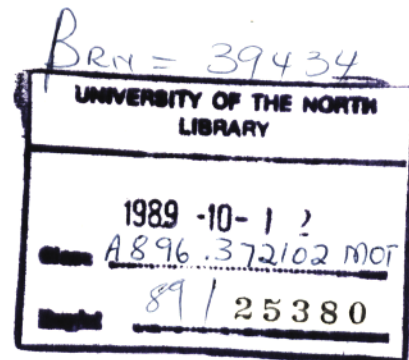


PLOT IN NORTHERN SOTHO DRAMA WITH SPECIAL

REFERENCE TO C.K. NCHABELENG'S WORKS

by



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Submitted in fulfilment of
the requirements for the
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DECLARATION

I declare that the dissertation, Plot in Northern Sotho drama with special reference to C.K. Nchabeleng's works, for the degree of Master of Arts in the Department of Northern Sotho, at the University of the North, hereby submitted by me, has not previously been submitted by me for a degree at this or any other University, and that it is my own work in design and execution, and that all material contained herein is recognised.

Signed: *JMoto*
at : *Sevenga*
Date : *20/1/88*

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CHAPTER 1

1.0 INTRODUCTION

1.0.1 The aim of this research is to investigate in broad outline how Nchabeleng constructs the plots of his drama. Past Nchabeleng, our searchlight should illuminate other Northern Sotho playwrights in the background to reveal how plot is treated in Northern Sotho drama in general.

1.1 WHAT IS PLOT?

1.1.1 The word "plot" is used to designate a ground plan, diagram, or chart. The word is used figuratively in literature to designate a plan or scheme of events in a story. Tennyson (1966, p. 124) says:

Plot is the arrangement made
by the playwright of the

events of the story of a play, an arrangement designed to show not only sequence but also cause and effect. Plot, in its entirety is the pattern of interlocking events that propels a story forward from conflict to resolution.

Jafta (1978, p. 72) goes further to emphasize Tennyson's ideas about the plot by saying:

Plot is a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and denouement.

1.1.2 These two authors have indicated that plot comprises everything which takes place in the imaginative world of a play. This means that plot is not confined merely to what takes place

on stage. Plot includes reported, as well as represented action. It is the most comprehensive element of the drama, which Aristotle called "the soul of tragedy", for that is how we perceive and remember the play, the language and the characters. That is, we remember these things in the context of their relation to one another.

1.1.3 Plot is made up of the exposition, complication, climax, denouement and the conclusion.

1.1.3.1 Exposition

1.1.3.1.1 When we speak of exposition, we are looking forward to the possibility of the dramatist telling us from the onset what is going to take place in his play. He must introduce the

facts or points on which the incidents or events to follow, will be based. He should also introduce us to his major characters and show us how they are related to one another. He must also show us what the cause is that influences them to do what they are doing.

1.1.3.2 Complication

1.1.3.2.1 A complication is any new force introduced into a play which affects the direction of the course of action. Once the playwright has selected his characters, determined his theme, and planned the beginning and ending of his play, he constructs the plot through a series of conflicts.

1.1.3.2.2 The tempo of the play is on the upswing in this section; events advance the action and increase the complications.

Hatlen says complications are utilized by the playwright in order to create a straining forward of interest. Its purpose is to intensify the emotions, arouse suspense, to illustrate and determine what happens to the characters - generally, to provide the building blocks of the dramatic structure.

1.1.3.3 Climax

1.1.3.3.1 From the complication the events must develop to a climax. The state of affairs must be heightened; it must shift from bad to worse. Hatlen (1975, p. 14) says:

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

1.1.3.3.2 The author must bring up the incidents that heighten the conflict of the plot. Actually, climax is the point at which the action crests, so to speak, and must henceforth flow in a certain direction. Hatlen says the structure of the climax may resemble a boxing match between two opponents of similar strength and skill. In each round, there may be moments of climactic action with first one fighter gaining the advantage and then the other. In between the peaks of action are relatively quiet moments, rest periods between the rounds. In the frantic last round, the major climax is reached when one boxer succeeds in knocking out the other.

1.1.3.3.3 Through the climax we are in a position to realize that the protagonist is facing a two-pronged course from which he has to choose. He may be

compelled by circumstances to choose the one that will lead him astray, or by sheer luck he may follow the one to greener pastures.

1.1.3.4 Denouement

1.1.3.4.1 In the denouement the actions of characters change and the conflict approaches an end. The dramatist must not leave his audience in doubt as to what his plot purports to show. The playwright often has a message to convey to his audience and this has to come out clearly in the denouement. The denouement's function is to restore order, to unify and complete the course of action, and to provide an ending that seems necessary and probable as the result of the antecedent development.

