

**CONFLICT IN J.M. NTSIME'S DRAMA-TEXT:
PELO E JA SERATI**

by

BOITUMELO JOYCE KATAMETSI

B.A., HONS. B.A., PTC

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VIR CHRISTELIKE HOËR ONDERWYS

SUPERVISOR: PROF. H.M. VILJOEN

CO-SUPERVISOR: DR R.S. PRETORIUS

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1998

DECLARATION

I declare that

CONFLICT IN J.M. NTSIME'S DRAMA TEXT: PELO E JA SERATI

is my own work, that all the sources used or quoted have been indicated by means of complete references, and that this mini-dissertation was not previously submitted by me for a degree at another university.


B. J. KATAMETSI

10/12/98
DATE

DEDICATION

*I dedicate this work to my mother and father,
Tuelo Elizabeth Mokgatlhe and Molosiwa Jairus Mokgatlhe,
who passed away before they could see the fruit
of their toil in their beloved daughter.*

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ABSTRACT

The aim of this study is to investigate conflict as a literary technique in general, and in J. M. Ntsime's play, Pelo e ja Serati, in particular. The discussion will focus on the structural causes and the effect of conflict in drama.

The study comprises seven chapters. The aim, scope and methods of research are outlined and motivated in chapter one.

The second chapter provides background about Ntsime's text. This *mise en scène* includes a plot summary, discussion of the genre of the play as well as information about the cast of characters. The chapter further considers some of the aspects upon which conflict relies, including characterisation, naming and setting.

The third chapter offers some theoretical perspectives on conflict in general. These serve to determine the nature of conflict and its importance in drama.

Chapter four deals with the structural analysis of conflict in Pelo e ja Serati. Emphasis is placed on the internal structure of conflict, to demonstrate its vital role in the development of dramatic action, from the beginning of the play through to its conclusion.

Chapter five explores the relationship between dialogue and conflict in the play. It explores the ways in which dialogue develops and sustains conflict.

Chapter six focuses on the style of the author. It discusses general stylistic techniques, including poetic language, imagery, proverbs and idioms. Particular attention was given to the use of these devices in Pelo e ja Serati and the manner in which they develop and sustain the conflict.

Chapter seven revisits the main points of the study. By way of conclusion, I argued that the moral and ethical lessons portrayed by Ntsime in Pelo e ja Serati remain relevant to today's reader/audience.

KEYWORDS

PELO E JA SERATI; NTSIME, J. M.; DRAMA; CONFLICT; SETSWANA; AFRICAN LANGUAGES.

OPSOMMING

In hierdie studie is konflik as 'n literêre tegniek in die algemeen, maar met spesifieke verwysing na die drama Pelo e ja Serati van J. M. Ntsime die fokuspunt. Die klem het deurgaans geval op die struktuur, die oorsaak en die effek van konflik in dié drama.

Die studie is in sewe hoofstukke verdeel. In die eerste hoofstuk is die sentrale probleem uiteengesit en gemotiveer.

Hoofstuk twee het allereers die agtergrond van die dramateks Pelo e ja Serati van J. M. Ntsime gegee. Vervolgens is die verskillende aspekte waarop konflik rus, soos karakterisering en naamgewing, bespreek.

Die derde hoofstuk het 'n teoretiese perspektief op die begrip konflik in die algemeen gebied. Dit is opgevolg met 'n gedetailleerde bespreking van wat konflik is én die belangrikheid daarvan in die onderhawige drama.

In hoofstuk vier is 'n strukturele analise van konflik in die drama Pelo e ja Serati aangebied. Die hoofklem het egter geval op die interne struktuur omdat die onderliggend is aan die ontwikkeling van gebeure dwarsdeur die drama.

Hoofstuk vyf het veral die uitwerking van dialoog op konflik in die drama Pelo e ja Serati bespreek.

Styl het in hoofstuk ses aan bod gekom. Beelding, poëtiese taal is hier as die algemene stylkategorieë bespreek. Die gebruik van hierdie tegnieke, spreekwoorde en idiome, en die wyse waarop hulle die konflik ontwikkel en hulp volhou is veral ontleed.

Hoofstuk sewe is 'n samevatting en gevolgtrekking van die hoofpunte van die studie. Ten slotte het ek betoog dat die morele en etiese lesse wat Ntsime in Pelo e ja Serati uitbeeld belangrik bly vir vandag se leser/gehoor.

SLEUTELWOORDE

PELO E JA SERATI; NTSIME – J. M.; DRAMA; KONFLIK; SETSWANA;
AFRIKATALE

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1. INTRODUCTION

The works of J. M. Ntsime have gained prominence in the academic world through various studies. One such study is the evaluation of his plays by Motsilanyane (1993). Another by Motsepe (1992) focused on "the supernatural element" in Ntsime's play, Matlhotlhapelo. In addition, Sekeleko (1992) examined naming practices in another of Ntsime's plays, Pelo e ja Serati. However, according to a database search, up to the present moment no specific study of conflict in Ntsime's plays has been carried out.

This mini-dissertation will explore conflict in Pelo e ja Serati. Specifically, I will investigate the nature and function of conflict in the play, the relationship between conflict and dialogue, and the style used by Ntsime to portray conflict. Accordingly, the present discussion will contribute to both the growing scholarship of Ntsime's work and the more general study of conflict in drama.

1.1 PROBLEM STATEMENT

Shole (1988: 17) defines conflict in the following terms:

Kgotlhang ke thulaganyo ya ditiragalo, ya baanelwa le ya morero, e e supang matlhakore a mabedi a a thulanang ka ntlha ya lebaka lengwe la botshelo go fitlha lengwe la matlhakore le fenyha kgotsa a fenyega o o mabedi.

(Conflict is a well arranged series of events, characters and theme, whereby two sides would clash on a certain factor of life until one side

comes out victorious or perhaps both are defeated.)

Similarly, Conradie (1989: 7) notes that:

Botsing of konflik is 'n ander element wat in die drama belangrik is. 'n Mens kan sê dat dit 'n element is wat in die een of ander vorm in alle genres aangetref word, maar in drama val dit baie meer op. Botsing is die bron waaruit handeling ontstaan, want dit is moeilik om werklik gang in 'n verhaal te bring sonder dat daar een of ander probleem en gevolglik stryd of botsing is.

The interchange(s) between the participants in the communicative event is constitutive of a play. Elam (1980: 157) argues that:

The speech event is, in its own right, the chief form of interaction in the drama.

This carries what he terms the "intersubjective force of discourse." In other words, speech carries and enacts the conflict. Elam (1980: 159) further states that:

The dialogue is in the first place a mode of praxis which sets in opposition the different personal, social and ethical forces in the dramatic world.

Kennedy (1991: 952) also views conflict as the essence of drama. He writes that:

Conflict determines the action of the story/play. This action progresses from the beginning to the end of the story going through certain phases, each having its own function. However, as it [the story/play] moves forward, it moves with a sense of strain and conflict. Forces come into collision, decisions are made.

According to Conradie (1989: 8), these phases are as follows:

- (a) Exposition
- (b) Motorial moment
- (c) Complication
- (d) Climax
- (e) Denouement

In connection with style, Nicol (1939: 81) believes that "all of the action and all the characters can be revealed by only language."

It is thus pertinent to consider how far the medium employed by the particular playwright harmonises with language to give expression to the spirit and theme of his/her work.

The above discussion indicates that conflict plays a vital role in drama. Moreover, it is clear that conflict is revealed through speech (e.g. dialogue

and/or monologue) as well as through the author's specific style. These premises will be applied to my analysis of conflict in Ntsime's Pelo e ja Serati.

1.2 AIMS AND OBJECTIVES OF THE STUDY

This study will investigate the nature and function of conflict in Pelo e ja Serati, and in drama generally. It will further determine the relationship between conflict and drama in this particular play, as well as the stylistic devices used by Ntsime to portray the conflict in this story of love that has crossed conventional socio-cultural boundaries. It will be demonstrated that conflict is vital to the creation and maintenance of dramatic suspense which serves to keep the interest of the reader/audience. Conflict is thus an essential element of Pelo e ja Serati as in all dramatic works.

1.3 SCOPE OF THE STUDY

Chapter one defines the problem that motivates this study, also elucidating the aim, scope and the methods of research.

Chapter two offers a *mise en scène*, providing a plot summary, a discussion of the comic nature of the play as well as a delineation of the cast of characters. This chapter also examines the role of characterisation, naming and setting in the development of the conflict.

Chapter three discusses certain theories of conflict in general. In addition, it explores the nature of dramatic conflict and its cardinal importance in plays.

Chapter four offers a structural analysis of conflict in Pelo e ja Serati, with particular emphasis on the internal structure of dramatic works. This chapter

provides a more detailed discussion of the chain of events which motivate and sustains conflict in Ntsime's play, marking the various phases of its development. These phases include the exposition, motorial moment, complication, climax and denouement. The ways in which Ntsime creates suspense, thereby assuring the interest of his reader/audience, are also considered.

Chapter five examines the relationship between dialogue and conflict in Pelo e ja Serati. Here it will be demonstrated that dialogue is an important source of conflict as well as a vital means through which the reader/audience is kept abreast of developments in the play.

Chapter six focuses on Ntsime's style. It examines his use of various literary techniques and devices, and explores the ways in which these convey and develop conflict. Ntsime's skillful deployment of poetic language, imagery, proverbs and idioms contributes not only to the portrayal of conflict but also to Pelo e ja Serati as a work of art.

By way of conclusion, chapter seven summarises the main points of the study. It completes the discussion by considering the moral and ethical lessons contained in Pelo e ja Serati, demonstrating their continued relevance for the reader/audience of today.

1.4 METHOD

A brief theoretical overview of conflict in drama will be provided, after which a structural analysis of the play will be made.

2. MISE EN SCÈNE

2.1 INTRODUCTION

The title of the play, Pelo e ja Serati, can be translated as "a loving heart knows no bounds." This is a proverbial expression in Setswana, meaning that one is satisfied with what he/she has chosen. This expression reveals something of the plot of Pelo e ja Serati as well as the major themes of the play. The main conflict in the play concerns the clash between traditional and modern marriage customs. Ntsime also portrays certain difficulties that emerge whenever people from different socio-cultural backgrounds meet.

Generally, in traditional Batswana communities, marriage was not determined by the love and affection that existed between a man and a woman. On the contrary, marriages were formed, on the one hand, through the friendship between the couple's parents and, on the other hand, according to the social background of the two families. No parent, for instance, would welcome a potential bride or bridegroom whose family was known to be experts in the use of medicinal charms. Such rules, which sought to preserve cultural beliefs and practices, encouraged the young couple as well as their respective families to live together in peace and friendship.

2.2 PLOT SUMMARY

The protagonist of Pelo e ja Serati, Dithole, is the heir to the throne of the Bakhudung tribe. He wants to change his community, through his desire to choose his own wife. This is in sharp contrast to the tradition that parents choose marriage partners for their sons and daughters. As the only son of King Serame, Dithole is expected to take a wife who is acceptable to both his parents and the village as a whole. Dithole's parents have designated his

cousin, Mosidi, to be his future bride. However, he is determined to marry Nombini, a Ndebele girl. Dithole promises Nombini that he will protect her, a foreigner, against the people of the Bakhudung village.

Dithole's wishes cause serious problems and divide the villagers, some of whom support Dithole's personal decision. Others vow to ensure that he marries the woman whom his parents have chosen, especially as she is a Motswana. Dithole enters into a heated argument with his father and the village elders. At the height of this conflict, Dithole flees the village to Thaba ya badimo (Mountain of Ancestors). Nombini also flees Bakhudung for Phalaborwa.

It is up to Nombini to rescue Dithole from the Mountain of Ancestors where he has been rendered into a helpless stupor. She undertakes a number of dangerous tasks under the instructions of Matwetwe, a traditional doctor. Nombini collects materials for medicinal charms which help her to reach Dithole. Subsequently, the couple returns to Bakhudung village where they are welcomed back with joy and the promise of a wedding feast.

2.3 THE GENRE OF THE PLAY

The happy ending of the play as well as the suggestion that society has been transformed indicate the comic nature of Pelo e ja Serati. As Hatlen (1975: 10) notes:

In comedy, the plot is centered around a pair of lovers who are separated by social and economic barriers, parental disapproval, misunderstanding, a third person or a cloud on his or her reputation.

In Pelo e ja Serati, Ntsime provides a classic story of "star-crossed lovers" whose love crosses conventional boundaries. At the end of the play, it is suggested that Bakhudung society has been renewed, largely through the intervention of supernatural forces. This promise of social transformation is a defining feature of comedy.

2.4 THE CAST OF CHARACTERS

At this stage of the analysis it will be useful to list the cast of characters along with the English translations of their Setswana names. The significance of the characters' names is discussed in greater detail in section 2.6 below.

