would suffer.

Nchabeleng's work is indeed a great contribution to the scanty stock of Northern Sotho plays and an achievement to be proud of. As regards the success that Nchabeleng shows, it is worth imitating and should serve to motivate the production of works of high quality on the part of the future playwrights.
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184


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