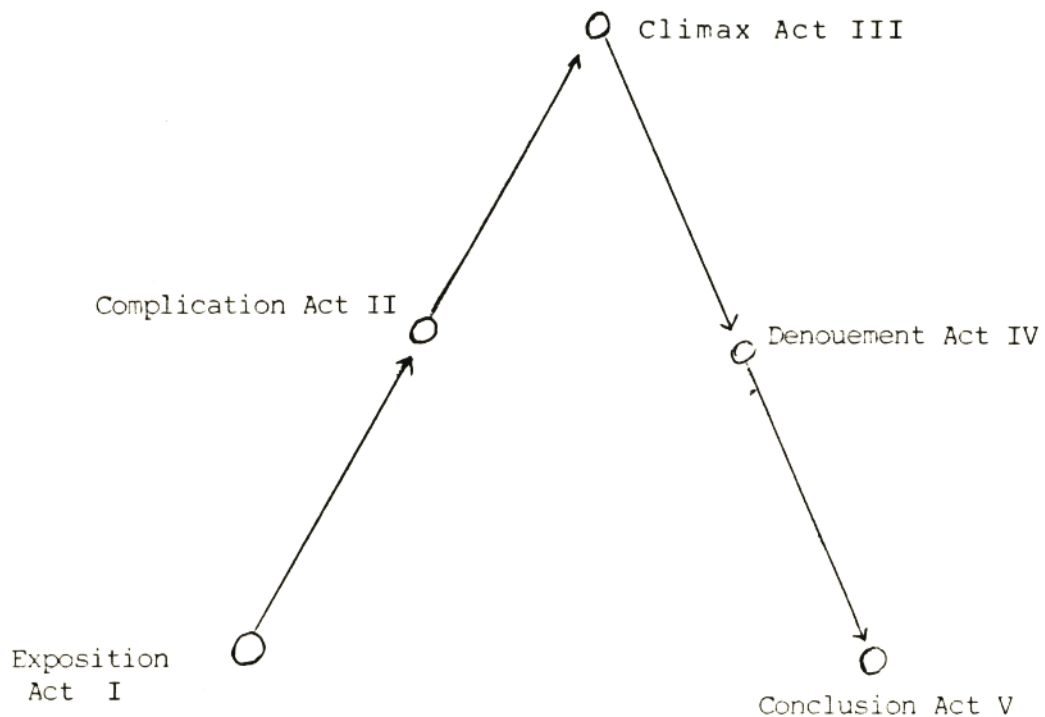
1.1.3.4.2 Indeed, the play's denouement is a fairly good index of the skill and integrity of the dramatist. The inept playwright may find his characters in an inextricable situation and resort to an implausible suicide, or to some other violent action, with the mistaken notion that these acts in themselves are "dramatic". In legitimate usage, violent action is the credible result of the characters themselves and their previous actions.

1.1.3.5 Conclusion

1.1.3.5.1 After the main events have been settled, the author must not do anything else but conclude his drama. The rounding off of the plot does not need the author to beat about the bush; the author should be concise and to the point. The drama should be concluded

after the unravelling of the knot without the inclusion of unnecessary incidents which will disturb the train of events in the plot.

1.1.4 We have different types of drama e.g. One-act play, three-act play and five-act play. All these types should have exposition, complication, climax, denouement and conclusion in their plots. The following structural pattern represents the classical model of the plot:



According to the diagram above the author should show us the exposition in Act I, complication in Act II, climax in Act III, Denouement in Act IV and conclusion in Act V.

1.2 DRAMA IN N. SOTHO - HISTORICAL SURVEY

1.2.1 Drama in N. Sotho as a literary art appeared later than other genres. G.H. Franz produced the first N. Sotho drama, **Maaberone**, in 1940. For the rest of 1940, there were no plays published. The second play which appeared during 1941 is **Tšhukudu** by E K K Matlala. It is a secular adaptation of the Biblical story of Samson and Delilah. No plays were published between 1942 and 1946. In 1947, H I Make wrote a play called **Sello sa tonki le pere**. In 1948 **Serogole** by E K K Matlala, the author of **Tšhukudu**,

and **Maaka ga se Makhura** by J D N Ngoepe were published. No plays were published during 1949.

- 1.2.2 During the period 1950 to 1959 only five plays were published. In 1950 **Tshekong** by Moloisie was published. Two years after the publication of **Tshekong**, I P Kgatle wrote a play called **Se weleng dilo godimo**. In 1954 **Mokgelekgetha** by H I Make, was published, six years after the publication of the writer's first play, **Sello sa tonki le pere**; like the latter, **Mokgelekgetha**, is an animal dialogue. The second play by G H Franz, namely **Modjadji**, was published in 1957. In 1958 **Kgašane** by S P N Makwala was published.

- 1.2.3 During the period 1960 to 1969 nine plays were published. The first was **Nnang** by M S Mogoba in 1961. After

its publication three years elapsed before the second play of the period appeared. In 1964 *Tswala e a ja* by M M Makgaleng was published. In 1965, I P Kgatle wrote one-act plays called *Papadi tše Kopana*. In 1966 two plays namely, *Mošwang wa Matuba* by H P Maredi and *Kgoši Mmutle III* by C N Phatudi were published. In 1967 *Dithola tša Mahlakung* by P P Kgomoeswana was published. In 1968 three plays were published namely *Mahlodi* by J S Mminele, *Lesang Bana* by G J Khomo and *Mo go Fetileng Kgomo* by H P Maredi. This year was one of the most productive of the sixties.