Table 1: THE CAST OF CHARACTERS AND THE MEANINGS OF THEIR NAMES

Character	Translation of Name	Description
Dithole	dust	main character; chief's son
Serame	ice	Dithole's father; chief
Nteseng	leave me alone	Dithole's mother; chief's wife
Itumeleng	be happy	Dithole's uncle; chief's brother
Batšhipile	they are cheap	Dithole's friend and confidant
Moremi	he who chops	witch-doctor
Keoagile	I've built it	village head-man
Gaotingwe	it cannot be extinguished	village head-man
Modiegi	she who delays	Nombini's friend
Lefufa	jealousy	village girl
Mmalefufa	mother of jealousy	Lefufa's mother
Ditshebo	gossip	village girl

Mmaditshebo	mother of gossip	Ditshebo's mother
Nkileng	hate me	village girl
Mmankileng	mother of hate me	Nkileng's mother
Ngaka Matwetwe	expert in traditional medicinal charms	witch-doctor at Phalaborwa
Itireleng	do things on your own	wife of Ngaka Matwetwe
Dlamini	Nguni name meaning: he who eats during the day (day-eater)	Nombini's father; foreigner
Thandiwe	love	Dlamini's wife
Nombini	the second one	daughter of Dlamini and Thandiwe; the woman whom Dithole wishes to marry
Mosidi	grinder	Dithole's cousin; villagers' choice to be Dithole's wife

2.5 CHARACTERISATION

Characterisation is the way in which an author shows qualities, actions, sayings, reactions and experiences of people in a work of art. These people are the characters, imaginary figures created by the dramatist. It is in this sense that Cohen (1973: 37) defines characterisation as:

the art of creating fictional characters in words
which give them human identity.

In addition, Msimang (1983: 99), in a rather broad definition, is of the opinion that the term "characterisation" must be viewed as:

referring to the sum total of techniques that are
used by an artist in presenting characters in a

literary work of art so that they are perceived by the audience as persons endowed with moral dispositional as well as physical qualities.

Successful characterisation gives rise to a convincing conflict, that is, the collision of opposing forces -- the protagonist and the antagonist. The emotional life of the characters reveals conflict, and vice versa. If the actions of the characters in a play are not well motivated, the conflict in which they are involved will not be convincing because the characters will appear as puppets manipulated by the playwright.

2.6 CHARACTERISATION IN PELO E JA SERATI

In Pelo e ja Serati, Ntsime creates lifelike characters with whom the reader/audience can easily identify. He places these characters in their own world, a world that he has created for them. This world is, however, determined by certain dramatic limitations, including those of time, place and action. Ntsime creates not only the objective world inhabited by his characters, but also a subjective realm which expresses certain truths that are also valid outside the world of characters. Ntsime thus selects and shapes his characters for the purpose of dramatising human life and its various manifestations.

Ntsime endows his characters with a variety of qualities which illuminate both the positive and negative aspects of human behaviour. Mmalefufa and Mmaditshebo, for instance, despise Nombini because she is a foreigner and, more particularly, because she is loved by Dithole. In contrast, Mmankileng is more open to Nombini and the cultural changes she signifies. Mmankileng believes that times change, and that a man should be allowed to choose the woman he wants to marry.

The conflict within Dithole shapes the theme of the play. His character is torn between love for Nombini and allegiance to his people and their tradition. He knows that his parents and the villagers oppose the marriage between him and Nombini. Dithole must therefore choose between desire and duty/destiny. In pursuing his love for Nombini, Dithole seeks to challenge the Bakhudung practice that prevents young men from choosing their marriage partners.

In the opening soliloquy of Pelo e ja Serati, Dithole states his wish to fly to Matebeleland. He then tells his friend, Batšhipile, that he loves a Ndebele girl. Batšhipile is portrayed as a loyal companion, offering encouragement to his troubled friend. In contrast to Batšhipile's support, other characters are openly hostile to Dithole's intended marriage to Nombini. Lefufa, Ditshebo, Mmaditshebo and Mmalefufa are particularly opposed to this idea, engendering a number of difficulties for the young lovers through gossip and a series of confrontations. The jealous and malicious nature of these opposing characters propel the action of the play, bringing the conflict to its inevitable breaking point.

Ntsime thus groups his characters into opposing camps, as illustrated in Table 2. Each group is committed to realising their objectives, thereby creating tension which is the source of dramatic conflict. Therefore, characterisation is an important method of developing the conflict of the play.

Table 2: OPPOSING GROUPS OF CHARACTERS

<u>Characters who support Dithole's marriage to Nombini</u>	
Batšhipile	(they are cheap, i.e. they have swallowed their pride)
Modiegi	(she who is late)
Nkileng	(Hate, i.e. you can hate me but I will say what I deem fit and right)
Mmankileng	([Mother of Nkileng] hate me)
<u>Characters who oppose Dithole's marriage to Nombini</u>	
Serame	(ice)
Nteseng	(you leave me alone)
Lefufa	(jealousy)
Ditshebo	(gossip)
Mmalefufa	(jealousy's mother)
Mmaditshebo	(gossip's mother)
Gaotingwe	(it won't be extinguished, i.e. fire)
Keoagile	(I have built it, i.e. the village)

2.7 CHARACTERS' NAMES

In African cultural life, the name given to a person is highly significant. Names do more than merely identify the individual and distinguish him/her from other people. Names also describe of their bearers' personalities. The act of naming is thus loaded with meaning.

In Pelo e ja Serati Ntsime uses powerful names that immediately attribute certain personality traits to the characters. These names foreshadow the

characters' actions. In addition, the reader/audience is able to associate a character's behaviour with his/her name. These associations make it easier to follow and anticipate the chain of events.

2.8 NAMING AND CONFLICT IN PELO E JA SERATI

It is clear that Ntsime has named his characters with purpose. In Setswana, there is a saying, "ina lebe seromo" ("a bad name is a blot"). The name of the protagonist, Dithole, can be translated as "dust." This name connotes wind, movement and even destruction. It accurately depicts this character's personality, for Dithole's desire to marry Nombini not only stirs up trouble in the village, but ultimately brings changes to Bakhudung society. To his parents, Dithole is something of a nuisance, like dust in one's eyes. He refuses to obey their wishes and threatens to belittle his father's position and authority. As Serame states (Ntsime 1982: 8):

E kete o tla re thunthunyetsa dithole.

(It seems that he would blind our eyes with dust.)

To which Dithole responds (Ntsime 1982: 8):

Ke kile ka thunthunyetsa rre dithole kae?

(Where did I blind my father's eyes with dust?)

Here Dithole denies that he has humiliated his father, the king of Bakhudung village. In this passage, Dithole also seems to be implying that it is not he who has blinded Serame, but rather "tradition."

Later in the play, Dithole acknowledges to Nombini that he is indeed like "dust" (Ntsime 1982: 39):

Ke Dithole ke tla thunthunyetsa bagoumaki
dithole. Ke ba fatlha matlho a kilo le letlhoo.

(I am Dithole [dust]. I shall blind the eyes of
those who mention your name. I shall blind their
hateful eyes.)

Here, Dithole vows to block those who will try to prevent his marriage to Nombini. Dust, like wind, has force. This association indicates that Dithole is a determined character, a bit rambunctious, and someone about to provoke disturbance in the village.

The name Batšhipile can be translated as "they are cheap," that is "they have swallowed their pride." This name reveals Batšhipile's close alliance with Dithole, suggesting that those who oppose the marriage will ultimately be humiliated. Batšhipile's role in Pelo e ja Serati is to encourage and assist Dithole. The protagonist voices his innermost thoughts to Batšhipile. Their conversations thus serve to reveal the conflict, providing the reader/audience with important clues concerning Dithole's emotions and intentions.

The name Serame literally can be translated as "ice." This name is highly appropriate, for Serame is extremely rigid in his dealings with Dithole. This name further suggests that Serame is frozen in the old tradition of not allowing children to choose their own spouses. Serame also appears to be

cold and unfeeling when he drives Nombini's family from Bakhudung village following a heated argument with Dithole.

This falling out between father and son owes much to the instigation of other characters. Lefufa, whose name can be translated as "jealousy," plays a major role in precipitating the conflict. This name colours her interactions with the other characters, also signifying her intense dislike of Nombini. Lefufa manipulates others in an attempt to garner support for her campaign against Nombini. Her jealousy and hatred are aggravated by the fact that Nombini is the most beautiful woman in the village.

Lefufa is allied with Ditshebo, whose name can be translated as "gossip." Ditshebo also spreads rumours around the village, thereby fueling the conflict. The girls call Nombini derogatory names, embellish the truth and announce the affair to their mothers.

Mmalefufa, or "mother of jealousy," plays a central role in the intensification of the conflict. As her name indicates, she is Lefufa's mother. She, too, is an intensely jealous and malicious woman who resents the fact that a "foreigner" has captured the heart of Dithole. Mmalefufa takes the story to the village headmen, carrying the conflict towards its climax.

The headmen, Gaotingwe and Keoagile, then raise the matter with Serame, setting the stage for his clash with Dithole. Gaotingwe means "it won't be extinguished." This connotes fire, action and movement, also signifying that Gaotingwe is a custodian of Bakhudung tradition. His status as Mmalefufa's husband further suggests that he will not allow the rumours to go unnoticed. The name Keoagile literally means "I have built it." This indicates Keoagile's

status within the village as well as his role in the attempt to preserve traditional marriage customs.

Not all the villagers are against Dithole. Nkileng ("hate me") and Mmankileng ("mother of hate me") openly support Dithole's intention to marry Nombini. The names of this mother/daughter suggest a laissez-faire attitude towards the jealous women of the village. Nkileng and Mmankileng speak their minds, seemingly daring the others to hate them for stating and defending the truth.

Other minor characters also contribute to the development of conflict and plot, as indicated above in Table 2. These are also defined and portrayed according to their relationship to the protagonist.

In sum, Ntsime has given his characters meaningful names which reveal their personalities as well as their roles in the conflict of Pelo e ja Serati. The names suit the behaviour of the characters. Naming is a useful stylistic device that enhances the dramatic action. Ntsime's skillful use of names further allows the reader/audience to appreciate the play as a work of art.

2.9 SETTING AND CONFLICT IN PELO E JA SERATI

The play is set primarily in rural Bakhudung village. The presence of outsiders amongst this predominately Batswana society provides definite possibilities for conflict. The Batswana villagers look down upon outsiders who must respect Bakhudung traditions. The socio-cultural inequalities manifest in the setting of the play are a vital source of conflict.

Malope (1977: 222) notes that "particular settings evoke particular emotions." In a traditional setting like Bakhudung village, it is common to

find groups of girls resting between chores and especially during the evenings. Women might be relaxing with a cup of tea while men enjoy their sorghum beer. This leisurely lifestyle is fertile soil for conflict. Stories and, in particular, gossip can easily circulate and gain momentum from one kraal to the next. A reader/audience accustomed to such an environment will quickly realise that Dithole's secret will soon become public knowledge.

Ntsime demonstrates immense insight into the beliefs, customs and daily routines of villagers. His appreciation of rural life is manifest in the actions of the characters and in the nature of the world they inhabit.

Parts of the play are set in other locations which also convey meaning to the reader/audience. Dithole's flight to the Mountain of Ancestors, for instance, foreshadows the role that supernatural forces will play in resolving the conflict. Phalaborwa, another rural area, can be translated as "better than the South." When Nombini flees Bakhudung village, she finds refuge in Phalaborwa where, it is suggested, the forces of prejudice and xenophobia are less prominent.

2.10 SUMMARY

In this chapter, I have focused on the major theme of Pelo e ja Serati, its genre, characters and setting. I have also considered how these elements relate to the conflict in the play.

The conflict in Pelo e ja Serati causes Dithole to act against his parents' wishes and the cultural norms of the villagers. He is determined to marry a woman of his choice. The happy resolution of the conflict and the promise of social renewal at the end of the play indicate that Pelo e ja Serati is a comedy.

From the foregoing discussion, it can be deduced that the characters in this play are the mouthpiece of the author. The characters' relationships, behaviours and actions enable the reader/audience to understand the conflict that the author has created.

The characters' names play a particularly important role in the play. They communicate meaning and fuel the development of the conflict. Names foreshadow the dramatic action. In Setswana, there is a saying that "ina lebe seromo"; that is, "a bad name is a blot." The names of characters like Lefufa (jealousy), Mmalefufa (mother of jealousy), Ditshebo (gossip) and Mmaditshebo (mother of gossip) contribute to the development of the conflict.

Ntsime, like any playwright, has chosen a particular time and place through which to tell his story. Pelo e ja Serati depicts conflict in a Batswana village. Ntsime's knowledge and experience of rural life and Batswana cultural norms and values enable him to shape a convincing conflict which is the cornerstone of any play.

In the next chapter, I will deal with some theoretical perspectives on dramatic conflict in general, with particular attention to its relation to other aspects of drama.

3. THEORETICAL PERSPECTIVES ON CONFLICT

This chapter examines certain theories of conflict, with particular attention to dramatic conflict, its nature and relation to the presentation of plays in general.

3.1 THE NATURE OF DRAMATIC CONFLICT

Conflict is widely regarded as an essential element of any play. It is the quality that determines the success or failure of the playwright's attempt to communicate certain themes and ideas to the reader/audience. According to Jafta (1978: 35-36):

Conflict finds its origins from the Greek word 'agon' which means a struggle or contest between ideas and interests that are at variance either within the individual, in which case the conflict is internal, or with those of other people or external forces. In the latter instance, conflict is external.

In addition, Scott and Madden (1980: 6) maintain that:

The term conflict simply means that a story/play brings together two opposing forces, which we call a protagonist (that is, one who is for) and an antagonist (that is, one who struggles against), and then develops and resolves the struggle between these two forces.

The above definitions are in accord with Conradie's (1989: 7) remarks which state that confrontation plays a major role in signifying conflict, especially in

drama. He presumes that conflict relies upon some sort of confrontation, for instance between characters and/or abstract forces. For Conradie, conflict is thus the source of dramatic action.

Conflict presupposes two or more opposing forces. The forces in opposition may take many forms, including: two individuals; an individual and a group; an individual and society; an individual and supernatural powers or beings; an individual and his/her inner-self. The latter usually involves a choice between values which seem to carry equal importance to the main character, or protagonist.

From the above remarks, it can be deduced that conflict may occur in any clash of will, desire or power. Conflict is the source of dramatic action, because it serves to motivate and develop the story/plot of any play. A convincing conflict will engender suspense as opposing forces or persons clash and actively attempt to thwart each other's aims to satisfy their personal ambitions. In this manner, conflict engenders definite suspense, thereby attracting and sustaining the interest of the reader/audience. Indeed, it is rare to find a drama without characters at loggerheads, characters at war, and/or characters fighting for position and love, as in Pelo e ja Serati.

In any play, characters have varying motives, experiences, backgrounds and opinions. These prompt them to seek satisfaction of some ambition. Differences in the characters' values and expectations as well as their objectives make conflict inevitable. Diverse perspectives and goals ultimately lead to conflict.

Relationships in drama, then, rely upon conflict. Whenever there is

interaction, there is a potential for conflict. Therefore, it is imperative that the relationship(s) between opposing forces in any play be marked by contrast and struggle. Something and/or someone must obstruct the protagonist's objectives. This creates suspense and, in turn, interest in the play's events because the reader/audience becomes anxious to learn the outcome of the struggle.

3.2 TYPES OF CONFLICT

As noted by Jafta (1978: 35-36), there are two general types of conflict, internal and external. These can manifest themselves in the various forms mentioned above.

3.2.1 Internal Conflict

This type of conflict occurs when the protagonist is torn between two interests or ideals that are of equal importance, but have different outcomes.

3.2.2 External/Outward Conflict

This type of conflict normally occurs when an individual is pitted against another individual, group or external force. It can thus take the form of man against man, group against group, or man against nature, society, God(s), etc.

Conflict, whether it is internal or external, initiates action which propels the story/plot of the play.

3.3 THE IMPORTANCE OF CONFLICT IN DRAMA

Various theorists believe that conflict and plot are complementary. Jafta (1978: 35), for instance, argues that:

Conflict and plot are complementary to each other. Conflict is the central force of any drama because it starts the ball rolling, whether it is within the individual, or an individual against an external force. What an individual does as a result of conflict gives rise to the plot. As the conflict intensifies, the plot progresses to different levels. The intensification of the conflict and its ultimate resolution designs the structure of the plot.

In any drama, the conflict is revealed at the beginning of the plot. It develops and intensifies until it reaches a climax, and is then resolved with the culmination of the plot. This parallel relationship between the conflict and the plot exists irrespective of the structure of the plot.

In support of this assertion, Beckerson and Ganz (1990: 205) comment that:

Often, though by no means invariably, two characters in conflict provide the motivating force that drives a plot to its climax and ultimately to its resolution.

Freytag (1974: 811) offers a pyramid-shaped model to illustrate the various phases of drama. These phases show how the plot is developed until it reaches a climax.

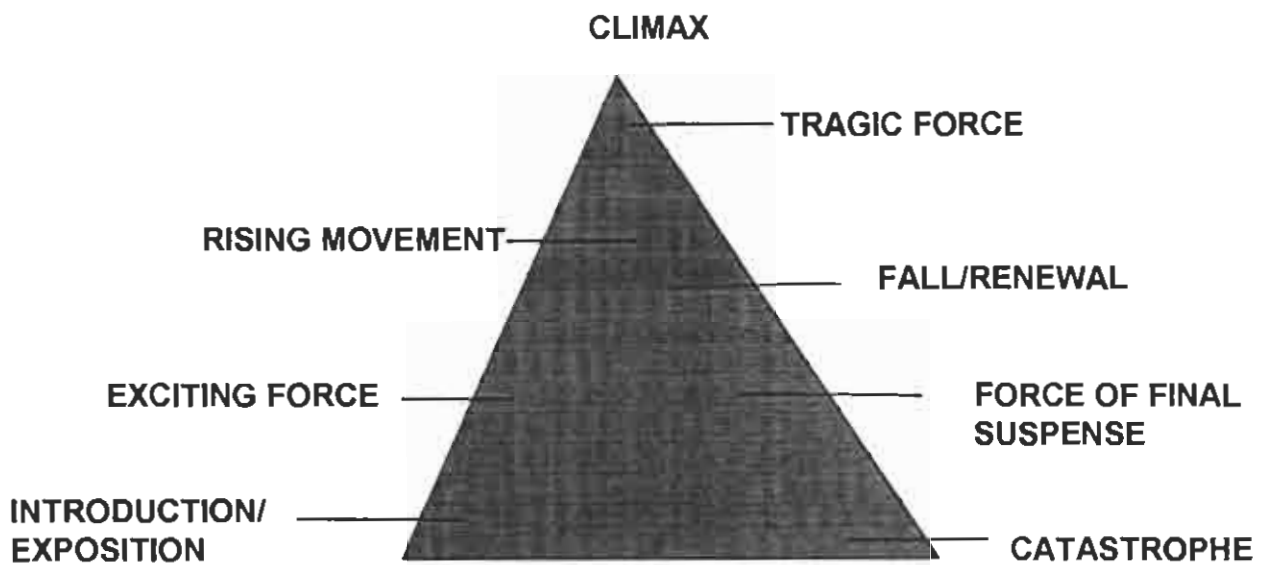


Figure 1: The Phases of Drama

According to Pfister (1991: 241), the introduction/exposition phase

. . . presents the initial conflict which is then intensified by the exciting force and rises towards the climax. A tragic force then initiates the protagonist's downfall or a decisive change in the direction of the plot which, after a delay induced by the force of final suspense, culminates in the final catastrophe.

Conradie (1989: 8) also has delineated the development of conflict into discrete phases. These will be examined further in chapter four.

According to Veltrusky (1977: 77), the plot derives from conflict:

Arising from variable but continual tension between the context and dialogue, the dramatic conflict has its own, intrinsic tension which mounts and decreases but never disappears until the conflict itself is resolved. It is the development of this conflict which forms the dramatic plot.

Most critics regard conflict as the cornerstone of drama, as it is the source of suspense and interest. Mabley (1972: 6), for instance, regards conflict as a driving force of every dramatic work. He argues that in the absence of conflict, the reader/audience will inevitably lose interest in the play. Nicoll (1937: 92) also regards conflict as the cardinal element of drama.

Thubisi (1991: 42), however, takes a somewhat different view, arguing that "it is an error to make conflict indispensable to drama." Barry (1970: 31) also differentiates between conflict and plot, but, in contrast to the above mentioned critics, places emphasis on the latter which he defines as "the basic pattern of events." He further states that it is the plot, rather than the conflict, which drives the play because it "refers to the actual mechanisms by which the basic pattern of events is made to take place in a particular play."

Whether one favours plot over conflict, or vice versa, it is clear that these are related concepts without which drama loses its particular appeal. The relationship between plot and conflict will be explored further in chapter four.

3.4 SUMMARY

From the foregoing discussion, it is clear that conflict is the prime force in all drama. It involves two opposing forces: the protagonist and the antagonist, or the hero and the villain. Conflict is marked by crisis, contrast, struggle and opposition. If it is well motivated, conflict creates suspense and interest in drama. Without conflict, drama would not be worthy of its very name, which implies excitement and a certain intensification of events.

Conflict, whether internal or external, is the source of all dramatic action. Thus, conflict and the characters' involvement in it are important dramatic tools. The playwright uses these to attract the attention of the reader/audience.

The next chapter will address the conflict portrayed by Ntsime in Pelo e ja Serati, exploring its gradual progression and ultimate resolution

4. STRUCTURAL ANALYSIS OF PLOT AND CONFLICT IN PELO E JA SERATI

4.1 INTRODUCTION

In the previous chapter, it was argued that conflict and plot are complementary. The actions of the protagonist, which derive from conflict, contribute to the plot which can be defined as the arrangement of events in a sequential form. As the conflict intensifies and heightens to the climax, the plot progresses from one stage to another. Towards the end of the plot, the conflict is resolved. This serves to strengthen the argument that conflict gives rise to the plot.

The sequence and end result of a conflict relate to the establishment of a plot. In this regard, the plot as such is produced in close relationship to the conflict. Willis and D'Arienzo (1981: 190) define plot as:

. . . the basic pattern of events that constitutes the essential action of the play. It is in the fundamental development through which the rise, progress and resolution of conflict are revealed to the audience. The plot reveals how one event influences another, and why people do as they do.

In this chapter, I will examine this progression in Pelo e ja Serati, from the exposition to the resolution. Each phase will be defined and analysed in terms of its content and structural role in the play.

4.2 EXPOSITION

According to literary criticism in general, the exposition is the phase at the beginning of the play in which the dramatist presents to the reader/audience, as soon as possible, the important facts they must know in order to follow the events. The place, time and circumstances of the chief characters along with their relationships to other characters are provided by means of dialogue/monologue. In this phase, the origin of the anticipated conflict may be indicated, and the opposing forces identified. The exposition thus creates a point of reference for the reader/audience, to which they can refer as the play progresses (Conradie 1989: 9).

In the exposition, supporting descriptions of the situation are not required. Therefore, it is essential that the dramatist provides the necessary particulars at this initial phase of the play. Too much information, presented in a variety of manners, may delay the action of the play as well as distract or confuse the reader/audience. Emslie (1982: 212) agrees that events in the exposition should not be prolonged because this can easily jeopardize the action and also engender boredom on the part of the reader/audience.

Similarly, Mkonto (1984: 21) comments that it is in the exposition that the playwright must start to arouse the interests of the reader/audience. He writes::

From the very beginning of the play, though the conflict has not arisen yet, things are happening and being done which in some degree arrest, startle and excite. . .

The exposition thus provides information about the theme(s) to be explored by the play, the nature and cause of the conflict, and sometimes the formulation of the events that will follow. However, this phase poses technical problems for the playwright because he/she is unable to impart personally the necessary particulars. The playwright must therefore provide this information through the characters and, in particular, through dialogue/monologue.

It is common for a play to begin with a soliloquy (monologue) by one of the characters, especially the protagonist or his/her representation, who will frankly and briefly recount the prevailing situation. Monologue is a dramatic device which can disclose the characters' motives, intentions and state of mind. It can also be used for the purpose of general exposition (Abrams 1971: 159).

4.3 THE EXPOSITION IN PELO E JA SERATI

Act 1, Scene 1 opens with didascalia indicating that the preliminary action unfolds during the day at Boswelanku River (literally meaning, "river where sheep died.") By placing the protagonist, Dithole, in this setting, Ntsime immediately suggests to the reader/audience that this character is experiencing certain problems. In situating Dithole in this location, Ntsime indicates that the protagonist is restless, worried and disturbed. Furthermore, from Dithole's opening soliloquy, it is clear that Boswelanku is his place of refuge, where he is able to meditate on his predicament. Dithole speaks of his love for Nombini and the difficulties, among others, of convincing his parents that there is nothing wrong with an inter-tribal marriage.

In this soliloquy, Dithole explains that he has been bewitched by a powerful love for Nombini. He wishes for feathers that will transport him to Matebeleland where he can marvel at the sight of Nombini. From Dithole's speech, the reader/audience is able to deduce that the main theme of the play is love that has transgressed conventional boundaries. Nombini is a Motebele, whereas Dithole is a Motswana. This situation is further complicated by the fact that Bakhudung cultural practices mandate that Dithole must marry according to his parents' wishes. The questions that arise from this opening passage concern if and how Dithole will overcome these cultural barriers.

This theme is further elucidated when Dithole meets Batšhipile, his friend and confidant (Ntsime 1982: 2). Dithole tells Batšhipile about his dilemma and the circumstances that stand to prevent the realisation of his love for Nombini. Dithole states (Ntsime 1982: 3):

Molekane ke tla go bolelela ka tolamo,
 Ke rata ngwana wa Letebele,
 Mme pelo ya me e rotha madi.
 Go leokoriba magareng a me le mosetsana,
 Leo le agilweng ke mekgwa le ditso;
 Leo melao ya lona e gagametseng.
 Melao e e sireletsang katamelano ya merafe,
 Melao e e nyatsang merafe e mengwe.

(Friend, I'll put it directly to you. I love a daughter of the Ndebele, but my heart is bleeding. There is a barrier between me and the girl that was created by customs and heritage,

whose laws are firm. Laws that protect and prevent the tribes from meeting, laws that despise and overlook other tribes)

To explain how his problems are exacerbated, Dithole states (Ntsime 1982: 4):

Batsadi ba me ke batho ba segologolo,
Ba dumela melao ya maloba le maabane.
Ba re ya gompieno ga se melao melaonyana,
E feta le phefo ya mariga e foka,
E tshwana le mmoko e fofa le phefo.

(My parents are of a primitive kind. They believe in the laws of old tradition. They say the ways of today are not laws but inferior ones. These pass just like a blowing wind in winter, just like measles which are contagious)

The above monologue and dialogue combine to summarise Dithole's predicament. He loves a woman who is off limits because she is a foreigner, and his parents observe traditional customs which dictate that he must marry according to their wishes.

The exposition continues in Act 1, Scene 2, where Dithole speaks with his mother, Nteseng. Nteseng questions her son about his absence from home. Her intention is to make Dithole aware that he is to marry his cousin, Mosidi. During this conversation, Nteseng realises that Dithole loves Nombini. Her

displeasure prompts her to speak with her husband, Serame, who says (Ntsime 1982: 8):

Mosimane yo o re eng e kete o tla re
thunthunyetsa dithole.

(What does this boy say? It would seem he
would blind our eyes with dust.)

Serame's words foreshadow a possible outcome of the play. If Dithole accomplishes his personal objective, will he leave his parents with tears in their eyes? However, the wording of this passage also suggests that Dithole's parents are blinded not by sorrow, but by tradition itself.

Dithole tries to dispute his father's accusations (Ntsime 1982: 9):

Ke kile ka thunthunyetsa rre dithole kae?

(Where did I blind my father's eyes with dust?)

As noted in chapter two, the name Dithole, which can be translated as "dust," is highly significant. Ntsime here alludes to the Setswana proverb, "Ina lebe seromo" ("a bad name is a blot"). The conflict that arises at this stage of the play causes Serame to strike his son with a walking stick. This violence drives Dithole back to his refuge at Boswelanku River where he can meditate further on how to overcome his dilemma.

In Act 2, Scene 1, dialogue between the village girls, especially Lefufa and Ditshebo, indicates that they feel threatened by Nombini's beauty which they

believe has deceived Dithole. The girls are jealous of Nombini, wishing to be in her place as future queen. They use defamatory names, including "foreigner" and "Letebele," to refer to Nombini. As Lefufa states (Ntsime 1982: 19):

Mme lo raya gore go ka tshwanela,
Fa mohumagadi wa kgosi e se Motswana,
E le lesele, e le Motswa-kwa?
Ka rre ke bina khudu nka se mo obamele.

(Do you really say it would be proper if the queen is not a Motswana? She is a foreigner, an outsider. I swear by my father who venerates a tortoise, I won't obey her.)

From Lefufa's mobilising question, the reader/audience is able to deduce the prevailing mood in the village. Her words reveal how Nombini will be received by the villagers should she marry Dithole.

In Act 2, Scene 2, the girls' parents, especially Mmalefufa and Mmaditshebo, join their daughters in discrediting Nombini, and dismissing her as future queen. Mmalefufa, for instance, comments (Ntsime 1982: 23):

O tlile go tswaka Botswana ka Botebele

(She is going to mix Botswana with Botebele.)

In Act 2, Scene 3, Mmalefufa and Mmaditshebo take this gossip to some of the village elders, Gaotingwe and Keoagile. The women urge the men to

prevent Dithole from marrying Nombini. Mmalefufa, speaking on behalf of the women, explains to the tribesmen (Ntsime 1982: 28):

Motse o o duma kgang ya bona,
 Dithole o ikaelela go nyala Nombini.
 Selo se, se re utlwisa botlhoko ruri,
 Gore barwadi ba rona ba tle go obamela
 Letebele.
 Ga ke itse gore lona banna lwa re eng?
 Le lekgotla la re eng ka dilo tse.
 Motse wa ga Serame o tla dubega,
 O tla thubega o tshetsheregana ka bogare,
 Fa morwae a ka nyala Letebele.

(The village roars with the news that Dithole intends to marry Nombini. This thing really hurts us, that our daughters should obey a Ndebele. I don't know what you men are saying. Even the tribesmen feel about these things. Serame's village will be in danger. It will break and split if his son marries a Ndebele.)

From the exposition, the reader/audience learns the following:

- a) The **theme** of the play is love that has crossed conventional boundaries. Dithole, who is a Motswana, has fallen for Nombini, a Ndebele girl. Following Bakhudung tradition, the tribe must choose a Batswana wife for Dithole.

- b) The identity of the **opposing forces**. Dithole, the protagonist, is allied with Batšhipile and Nombini. The antagonists include Serame, Nteseng, Ditshebo, Mosidi, Lefufa, Mmalefufa, Mmaditshebo, Gaotingwe and Keoagile. Dithole must also contend with such abstract forces as duty and destiny.
- c) The **intentions** of the opposing groups of characters. Dithole wishes to marry Nombini and break the socio-cultural barriers that discriminate against foreigners. Dithole's parents, the village elders and other members of the community want the future king to marry his cousin, Mosidi, according to the wishes of his parents.
- d) The **obstacles** which Dithole must overcome if he is to realise his objective. From the dialogue between the girls and, again, between their mothers, it is clear that Dithole will face certain difficulties if he does not respect his culture and the wishes of the village. These passages foreshadow events to come, suggesting that conflict will follow (cf. Scott and Madden 1980: 17). The reader/audience is left to anticipate the impending action of the play, known as the motorial moment.

4.4 THE MOTORIAL MOMENT

This is the point where the chain of events that constitute the main action of the play is set in motion. This is triggered by a particular force, for instance circumstances or action(s) which will have the effect of changing or disturbing the equilibrium of the characters' world. The motorial moment provides the rationale for subsequent events and behaviours. It is essential that the motorial moment be convincing, otherwise the reader/audience will lose interest in the remainder of the play and the ultimate resolution of the conflict.

There may be more than one motorial moment in any given drama. The motorial moment disturbs the preliminary situation and initiates conflict. This phase entails a challenge, threat or danger to the condition of the protagonist, who has been introduced in the exposition. The events contained in the motorial moment set the conflict in motion.

4.5 THE MOTORIAL MOMENT IN PELO E JA SERATI

In Act 1, Scenes 1 and 3, there is again a dialogue between Dithole and Batšhipile. Dithole discloses his hopes and fears to his friend who provides encouragement. Batšhipile urges Dithole to propose love to Nombini and to ignore the disapproval of his parents and the other villagers. Batšhipile articulates the theme of the play by reminding Dithole of the Setswana proverb (Ntsime 1982: 4-5):

Pelo e ja serati,
e bile mosarwa ke yo motonanyana,
wa mosadi Motswana.

(A loving heart knows no bounds, and also the
bushman is the male, the female is a Motswana.)

This implies that if a Motswana man marries a non-Motswana woman, he will give that woman Motswana status, because she will learn all about Setswana tradition from her husband and his family.

Batšhipile's advice motivates Dithole to carry out his intentions. As Dithole tells his friend (Ntsime 1982: 6):

Ka diphuka tsa lorato ke tla leka go tlola
letsibogo,
Ka diphuka tsa lorato ke tla fofela Tebeleng.

(With wings of love, I shall try to cross the
bridge. With wings of love, I shall fly to
Tebeleng.)

Dithole has decided to break with the custom that prevents him from marrying Nombini. His words are a clear indication that the conflict has begun. The reader/audience is at this stage anxious to see how things will turn out, for instance, how Dithole's parents will react and whether Nombini will accept Dithole's proposal. These possibilities are revealed in the next phase, known as the complication.

4.6 COMPLICATION

Following the motorial moment, the conflict intensifies and becomes more complex. Tension in and between the characters increases. The protagonist encounters additional problems which may undermine his/her determination. Dramatic suspense gains momentum and rises towards its peak which lies ahead.

Critics vary in their interpretations of the complication phase. Shole (1988: 19), for instance, argues that:

. . . mo kgatong eno dikgoreletsi di simolola go
itshupa, mabaka a a gakatsang le go gotetsa
kampano a tlhagelela ka ditiro le dipuo tsa
baanelwa ba bangwe.

(In this phase, obstacles begin to present themselves, heated and worsening conditions are shown by deeds and words, as can be seen from certain characters.)

Each scene is vital to this process of complication. The more complex the situation is, the greater the suspense becomes (Conradie 1989: 10).

Hatlen (1975: 13-14) elaborates upon the role of complication in drama:

Complications are utilised by the playwright in order to creating a 'straining forward of interest,' to use George Pierce Baker's phrase. Their purpose is to intensify the emotions, arouse suspense to illustrate and determine what happens to the character generally, and to provide the building blocks of the play's plot structure.

At this stage of the play, the opposing parties are struggling intensely, thereby taking the events of the play towards crisis. The conflict heightens until it reaches its breaking point, the climax.

4.7 COMPLICATION IN PELO E JA SERATI

In Act 3, Scene 1, Batšhipile gives Nombini a letter from Dithole. The fact that this is witnessed by Lefufa lends a definite air of suspense to this exchange. In the following scene, Nombini and Dithole meet for the first time at Boswelanku River. Nombini accepts Dithole's love proposal, and he promises to protect her from the villagers. Dithole states (Ntsime 1982: 39):

Tshireletso ke a e go solofetsa moratiwa.
 Ke Dithole ke tla thunthunyetsa bagoumaki
 dithole,
 Ke ba fatlha matlho a kilo le letlhoo.

(Protection I promise you, my love. I am dust, I
 shall blind the eyes of those who mention your
 name with dust. I shall blind their disapproving
 and hateful eyes.)

Significantly, even before Dithole has proposed love to Nombini, the antagonists are already angry about the affair. The rumours that are circulating around the village play an important foreshadowing role. Mmalefufa, for instance, takes the unfounded story of her daughter to Gaotingwe and Keoagile, and urges them to preempt a relationship between Dithole and Nombini.

Ditshebo observes the meeting between Dithole and Nombini at Boswelanku River, further complicating the young lovers' plans. It is very clear that some form of retribution will follow. Immediately after Nombini leaves the scene, Dithole clarifies his position in a conversation with Batšhipile (Ntsime 1982: 41):

Fa go nyala Letebele e le phoso nka tlogela
 bogosi,
 Le Letebele ka inaya naga e tshetlha.

(If to marry a Ndebele is wrong, I would rather
 leave the kingship and run away with a Ndebele
 into the wilderness.)

Batšhipile, in turn, promises to support Dithole (Ntsime 1982: 41):

Nna ke teng, motlamedi wa gago,
Fa badimo ba rata maikaelelo a
rona a tla direga.

(I am with you, your defender. If it is the wish of
the ancestors, our intentions shall be fulfilled.)

Their determination serves to intensify the struggle, as do the actions of Lefufa and Ditshebo. The girls inform Mmalefufa of Dithole's love for Nombini and the couple's clandestine meeting at the river. They tell her, specifically, because she is a very influential woman in the village who is prone to jealousy and gossip. Mmalefufa is thus the ideal character for stirring up conflict in the play.

Ditshebo reports to Mmalefufa (Ntsime 1982: 46):

Nna ga ke re gatwe, mma.
ke ba bone ka a me matlho maabane,
Ka fa molapong wa Boswelanku ba
kgomaragane.

(It is not hearsay. I saw them with my own eyes
yesterday, at the Boswelanku River, embracing.)

Mmalefufa soon takes the matter to Gaotingwe, urging him to act in his capacity as chief councillor to stop the affair. Keoagile, too, becomes

involved. The involvement of these men further heightens the conflict. They plan to investigate the matter and vow to report their findings to the chief. The men are confident that Serame will not allow such a thing to happen in Bakhudung village.

In Act 3, Scene 3, Nteseng confronts Dithole with the rumours that are circulating in the village. Dithole denies that he is in love with Nombini, while simultaneously questioning why the Batswana are so against the Ndebele. Nteseng infers from Dithole's speech that there is indeed something going on between her son and Nombini. Nteseng becomes angry because she prefers Mosidi. Dithole deflects attention away from his affair with Nombini by telling his mother that certain villagers are trying to prevent him from succeeding Serame in chieftainship (Ntsime 1982: 51). Addressing his mother, Dithole states (Ntsime 1982: 51):

Fa badimo ba rata ba ka se ntlose mo bogosing.

(If the ancestors wish, no one will remove me
from the chieftainship.)

The suspense intensifies when Itumeleng, Dithole's parental uncle, and other councillors arrive to inform Serame of the rumours. Itumeleng tells Serame (Ntsime 1982: 52):

Mokhudung re tsile go go bona,
motse wa gago o tsogile modumo,
Morafe o ikana gore o ka se
buswe ke Letebele.

(Chief, we are here to see you because your village is full of noise. The community is not prepared to be ruled by a Ndebele.)

The intrigue created through these events is sufficient to carry the action of the play to the climax.

4.8 CLIMAX

This is the turning point of the story, the inevitable eruption of conflict. It is a breaking point towards which the chain of events and the rising action have been moving all along.

Shole (1988: 19) defines the climax in the following terms:

Matlhakore a bakampani a fitlha mo e leng gore
ga a tlhole a kgona go itshokelana.

(Both sides of the conflict reach a state where
they can no longer tolerate each other.)

In addition, Hatlen (1975: 14) notes that:

The climax is the culmination of a series of
actions, the maximum disturbance of the
equilibrium, the moment of the most intense
strain; the crisis of maximum emotion and
tension.

Hatlen (1975: 14) further adds that:

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

In the climax, then, the opposing forces in the conflict reach their moment of greatest concentration.

4.9 THE CLIMAX IN PELO E JA SERATI

In Act 4, Scene 1, the plot reaches its height. The village councillors insist that Dithole be called to account for the rumours about his affair with Nombini. The elders question Dithole and accuse him of not respecting the tradition and customs of the tribe. To express their anger, Itumeleng states (Ntsime 1982: 53):

Re ka se laolwe ke ngwana re mo tsetse.
Mosimane yo o tshwanetse go tsenngwa mo
tseleng,
O tshwanetse go lemosiwa boikarabelo jwa
gagwe.
Gore lenyalo la gagwe ke boikarabelo jwa
morafe,
Gore mosadi wa gagwe ke mmamorafe.

(We will not be controlled by a child to whom we have given birth. This boy needs to put in his place. He needs to be shown responsibility, that his marriage is the responsibility of the tribe, that his wife is the mother of the tribe.)

Itumeleng's comments reflect traditional views of marriage, throwing these into sharp relief against more modern practices. Dithole feels that the time when the people choose the king's wife has passed. He has already made his choice and is not prepared to change. As he tells the councillors (Ntsime 1982: 55):

Mosadi wa me ke wa pelo ya me,
 Mosadi wa me ga se wa morafe,
 Ke wa me ka a nkgapile maikutlo --
 A ke Letebele kana ga se Letebele.
 Mosadi wa me ke yo ke mo ratang, ka pelo
 yotlhe,
 Fa ke sa mo nyale ke swa le ene.
 Ga ke boife sepe mabapi le ditshwanelo tsa
 bogosi.
 Fa lo bo batla lo ka nna lwa bo tsaya.

(My wife is one of my choice. My wife is not for the tribe. She is mine because she has stolen my heart. Whether she be a Ndebele or not, my wife is the one I love with my whole heart. I love Nombini with all my heart. If I don't marry her, I will die with her. I am not afraid of anything

concerning kingship rights. If you do want this kingship, you might as well take it.)

Serame, upon hearing this from his son, can hardly believe his ears. In a rage, he calls his son a dog and hits him with a walking stick. Dithole then flees the village, and is taken by a certain animal to the Mountain of Ancestors.

Significantly, there has been a shift in Dithole's behaviour. Once defiant and outspoken, he is now on the defensive. This change may be attributed to the fact that he has had enough of xenophobia and customs which he believes to be outdated. In any event, he has reached an unavoidable moment of decision.

In his anger, Serame also drives Nombini's family out of the village, because she has failed to honour and respect Bakhudung customs. Dlamini, Nombini's father, asks his daughter if the rumours are true. She replies innocently that she loves Dithole, just as he loves her (Ntsime 1982: 59). Dlamini, like Serame, reacts violently and throws a basin at his daughter. She, too, reaches an inevitable moment of decision and flees to Phalaborwa.

Ntsime thus removes Dithole from the conflict, dispatching him to the Mountain of Ancestors where he falls into a stupor. This incapacitation suggests that the author has denied Dithole the power to fight the war of love which will allow him and his fellow brothers to marry the women of their choice. Dithole seems to have reversed his previous determination to overcome, at all costs, the attitudes of his parents and the other villagers. The Mountain to which Dithole has been exiled signifies destiny. The reader/audience is left wondering whether Dithole will forfeit the kingship or,

perhaps, if his love for Nombini will be reconciled with the attitudes and customs of the villagers.

The climax is fully realised as the conflicting forces clash and the potential consequences of the critical decision are revealed. Not only Dithole but also Nombini and her family have been driven from the village. Bakhudung appears to have lost its future king. Dithole will no longer be a nuisance to his parents. It would thus appear that the struggle is over (cf. Shole 1988: 65). However, the reader/audience anticipates that the consequences of Dithole's flight will, somehow, be resolved. From this stage on, the action follows quickly towards this expected outcome.

When the plot reaches its climax, various questions come to the fore. The reader/audience evaluates the possible ways in which the conflict may ultimately resolved: What will the characters do? How will they be affected? What changes will take place? More particularly, what will Dithole's parents do if he does not return from the Mountain of Ancestors? Will the ancestors choose Nombini or Mosidi? What will happen to Nombini while she is in exile?

These and other questions that arise from the climax indicate that this moment of crisis strains not only the characters, but also the reader/audience. This is because the possibilities (death, violence, suicide, to name but a few) are manifold and the direction which the chain of events will take is as yet unknown.

4.10 DENOUEMENT

This is the final phase of the conflict. According to Longworth (1971: 48), denouement is a French word which means the "untying of a knot." This

parallels the unfolding resolution of the plot. Shipley (1955: 93) describes denouement as:

The unravelling of the complications of a plot, the catastrophe (of a tragedy) or other event, immediately after the climax, that brings to its end the dramatic conflict.

According to Hatlen (1975: 15), denouement is:

The ending of the play, the final resolution. It is the unraveling of the knot that the complications have formed, the committing of the protagonist to his ultimate fate. As a segment of the play, it occurs from the major crisis to the final curtain. It functions to restore order, unify and complete the courses of action, and provides an ending that seems necessary and probable as the result of the development of the story. It may involve disaster or complete reversal in that the main characters successfully overcomes all obstacles.

In addition, Cuddon (1979: 18) explains denouement as:

Events following the major climax of a plot or unravelling of a plot's complications at the end of the story/play.

Hatlen (1975: 15), in his description of denouement, asserts that the

dramatist is expected to resolve and explain the problem he/she has set. The dramatist is further expected to settle the complications that have arisen and provide answers to the questions that have been raised. These answers are often revealed gradually, until the play reaches its end. Therefore, a skilled playwright does not rush to the end of his/her story, but rather leaves certain questions hanging until the final scene.

Cronjé (1971: 239), commenting on the resolution of dramatic conflict, states:

In die aansluiting by die voorgaande moet noodwendig gekonstateer word dat die slot van 'n drama nooit werklik iets van selfsprekends kan wees, omdat die lewe self nooit ophou om voort te gaan nie. Die lewe van 'n spesifieke mens kom tot 'n einde in die dood, maar dan leef hy in die reël tog nog voort, byvoorbeeld deur sy dade of in sy nageslag.

He (1971: 240) further notes:

Die drama handel in elk geval oor 'n stuk lewe' dit moet noodwendig êrens 'n aanvang neem en êrens tot 'n slot gevoer word. Daar is in hierdie verband net twee vrae wat bevredigend beantwoord moet kan word: naamlik, of die aanvang en die slot dramaturgies verantwoord is, en of die gebeure in die drama 'n eenheid en 'n geheel uitmaak.

As these critics emphasise, it is imperative that the resolution is appropriate and probable, in light of the other phases of the conflict in the play. Another important point is that the events that comprise the resolution should satisfy the reader/audience who, by now, empathise with certain characters, in particular the protagonist.

4.11 DENOUEMENT IN PELO E JA SERATI

Following the climax, the reader/audience expects the power of Dithole's love for Nombini to somehow resolve the conflict, thereby bringing changes to Bakhudung village. Significantly, Ntsime allows neither of the two opposing parties to effect this anticipated resolution, but rather assigns this role to the ancestors as well as the strength of traditional medicine. Dithole, who has been exiled to the Mountain of Ancestors, is effectively denied an active place in the struggle. Significantly, the villagers do not actively search for Dithole, relying instead upon traditional doctors and diviners to locate their lost prince (Ntsime 1982: 61).

In Act 4, Scene 3, Maganelwa, Dithole's initiation group, tries unsuccessfully to rescue him. It is thus left to Nombini to resolve this predicament. She thereby assumes the position of protagonist by proxy. In Act 5, Scene 1, Nombini finds herself in Phalaborwa ("better than the South") in the home of Matwetwe who is an expert in medicinal charms. Matwetwe proves to be more powerful than his Bakhudung counterparts, using his skills to assist Nombini. Rather than returning to Bakhudung to confront the villagers, Nombini follows the instructions of Matwetwe and places her faith in the supernatural powers of his craft. Accordingly, she successfully completes a number of dangerous assignments that are destined to take her to Dithole.

Ntsime seems to have exaggerated the power of Matwetwe's medicinal charms. In Act 6, Scene 1, Matwetwe prepares "muti" which will bring Dithole home. As he mixes these charms, the reader/audience becomes anxious to know what will happen. Finally, in Act 6, Scene 2, Nombini, fortified by Matwetwe's expertise, succeeds in bringing Dithole home. Matwetwe and Nombini have accomplished what the Bakhudung traditional doctors could not, suggesting that destiny, signified by the ancestors, has triumphed. The power of love is also apparent, as Dithole and Nombini have overcome numerous obstacles to realise a life together.

When Dithole and Nombini return to Bakhudung village, the atmosphere is thick with suspense. The villagers reverse their prior attitudes and accept Nombini, whom they believe to be an emissary of the ancestors. It is she who has brought Dithole, their future king, back to life. However, a certain degree of apprehension still exists amongst the villagers, manifest in their fear of the inclement weather which they believe signals the yet unappeased wrath of the ancestors (Ntsime 1982: 97).

It is significant that the villagers have to rely upon Nombini, a foreigner, to rescue Dithole and restore order to Bakhudung society. Under her ministrations, Dithole recovers to the delight of the villagers. They come to respect and appreciate Nombini, despite her origins, and ultimately approve of her marriage to Dithole. Only Lefufa and Ditshebo continue to reject Nombini, with typically spiteful comments and behaviour.

In Act 6, Scene 4, the marriage takes place. This represents the final resolution of the conflict in Pelo e ja Serati. Whereas Dithole's determination sparked this conflict, it is Nombini's perseverance which has softened the

attitudes of the villagers. These two characters thus play complementary roles in renewing Bakhudung society.

The vital role of the ancestors in this phase of the plot takes the play from its initial realistic and practical form, into the realm of the abstract. The reader/audience gains the impression that the marriage has taken place because the ancestors wished it to be so. For Batswana, the ancestors exert a powerful control and engender misfortune if their wishes are not respected. The question of whether Dithole's determined stand against Bakhudung cultural norms was proper and/or effective is never quite resolved.

Ultimately, Ntsime's reliance upon the ancestors in Pelo e ja Serati, especially in the denouement, forces the reader/audience to believe more in Nombini than in Dithole. This might appear to be somewhat contradictory because, according to the setting of the play, the ancestral forces who have resolved the conflict are of Batswana origin. They refuse to allow Itumeleng to ascend their Mountain in order to bring Dithole home and marry him to his cousin, the woman chosen by the villagers. Instead, they permit Nombini, a foreigner protected by foreign charms, to rescue Dithole.

The reader/audience could understandably have expected these forces to have preserved the norms and values of Setswana culture. This should not, however, be construed as a stand against tradition, per se. Ntsime seems to imply that the ancestors, signifying history and culture, should be respected, but not at all costs. Through these contradictory events and, in particular, supernatural intervention, Ntsime effectively resolves the problem of inter-tribal marriage. If the ancestors permit Nombini to enter into their domain, it is logical that the villagers should follow suit. As noted in chapter

two, the promise of social renewal at the end of Pelo e ja Serati indicates that this play is a comedy.

4.12 SUMMARY

In the previous chapter, it was demonstrated that conflict plays a cardinal role in drama because it motivates and sustains both the plot and the interest of the reader/audience, from the beginning to the end of the play. In this chapter, the structural role of conflict in Pelo e ja Serati has been analysed. It is clear that the conflict in this particular play is well constructed and convincing. The behaviour and actions of the characters allow the conflict to intensify until it is finally resolved through the intercession of supernatural powers.

For some, Ntsime's resolution of the conflict may not be wholly satisfying because it obfuscates the protagonist's power to choose between the two competing objectives upon which the conflict was initially constructed. This raises a number of questions concerning the style of the author, which will be addressed in the penultimate chapter. I turn now to examination of dialogue which is one of the most important methods for developing and sustaining conflict.

5. DIALOGUE AND CONFLICT IN PELO E JA SERATI

5.1 INTRODUCTION

Speech is the most vital component of any play. The impact of dramatic action is contained in the words that accompany action, and in the interaction between the characters. Conradie (1989: 6) maintains that "the principal form of dramatic action is speech."

There are three modes of speech that can be utilised by the playwright. These include dialogue, monologue (soliloquy) and aside. A judicious combination of these three speech modes will produce a play of the highest order. However, on stage the spoken word functions best between two or more characters in dialogue (Conradie 1989: 6).

Dialogue is derived from the Greek word *dialogos* which means "to converse." In contrast to monologue and aside, dialogue involves two or more characters. Dialogue thus encompasses duologue, which is conversation between two characters. With the exception of a drama which comprises only one character (i.e. a "one man show"), plays consist primarily of dialogue. Not surprisingly, then, Ntsime relies heavily upon dialogue to communicate the nature and outcomes of the conflict in Pelo e ja Serati.

5.2 DIALOGUE IN DRAMA

Dialogue enables the dramatist to portray the characters' personalities, points of view and emotions. It also serves to relate the events of the play to the reader/audience. These are often announced in conversations between the characters. Accordingly to Mabley (1972: 29), dialogue reflects the speaker's mood and his/her relationships to other characters and

abstract forces. In this manner, dialogue sets the chain of events in motion, thereby serving as an important motor of conflict.

The reader/audience is often able to deduce the path of the conflict from the characters' conversations. Through dialogue, the opposing viewpoints and feelings of the characters are revealed. Dialogue in drama engenders tension and suspense and, in turn, action. As forces move into collision, decisions must be made. Dialogue thus contains the pressure of active conflict (Brooks and Heilman 1945: 12).

From the above, it can be inferred that dialogue implies constant movement. Dialogue often sets the stage for conflict, hinting at the clashes to follow. It goes without saying that dialogue must be persuasive, for it draws the reader/audience into the struggle unfolding on stage. As Maxwell-Mahon (1984: 26) notes: "The dialogue that you give to your characters must sound convincing and true to life."

This suggests that the speech uttered by the characters must be clear and accessible. Idiomatic language, for instance, should be appropriate to the intended reader/audience. Otherwise, important clues contained in the staged conversations may go undetected.

The significance of the relationship between dialogue and conflict cannot be overemphasised. Dialogue introduces and develops the characters and their predicaments. It is impossible to grasp the theme of a play without knowledge of its characters. This is achieved largely through dialogue. In

Pelo e ja Serati, Ntsime skillfully uses dialogue to portray opposing groups of characters and to sustain the conflict through to its ultimate resolution.

5.3 DIALOGUE AND CONFLICT IN PELO E JA SERATI

In Act 1, Scene 2, Nteseng engages in an important conversation with her son, Dithole. She tries to make him accept his prearranged marriage to his cousin, Mosidi. This dialogue forms an important part of the exposition of the play, not only because it provides important information about Dithole's proposed future, but also because it sets the stage for a heated argument between Dithole and his father. Nteseng as well as the village headmen press the issue with Serame, whose violent reaction subsequently drives Dithole from Bakhudung village.

In Act 2, Scene 3, Mmalefufa informs her husband, Gaotingwe, of the affair between Dithole and Nombini. He, in turn, tells Keoagile. The two men subsequently take the matter to Serame whose anger ultimately chases Dithole from the village. Mmalefufa's words instigate this chain of events, also foreshadowing what will happen if Dithole does in fact marry Nombini. Mmalefufa says (Ntsime 1982: 28):

A lona go lo ise lo utlwe?
 Motse o, o duma kgang ya bona.
 Dithole o ikaelela go nyala Nombini.
 Selo se, se re utlwise botlhoko ruri,
 Gore barwadi ba rona ba tle go obamela
 Letebele.
 Ga ke itse gore lona banna lwa re eng,
 Le lekgotla lwa re eng ka dilo tse.
 Motse wa ga Serame o tla dubega,
 O tla thubega o tshetsheregana ka bogare,
 Fa morwae a ka nyala Letebele.

(Haven't you yet heard? This village roars with the news that Dithole intends marrying Nombini. This thing really hurts us, that our daughters should obey a Ndebele. I don't know what you men are saying, even what the headmen are saying about this issue. Serame's village will be destroyed. It will split and be divided into halves, if his son should marry a Ndebele.)

Gaotingwe responds to her words (Ntsime 1982: 28):

Kana, monna Keoagile, mme yo o bua mafoko.
 Ka Setswana morwagosi o batlelwa
 mosadi ke morafe.
 Ka a tlile go tsalela morafe modisa.

(By the way, Keoagile, this woman speaks real words. According to Setswana culture, the prince's wife is chosen by the tribe. This is because she will give birth to the tribe's leader.)

And finally, Keoagile interjects (Ntsime 1982: 29):

Re tshwanetse go sedisisa kgang e sentle,
 Fa e le nnete ra e itsese Itumeleng monnaa
 Kgosi.
 Ka ene ra e fitisetsa kwa Mošate.

(We need to investigate this matter thoroughly.

If it is true, we need to inform Itumeleng, the chief's younger brother. Through him, the information could reach the chief's kraal.)

This dialogue serves to heighten the already intense conflict. It indicates who is against Dithole, and what they are prepared to do in order to prevent his marriage to Nombini. Mmalefufa is the key instigating figure in this phase of the conflict, stoking trouble like she brews sorghum beer.

The bitter exchange between Dithole and Serame that precedes the protagonist's flight to the Mountain of Ancestors brings the plot to its point of crisis, or climax. Serame states (Ntsime 1982: 9):

O ntheela eng o re ntate,
 Ka o le seganana, o gana taolo,
 O gana molao wa batsadi ba gago.
 O nthaya o re ntate?
 Ke ntate, ke laile mang?
 Ka ke laile selo sa seganana,
 Selo se se dinaka di mebitlwa.
 Se se itseelang molao gongwe le gongwe.

(Why do you call me father when you are a delinquent who shuns commands? You refuse your parents' commands. You call me father? Whom have I commanded, if not a delinquent? A thing with thorned horns which takes commands from the streets.)

In response to his father's accusations, Dithole states (Ntsime 1982: 9):

Ntate, pelo ya me e khibidu jaaka
matlho a tau bosigo,
E hibiditswe ke mafoko a gago ntate.
Ke kile ka thunthunyetsa rre dithole kae?
Ke tlahabile rre leng ka diphatsa tsa boganana?
Ga ke itse phoso ya me sentlente.

(Father, my heart is red like a lion's eyes at
night. It has been made so by your words.
When did I ever disrespect you, father? When
did I hurt you, father? I don't know exactly what
I've done wrong.)

This exchange brings events to their breaking point. Serame feels that he can no longer tolerate the impudent behaviour of his son. Dithole refuses to obey his father's wishes. Dithole's belief that a loving heart knows no bounds gives him the strength to stand up to his father. However, when Serame strikes Dithole with a walking stick, he flees to the Mountain of Ancestors where he will await his fate.

In Act 3, Scene 1, Ntsime presents a confrontation between Lefufa and Nombini. Lefufa is interested in knowing the contents of the mysterious letter that Nombini has received from Batšhipile, so that she can report the matter to her mother. Nombini, who is aware of Lefufa's jealous and spiteful nature, does not fall for Lefufa's feigned concern. Rather, she declares Lefufa to be a snake, full of evil and treachery. It is clear to the reader/audience that Nombini has had enough of the village gossips, and

that her character is radically different to theirs. The following dialogue reveals the acrimonious relationship between the two characters as well as their contrasting character traits. The angry mood of the conversation further indicates that the level of the conflict is rising. Lefufa says (Ntsime 1982: 33):

Nnaare, Batšhipile o ne a go fa eng?

Fa o ka re lokwalo jaana!

Le tswa ka molekane?

(What did Batšhipile give you? It seems like a letter. Where does it come from, my friend?)

Nombini replies (Ntsime 1982: 33):

Fa e le lokwalo o tshwenngwa ke eng,

Gonne dikgang tsa teng ga se tsa gago?

O batla go tsamaya o akga loleme!

Kana basetsana ke lona lo maaka!

(If it is a letter, why should it worry you? Its contents do not belong to you. You want to go about lolling your tongue with the names of people! By the way, you girls are liars!)

To which Lefufa counters (Ntsime 1982: 33):

Ke ne ke go botsa fela jaaka tsala,
 Ke se na maikaelelo a a bosula.
 O mpona fa ke le maaka ke akga loleme.
 Ga ke itse gore ke kile ka go bua bosula kae?

(I was just asking you as a friend. I have no bad intentions towards you. Do I seem like a person who goes about lolling her tongue? I don't know where have I said bad things about you.)

Nombini then accuses Lefufa of trying to deceive her (Ntsime 1982: 34):

O noga o batla go ntshenyetsa botshelo,
 O seka wa tlhola o mpotsa ka lokwalo.
 Ebile o seka wa tlhola o mpitsa tsala.
 Ga ke tsalane le dinoga ke tsalana le batho.

(You are a snake, you want to destroy my life.
 You must never again ask me about this letter.
 And don't ever call me your friend. I don't
 befriend snakes! I befriend people.)

Lefufa, now visibly angry, spits back (Ntsime 1982: 34):

O seka wa tlhola o mpitsa noga.
 Ntlhoye thata re tla kopana.
 Ga ke itse gore a lokwalonyana la ga Dithole ke
 sephiri!

(You must never call me a snake! Hate me, strongly! We shall meet. I don't know what secrets Dithole's letter contains.)

In this passage, important aspects of the two girls' characters are revealed. Lefufa, on the one hand, is slippery and deceitful. Ntsime skillfully likens her to a snake. Nombini, on the other hand, remains true to her heart, revealing nothing to Lefufa and also showing just how determined she can be. These qualities serve Nombini well in the events that follow.

Throughout the play, Nombini's character is strongly associated with dove imagery, suggesting that her determination and strength will ultimately bring hope and peace to the village. The snake/dove imagery used by Ntsime reinforces the contrasts between the two women. The two women worship different gods or totems, so to speak, and clearly have radically different approaches to life.

5.4 SUMMARY

The foregoing discussion demonstrates that dialogue plays a central role in developing and disclosing dramatic conflict. Direct speech provides important clues to the reader/audience, creates tension between the characters and also suggests possible outcomes to the prevailing conflict.

Many of the passages cited in this chapter contain examples of poetic and figurative language. These tools also contribute to the exposition and resolution of conflict in Pelo e ja Serati. In the next chapter, I will examine Ntsime's style, the particular devices and techniques he employs as well as their relationship to dramatic action and conflict.

6. **STYLE AND CONFLICT IN PELO E JA SERATI**

6.1 **INTRODUCTION**

One of the keys to understanding and enjoying a play lies in the style of its author. As Steiner (1982: 123-24) notes, it is both possible and preferable to know the literary language of any given author:

The tendency to perceive an author's works as a whole can be verified by ordinary experience. If we read the new work of an author whom we already know from some former work, similar and dissimilar features come to mind quite spontaneously. All the qualities perceived -- positive or negative values with respect to our aesthetic perception -- produce a generalised concretisation of the author coming from within the work but existing without it.

Style, in short, is the way in which an author uses language. It comprises numerous devices which enhance the impact of speech. An author uses different words in different circumstances to attract the attention of the reader/audience. This is extremely important in drama where expression is achieved through the words spoken by the characters. Dramatic style should therefore appeal to the emotions of the reader/audience. If the style is inappropriate, the reader/audience will be unable to identify with the characters, their environment and the chain of events that comprises the plot (Shole and Mothoagae 1976: 15-16).

Shole and Mothoagae (1976: 15) define style as “a quality of language which communicates precisely emotions or thoughts peculiar to the author.” The author’s style thus provides insight into his/her experiences and aspirations in life.

6.2 SOLILOQUY

Ntsime begins Pelo e ja Serati with a soliloquy by Dithole, the protagonist, which reveals important information about this character. Dithole expresses his wishes and emotions and even his intention to fly to Tebeleland. This soliloquy reveals the major themes of the play, its setting and the source of conflict, thereby providing valuable insight into forthcoming events.

This soliloquy also discloses the conflict of emotions within Dithole. The exposition of the play lays the foundation for the subsequent complications. However, at this stage, Ntsime does not complicate the plot. This shows good preparation and ensures coherence in the work. As noted in chapter four, the plot moves gradually towards a climax which is followed by a timely resolution of the conflict.

6.3 WORD CHOICE AND DOUBLE ENTENDRE

Ntsime is capable of expressing his thoughts in an eloquent manner. He uses words with incredible accuracy and appropriateness. Many words have double meanings and thus convey implicit as well as explicit messages to the reader/audience. When Mmalefufa brings matters to a head by confronting the village headmen, for instance, Keoagile praises her unique ability to brew *bosetlhana* (sorghum beer). This is an allusion to the trouble that is brewing in Bakhudung village. As discussed in chapter two, many of the characters’ names reveal important information about their behaviour

and role in the dramatic conflict. Ntsime thus chooses his words quite deliberately, with notable effect.

6.4 POETIC LANGUAGE

Another technique used by Ntsime is poetic language which enriches the speech of the characters. Repetition of words or phrases, for instance, serves to emphasise certain points. According to Herman (1995: 154), repetition is a handy way of performing positive interactional tasks like displaying listenership or making participation tangible. In other words, repetition engenders attention and understanding on the part of the reader/audience. Disagreement and competition may also be demonstrated through the use of this device.

Repetition is characterised by the following features which are found throughout Pelo e ja Serati: parallelism, linking and sound repetition.

6.4.1 Parallelism

This is where a word, a predicate or a phrase is repeated, or the same structure is repeated several times. Traditionally, it is effectively used for aesthetic purposes (Pretorius, 1989: 18). The effects of parallelism can be observed from the following passage where Itumeleng stresses to Dithole certain responsibilities of the future queen. Ntsime's intention is to emphasise the idea that Dithole's marriage is of great significance to the community. Itumeleng says (Ntsime 1982: 53, emphasis added):

Mosimane yo o tshwanetse go tsenngwa mo tseleng,
O tshwanetse go lemosiwa boikarabelo jwa gagwe.
Gore lenyalo la gagwe ke boikarabelo jwa morafe,

Gore mosadi wa gagwe ke mmamorafe,
Gore mosadi wa gagwe ke motlhanka wa morafe,
Gore mosadi wa gagwe ke modiredi wa morafe,
Gore mosadi wa gagwe o na le boikarabelo mo
 morafeng.

(This boy needs to be shown the correct way. He needs to be shown his responsibility. That his marriage is the responsibility of the tribe; that his wife is the mother of the tribe; that his wife is the tribe's servant; that his wife is the employee of the tribe; that his wife has a responsibility to the tribe.)

Ntsime has placed emphasis on the phrase "gore mosadi wa gagwe" ("that his wife") through repetition. This is to demonstrate the significance of Dithole's future wife for the village as a whole. She must have certain qualities, in particular submission to the interests of the community. She will give birth to the future leader of Bakhudung. According to Bakhudung tradition, the chief's wife must be chosen by the people. Should Dithole marry a woman of his own choosing, especially a foreigner like Nombini, he will break the laws and customs of his people. This will result in conflict between Dithole and his community.

Parallelism makes it easier for the reader/audience to follow the play's chain of events. The issue that emerges from this particular passage is who will be married to Dithole, the heir to the Bakhudung crown.

6.4.2 Linking

This is a structural pattern which links various lines together. Specifically, a new line commences with the last or middle word(s) of the previous line. Linking produces repetition which serves to intensify the effects of language.

A striking example of linking is found in the opening dialogue between Dithole and Batšhipile. Dithole states (Ntsime 1982: 2, emphasis added):

Nka itumela fa nka tšhipisa baba,
Ka tšhipisa dira, ka diragatsa maikutlo.

(I can be happy if I can make my enemies
 cheap. If I can make my enemies cheap by
 fulfilling my wishes and desires.)

The linking of these two lines stresses Dithole's emotions and intentions to fight all those who wish to prevent his union with Nombini. The word "tšhipisa" ("to make cheap") is also linked to the name of Dithole's confidant, Batšhipile. This linkage indicates Batšhipile's alliance with Dithole. However, the use of the word "tšhipisa" to link these lines focuses the attention of the reader/audience on the fact that Dithole intends to humiliate his enemies by marrying the woman he himself has chosen.

6.4.3 Sound Repetition

Sound is important in a sense that it may be used to create atmosphere, to imitate and to stress (Pretorius 1989: 24). This can

take place in the form of alliteration, consonance and assonance.

6.4.3.1 Alliteration

This is a figure of speech in which consonants, especially those at the beginning of words, or syllables are repeated. An example of alliteration is found in the following passage of dialogue where Dithole proposes to Nombini (Ntsime 1982: 36, emphasis added):

Ka wena ke bone botshelo ke
bone boitumelo.

(With you I would have life and
happiness.)

The repetition of /k/ and /b/ shows the confidence within Dithole to fight the war of love, and his belief that this will ultimately bring him happiness and a better life.

6.4.3.2 Consonance

This refers to repetition of the same consonant sound between vowels, as in the following passage where Dithole promises to protect Nombini from the people of Bakhudung (Ntsime 1982: 39, emphasis added):

Ke Dithole ke tla thunthunyetsa
bagoumaki dithole.

(I am Dithole. I shall blind the
eyes of those who mention your
name with dust.)

The repetition of these consonants emphasises the message contained in this passage. The actual sounds of the words are very important because they invoke various feelings, for instance hatred, appreciation, sadness, happiness and so forth.

In the above passage the consonant /k/ plays an important role because it expresses Dithole's confidence, self-reliance and determination. The /th/ is associated with the sound of violent wind, thereby signifying movement and possibly destruction. This combination of sounds implies that a heated clash will follow.

6.4.3.3 Assonance

According to Heese and Lawton (1988: 37), assonance can be defined as the:

. . . resemblance of sound
between two syllables or rhyming
of one word with another in the
accented vowel and those that
follow.

To illustrate, consider the same extract of from Pelo e ja Serati (Ntsime 1982: 39, emphasis added):

Ke Dithole ke tla thunthunyetsa
bagoumaki dithole.

(I am Dithole. I shall blind the
eyes of those who mention your
name with dust.)

The repetition of the vowel /u/ from the word "thungthung" reinforces the image of strong action deriving from rising dust. These sounds help to convince the audience that Dithole, whose name also means "dust," will ultimately be victorious in his struggle against the traditionalists.

From the above passage, it is clear that sound repetition gives life to dramatic language, also enhancing the overall beauty of the text through rhythmic speech.

6.5 IMAGERY

In African dramas, good style is often effected through the use of imagery. These devices are of great importance because they enhance ordinary language and endow it with more subtle meanings. The expressions used by the author help to accentuate imagery which deepens the sense of anguish and/or happiness experienced by most of the characters. Images also play an important role in the foreshadowing of events.

Metaphor, simile and personification are amongst the devices most commonly found in Setswana literature. In this section, I will examine Ntsime's use of these tools as well as their structural role in the conflict in

Pelo e ja Serati. I will then examine some of the dominant animal images found throughout the play.

6.5.1 METAPHOR

The absence of metaphor in a work of art renders it shallow and cold (Shole and Mothoagae 1976: 16-17). Metaphor is a device which makes connections between objects which are otherwise dissimilar. Metaphor can effect characterisation and plot much more forcefully than ordinary language.

In Act 3, Scene 3, for instance, Nteseng expresses her disapproval of Nombini by telling Dithole (Ntsime 1982: 52):

Ga se batho ke dinoga.

(They [Matebele] are not people, but snakes.)

Nteseng's likening of the Matebele to snakes demonstrates just how dangerous she considers foreigners like Nombini to be. The snake metaphor conveys this message with power and notable economy of language. The reader/audience will identify with the notion that snakes are dangerous because their venom can kill. Being snakelike signifies deception and evil. Nteseng is warning Dithole against the difficulties that will surely ensue should he carry out his plans to marry Nombini. According to Nteseng, Nombini will steal her son's chieftainship and damage Bakhudung culture.

Metaphor enables the reader/audience to grasp the nature of the characters. In stating that Matebele are like snakes, Nteseng

demonstrates her hatred and fear of foreigners as well as the cultural differences that underlie the conflict of Pelo e ja Serati.

6.5.2 SIMILE

This figure of speech makes a direct comparison between two or more objects. It functions like an analogy, involving a quick flash of likeness. For instance, Nombini notes that (Ntsime 1982: 35):

Morwakgosi o bonolo jaaka kwana.

(The prince is as kind as a lamb.)

Ntsime's objective here is to demonstrate a certain aspect of Dithole's character. The simile provides a visual image for the reader/audience which conveys definite connotations of gentleness and benevolence. Ntsime's invoking of this and other images is highly effective. As Leech (1981: 62) notes, "looking at something means grasping what it looks like."

Ntsime uses simile originally and eloquently, to pack meaning into direct speech. Nombini sees aspects of Dithole's personality that other characters might not. The lamb is a mild and gentle animal, which is why it is preferred in traditional sacrificial ceremonies. Her portrayal of Dithole, as well as the oblique suggestion that Dithole finds himself at the whim of the ancestors, engenders empathy from the reader/audience.

6.5.3 PERSONIFICATION

This is conventionally regarded as an image that endows inanimate objects with human qualities. As with metaphor and simile, figurative meanings are involved. Abrams (1991: 165) maintains that personification is primarily a stylistic device "in which either inanimate object or abstract concept is spoken of as though it were endowed with life or with human attributes or feelings."

In other words, the object or abstract force can be addressed as if it were human, or made to speak or act like a human being. Personification thus enables the reader/audience to identify with the object or abstract force and shows up its importance for the characters in the play.

In the opening soliloquy, Dithole states (Ntsime 1982: 1):

Mme kana Lorato ke tsala e kgolo ya mmampipi,
Ke raya e la fa le ntoile pelo,
Le nkgwetse mathe ganong ka tshereana,
La nthatisa ngwana wa Motswakwa.

(By the way, love is a great friend of witches. I mean, it has bewitched me, spat its saliva in my mouth and made me stupid, that I should fall in love with a foreigner.)

In this passage, love has been personified by Ntsime. It has assumed the characteristics of a human being, in particular the ability to cast a spell on a man as a witch would. Significantly, the subject

of the passage is written with a capital letter "L" as if it were the name of a person.

Love is also given the capacity to make friends with witches. It is the source of conflict in the play. Like a witch, love has caused Dithole to forget his duties and obligations in favour of some all consuming goal.

Ntsime demonstrates an outstanding skill with imagery in Pelo e ja Serati. Through metaphor, simile and personification, the reader/audience is able to visualise the attitudes of the characters and the predicament in which they find themselves. These devices create relationships between the characters and the forces that shape their lives, thereby playing an important role in the development of conflict in the play.

6.5.4 ANIMAL IMAGERY IN PELO E JA SERATI

Ntsime uses a number of animal images throughout the play. Some are strongly associated with particular characters. The snake, for instance, is identified with Lefufa, whom the audience recognises to be treacherous and deceitful. Nombini is often symbolised by a dove who will bring beauty, light and ultimately peace to the village. As noted in chapter five, the snake/dove combination reinforces the contrasts between the two women's characters that are also evidenced through direct speech.

In addition, a trio of bird images are associated with Dithole. In his opening soliloquy, Dithole firstly compares himself to an owl. This nocturnal bird connotes witchcraft and darkness. Dithole then likens

himself to a vulture, the symbol of death. Vulture imagery recurs in the scenes set on the Mountain of Ancestors, indicating both danger and Dithole's figurative "death" as king. Finally, Dithole compares himself to a dove, suggesting his ultimate union with Nombini. Used together, these bird images refer to the choices that Dithole must make during the course of the play. Each one can fulfill Dithole's wish to "fly away to Matebeleland." However, whether Dithole takes the path of evil and darkness, and perhaps death, or that of goodness and light will only be revealed when the conflict is finally resolved.

6.6 FIGURATIVE LANGUAGE

This type of language conveys meaning at multiple levels through figures of speech, proverbs and idioms. Figurative language must be evaluated within its cultural context, to reveal the more subtle messages contained in the text. Through figurative language, the author is able to communicate important lessons about life.

6.6.1 PROVERBS

According to Morris (1975: 1053), a proverb can be defined as a "short, pithy saying in frequent and wide use, expressing a well known truth or fact."

Similarly, Hornby (1987: 673) notes that "a proverb is a popular saying, with words of advice or warning."

Proverbs are used to maintain and intensify the author's relationship with the reader/audience for whom the moral lessons are intended. Proverbs are widely used in African literature because the philosophy

of African peoples tends to be embodied in proverbs that are handed down from one generation to the next.

Ntsime uses proverbs in Pelo e ja Serati to enhance the development of dramatic action. He uses them in a unique manner that holds the interest of the reader/audience until the very end of the play. The dialogue of the characters is interspersed with a number of well known Setswana proverbs. A number of Setswana proverbs and their meanings as used by Ntsime in Pelo e ja Serati are listed in Appendix A. These demonstrate the initiatives the author has taken to enrich the standard of his style,

The proverbs used by particular characters reveal their personality traits. The reader/audience is able to identify certain characters with the proverbs they use, comparing/contrasting these to other characters. It is these similarities and, in particular, differences that serve to develop and sustain the conflict.

In Act 2, Scene 2, Mmaditshebo uses proverbs to communicate to the village women her opinion about the affair between Dithole and Nombini. Her use of proverbs also lays a good foundation for the conflict, supporting its development through the attitudes of the characters. As Mmaditshebo says (Ntsime 1982: 22, emphasis added):

(1)

Mma, kana bontle bo na le dibebejane,

(2)

Ebile setswana sa re mosadi tshwene o jewa

(3)

mabogo. Monna tau o jewa marota.

(By the way, Mother, beauty is accompanied by wickedness. Setswana culture says that a woman is a baboon, she is eaten her hands. A man is a lion, he is eaten his haunches.)

The three underlined phrases in the above passage designate proverbial expressions. These can be translated as: (1) one should not be misled by a person's beauty; (2) that one is a woman if she serves and cares for her household; and (3) a man's work reflects his worth.

Combined, these proverbs carry the message that a person should not be judged by outward appearances alone (cf. "a book should not be judged by its cover"). It is better to judge a person by his/her deeds. According to Mmaditshebo, Nombini's beauty will lead to Dithole's downfall. Mmaditshebo further compares Nombini's beauty to a flower which is hiding a snake (Ntsime 1982: 23).

Mmaditshebo's speech serves to intensify the conflict. She has revealed her opposition to the other characters as well as to the reader/audience who anxiously awaits further action.

In contrast, Mmankileng invokes another proverb to indicate her understanding, if not her approval, of Dithole's affair with Nombini (Ntsime 1982: 23):

Basadi lo tshwanetse go tihaloganya.
Bana ba gompieno ga ba laege,
bona ba itse fa pelo e ja serati.

(You shall have to understand that children of today are not teachable. They only know that a loving heart knows no bounds.)

According to this proverb, a heart must choose its own path. Mmankileng implies that children should be given latitude to choose their own spouses. She does not fault Dithole for choosing Nombini as his future wife, especially because she is the most beautiful woman in the village. Mmankileng and Mmaditshebo are set in opposition to each other through their respective use of proverbs. This drives the conflict initiated at the beginning of the play, by placing the characters into opposing groups.

Like their mothers, the village girls are also divided over the affair. Whenever Dithole is mentioned, disagreement ensues. Modiegi, for instance, is at odds with Lefufa whose jealousy is manifest at every turn. Modiegi says (Ntsime 1982: 19, emphasis added):

Kana ga o bue sepe, o bua lona lefufa fela.

(1)

Kana le kile la apeelwa le lentswe,

Lentswe la butswa ga sala lefufa.

(2)

Jaanong leina le ile boreelelong,

Ka gore leina lebe seromo.

(By the way, there's nothing in what you are saying but jealousy. It was once cooked with a stone. The stone became well cooked, whereas

jealousy remained. A bad name is a blot and an evil omen.)

Modiegi ("she who delays") indicates that Lefufa is a person who likes to instigate trouble due to her jealous nature. The proverbs in the above passage mean that a jealous person like Lefufa is unchangeable. Her jealousy has hardened her, like a stone. In Setswana, a person's name usually conveys some meaning about his/her birth or personality. In Lefufa's case, her namesake, jealousy, has sullied the peace of the village. Modiegi's use of this proverb, coupled with the meaning of her name, suggests that her character will attempt to calm and rumours circulating in the village.

From the above examples, it is evident that proverbs are used in Pelo e ja Serati as an effective means of portraying the qualities embodied in particular characters. These include, *inter alia*, love, enmity, jealousy, corruption and oppression which are fundamental elements of any conflict. Ntsime selects relevant proverbs which are familiar to the audience, thus ensuring that his intended meanings are presented in a clear and culturally relevant fashion.

6.6.2 IDIOMS

According to Crampton (1991: 34): "Idioms are sayings which do not make sense if taken literally, but which have their own idiomatic [i.e. colloquial] meaning."

Building on this definition, Mashabela (1979: 20) notes that "idioms strive at elucidating the actions of man by allusion to or association

with certain characteristics of animal life, bird life, plant life or of the soil or the elements.”

Idiomatic language is culturally specific. Although words can be borrowed across cultures and languages, they are assigned a particular meaning depending upon the cultural context in which they are used. In Pelo e ja Serati, idioms are used to embellish the author's language. A number of Setswana idioms and their meanings are listed in Appendix B.

Ntsime uses idioms and familiar, fixed expressions throughout the play to enrich his language and to depict the reasons for the conflict through a few, carefully selected words. When Lefufa confronts Nombini about the letter she has received from Batšhipile, for instance, Nombini replies in the following manner (Ntsime 1982: 33, emphasis added):

Fa e le lokwalo o tshwenngwa ke eng,
Gonne dikgang tsa teng ga se tsa gago.
O batla go tsamaya o akga loleme!
Kana basetsana ke lona lo maaka!

(This letter worries you because the news is not yours. If it is a letter, why should it worry you? Its contents do not belong to you. You want to go about lolling your tongue with the names of people! By the way, you girls are liars!)

Nombini implies that Lefufa will use the letter to spread rumours and lies in the village. The idiom, which can be translated as "lolling [or wagging] your tongue" reinforces the impression of Lefufa as a jealous, malicious and dishonest character. The reader/audience recognises her as a potential threat to Nombini and Dithole. The underlined expression also portrays Nombini's situation in relation to the village girls who treat her with jealousy and contempt.

In Act 2, Scene 1, Ditshebo and the other village girls engage in a conversation about who will be married to the future king. Ditshebo says (Ntsime 1982: 17, emphasis added):

Kana Dithole ke lekau le lentle,
 Ebile ke morwa kgosi, mojaboswa wa lefatshe
 leno.
 Ke mang yo ene a sa batleng go nna mosadi wa
 gagwe,
 A nama maoto a direlwa?

(By the way, Dithole is a handsome man. And
 he is the chief's son, the heir to the Bakhudung
 crown. Who would not want to be his wife, and
 stretch her legs while the work is done for her?)

The underlined idiom makes it clear just how interested the girls are in Dithole. They all desire to be the chosen one, the future queen, who will eat to her heart's content and enjoy a life of ease. Ditshebo, like Lefufa, fuels the conflict through her jealous dislike of Nombini.

Instead of using long, complicated phrases, Ntsime achieves his purposes through the utilisation of simple yet powerful idioms. A final example is found in a conversation between Dithole and Batšhipile in Act 3, Scene 2. As Dithole confides (Ntsime 1982: 41, emphasis added):

Fa go nyala Letebele e le phoso, nka tlogela bogosi.

Le Letebele, ka inaya naga e tshetlha.

(If to marry a Ndebele is wrong, I would rather forfeit the chieftainship, and run away with a Ndebele into the empty veld.)

According to Dithole, should things become unbearable, he will take Nombini and flee into the wilderness, leaving behind the conflict of culture and law that is oppressing the younger generation.

6.7 SUMMARY

Ntsime's use of figurative language is not intended to deceive or flatter. Rather it is utilised to provide important, culturally relevant clues to the nature and direction of the conflict in Pelo e ja Serati in a manner that is both concise and aesthetically pleasing. Throughout the play, Ntsime blends poetic language, figurative language, proverbs and idioms with everyday speech, thereby enhancing his style and the quality of his language. These devices and expressions allow the reader/audience to follow the dramatic action and to appreciate Pelo e ja Serati as a work of art.

In the following and final chapter, the main points of the study will be summarised, and the cultural and moral lessons contained in the play will be examined.

7. CONCLUSION

In general, it can be concluded that conflict is an essential element in drama. Conflict creates tension and suspense which capture the imagination of the reader/audience, whose interest must be maintained if the playwright is to succeed in communicating certain messages about life. In Pelo e ja Serati, Ntsime successfully portrays some of the problems that arise whenever people from different socio-cultural backgrounds meet. He achieves this through a story of star-crossed lovers who breach the confines of culture and tradition. This central conflict motivates the characters and plot of Pelo e ja Serati, from the opening soliloquy until the final curtain.

The writing of Ntsime mirrors human action and suffering in general. For the reader/audience, his characters are human beings who feel love, jealousy, hatred, bitterness and other emotions. Ntsime's successful characterisation gives rise to a convincing conflict. The characters' actions, their relationships, their interests and even their differences help to create, intensify and ultimately resolve the conflict.

The authors use of names plays an important role in revealing the personality traits of the characters. These names enable the reader/audience to anticipate the action of the play. Ntsime's use of naming further allows the reader/audience to appreciate Pelo e ja Serati as a work of art, whose powerful meanings are more often than not contained in nuances and subtleties. The characters' names reflect and expand upon the author's intentions (cf. Ashley 1980: 11).

Ntsime also created a good setting for his play, revealing the possibilities for conflict through the routines of village life and the values of Bakhudung tradition.

Conflict comprises a number of phases, including exposition, motorial moment, complication, climax and denouement. These phases are indispensable to dramatic

action because they create suspense and intrigue. The gradual build up towards the climax, or moment of crisis, holds the attention of the reader/audience who becomes anxious to know the outcome of the play. In Pelo e ja Serati, the resolution of the conflict is achieved largely through the intervention of supernatural forces, upon whom Ntsime relies strongly. The suggestion that the marriage of Dithole and Nombini has renewed Bakhudung society underscores the comic nature of the play.

Throughout the play, Ntsime uses dialogue to reflect the characters' moods, emotions and attitudes. Direct speech is vital to the development and resolution of dramatic conflict, because the author must rely upon his/her characters to reveal the nature and outcomes of the dramatic action. Through dialogue, Ntsime creates a series of minor conflicts which, together, bring matters in Bakhudung village to a head.

The author also relies upon soliloquy, poetic language and figurative language to communicate the nature and direction of conflict, often through the use of culturally specific meanings. Ntsime's use of style is appropriate and convincing. His use of repetition, imagery, proverbs and idioms fuels the conflict in the play, and also allows the reader/audience to appreciate Pelo e ja Serati as a work of art.

Pelo e ja Serati is an appeal to the Batswana community to respect tradition, within certain limits. When certain aspects of culture become destructive, they are no longer desirable. This is not to say that traditional ways of life should be discarded – a point underscored by the role of the ancestors in the resolution of the conflict. Ntsime seemingly believes that times should and do change, but that the ongoing renewal of African societies, signified in the transformation of the villagers' somewhat outdated attitudes, depends upon their retaining something of their history. Pelo e ja Serati would thus appear to be well suited for the youth of today, for whom the moral and cultural lessons contained in the play remain highly instructive.

Ntsime's knowledge of Setswana language and culture is indeed praiseworthy. His work serves not only as a reminder of the ongoing relevance of "tradition" in a "modern" world, but also as an incentive to future playwrights. This is perhaps his greatest legacy, and one which should continue to inspire Setswana literature for generations to come.

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APPENDIX A:

SELECTION OF THE PROVERBS (DIANE) AND THEIR MEANINGS THAT NTSIME USES IN PELO E JA SERATI

PROVERB	LITERAL TRANSLATION	MEANING
Bobedi bo bolaya noga.	A twosome kills the snake.	Tiro e botlhofo fa e tshwara ganetswe (A task is more easily accomplished if it is tackled by more than one person.)
A ntšwa (masepa) a dujwa a sa le metsi.	The faeces of a dog are moulded when still wet.	Mafoko ke go buiwa bosupi bo ise bo lebalesege. (A problem must be addressed while the evidence is still fresh.)
Thebe ya sebedu ke loleme.	The shield of rot is a tongue.	Setshwakga se itshireletsa ka loleme. (A lazy person always defends himself by talking too much.)
Monna tau o jewa marota.	A man is a lion, he is eaten his haunches.	Monna ke monna ka ditiro. (A man's work reflects his worth.)
Lefufa le kile la apeelwa le lentswe, lentswe la butswa, lefufa la sala.	Jealousy was once cooked with a stone. The stone became well cooked, whereas jealousy remained.	Lefufa ga le swe, ga go molemo o ka le fedisang. (A jealous person is unchangeable, even if he is shown a kind heart.)
Bontle bo na le dibebebejane.	Beauty is accompanied by wickedness.	O se akediwe ke bontle jwa pono ya matlho o sa itse se se ka fa gare. (One should not be misled by a person's beauty while remaining unaware of his innermost feelings.)

Moipolai ga a le lelwe.	A suicidal person need not be cried for.	Motho yo o itsenyang mo mathateng ga a tshwanelwe go utlwelwa botlhoko. (A person who lands himself into trouble need not be pitied.)
Se ileng se a bo se ile, lesilo ke moselatedi.	What is done is done; stupid is the one who follows it.	Ga go thuse sepe go lelela selo se se sa ka keng sa latelwa/bonwa. (It doesn't help to pursue something which cannot be seen/found.)
Mosadi tshwene o jewa mabogo.	A woman is a baboon, she is eaten her hands.	Mosadi ke mosadi ka lapa go le direla. (One is a woman if she serves and cares for her household.)
Pelo e ja serati, sebatlelwa ga e se rate.	A heart eats what it is fond of; what is searched for it, it does not like.	Pelo e rata se e se itlhophetseng. (One loves what one has chosen for oneself.)

APPENDIX B:

SELECTION OF IDIOMS (MAELE) AND THEIR MEANINGS NTSIME USES IN PELO E JA SERATI

IDIOM	LITERAL TRANSLATION	MEANING
Go ikgotsetsa molelo.	To make fire for oneself.	Go itirela mathata. (To cause yourself problems.)
Go akga loleme ka maina a batho.	To loll one's tongue with the names of others.	Go tsamaisa maaka. (To spread lies.)
Go nama maoto.	To stretch legs.	Go iketla. (To be at ease.)
Go tlhoka dinala.	To lack nails.	Go nna setshwakga. (To be lazy.)
Go tshwara phage ka mangana.	To hold a wild cat by its cheeks.	Go tshwara bothata. (To be in hardship.)
Go itoma dite me.	To bite one's tongue.	Go inanatha. (To speak tiresomely.)
Go kgala mathe mo ganong.	To dry saliva in the mouth.	Go tlhoka mafoko. (To be bereft of words/speech.)
Go inaya naga.	To give oneself veld.	Go tshaba. (To run away.)
Go tshwara mala ka letsogo.	To hold one's intestines by the hands.	Go tshoga. (To be frightened.)
Go tshela bofofu.	(To pour blindness.)	Go bona. (To look.)
Go nna mosetsana wa pheta ka pejana.	To be a girl of hastiness.	Go nna bonako. (To be quick.)
Go ipetsa sehuba.	To beat one's chest.	Go ikana. (To swear.)