- 1.2.4 During the period 1970 to 1979 nine plays were published. These were *Sealogana* by C K Nchabeleng, *Marangrang* by L M Maloma and *Rangwane ke go Paletše* by M M Rammala all in 1971.

Then followed *Tšhaka seripa sa 1* by E K K Matlala and *Ke sefe Senakangwedi* by G P Tema in 1976. Two plays namely *Naga ga di etelane* by M S Serudu and *Leobu* by C K Nchabeleng were published in 1977. *Makgale* by H D Bopape was published in 1978 and the last play written during the seventies was *Ledile le Papadi tše Dingwe* by S A M Mamadi in 1979. All in all twenty eight plays were published between 1940 and 1979.

- 1.2.5 It is hoped that the eighties will be the most productive period in the development of Northern Sotho drama.

1.3 LIFEHISTORY OF C K NCHABELENG

- 1.3.1 Calvin Kgalema Nchabeleng was born on the 5th December, 1936 at Lobethal, in the district of Nebo. He was the

elder son of Mr and Mrs G M Nchabeleng
of ga-Nchabeleng.

1.3.2 He received his primary education at gaMarishane and Glen Cowie, where he passed Standard 6 Examination in 1952. He then went to Pax College, in the district of Pietersburg, where he studied for his Junior Certificate and completed this course at the end of 1955. He matriculated at Amanzimtoti High School, in Natal, in 1959. He joined the staff of the University of South Africa in 1961, as a student and clerk, in the Department of African Languages, the position he held until his death. He was married to Tege Naomi, the youngest daughter of a pastor of the Evangelical Lutheran Church the Reverend M M Mminele who is presently residing at Phokwane. The couple have one son called Matshephole.

Calvin died on 27 June, 1976 in a motor-car accident. His death was a shock to all those who knew him and was a severe blow not only to his wife and his son but to everybody who had already come into contact with him and his literary works.

1.4 LITERARY WORKS OF NCHABELENG

- 1.4.1 When Nchabeleng was working at the University of South Africa, he discovered his talent as a writer. He wrote the following books: A drama, **Sealogana**, published by J L van Schaik in 1971, a novel, **Masela wa Thabanaswana** published by Educum in 1972, short stories entitled **Magalagapa a Tau** published by J L van Schaik in 1976, a language manual **Tsela ya Segagešu** (later called **Mmila wa Segagešu**) published by Better Books and the very last book a drama entitled **Leobu**

which was published posthumously by Educum Publishers in 1977.

1.5 WHY I HAVE CHOSEN THE WORKS OF NCHABELENG

1.5.1 A close scrutiny of the works produced always indicates that the technical aspects of drama still give Northern Sotho writers some headaches, hence the inclination to steer off this genre, and the consequent dearth. The area of the greatest default, in my opinion, is the plot. Several works display faulty construction; dramatic incidents treated usually suffer through faulty treatment.

1.5.2 Nchabeleng is singled out as one of the few who attempted the five-act play, and his works would serve as good examples. A critical analysis of plot in his works will not only reveal his failures and success, but

may help our authors and those who intend to become dramatists to understand the plot in greater depth.

1.6 SCOPE OF THE DISSERTATION

1.6.1 In chapter 2 of this dissertation we shall indicate how plot in *Leobu* was constructed. This drama is not the author's first work as already mentioned and I therefore start by indicating its plot because it is less successful than its predecessor.

1.6.2 Chapter 3 indicates plot in *Sealogana*. In chapter 4 a comparison in plot between *Leobu* and *Mahlodi* is attempted.

1.6.3 Chapter 5 indicates a comparison in plot between *Sealogana* and *Tswala e a ja*. In chapter 6 we shall attempt an assessment of the plot in *Nchabeleng's*

dramas, that of N. Sotho dramas in general and guidelines for improvement.

1.7 CONCLUSION

1.7.1 It is my belief and hope that this research will suggest guidelines for the improvement of plot in Northern Sotho drama and open the gates for more works of a superior quality.

CHAPTER 2

2.0 PLOT IN LEOBU

- 2.0.1 The author introduces three themes namely the theme of untrustworthiness; the role of the Makoria (Koreans) gangsters and the self-determination of the Lehutšo people. He presents to us an extraordinary plot, which looks like the type which is frequently employed in traditional folktales. He works up to a climax and thereafter emphasizes that first climax by introducing several other climaxes. Hatlen (1975, p 14) supports this traditional technique of plot construction by saying:

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 act 1 scene 1 we observe the Makoria gang stating that all well-to-do people in Lehutšo village, except Mokgoro, have paid "protection fee". They have thus decided that he must be dealt with accordingly, if he is not prepared to pay it. In reply Mokgoro's fiery words heighten the conflict to a climax when he refuses to give the Makoria gang "protection fee". He stakes his life without any apology:

Ke šireleditšwe ke Modimo,
e sego lena dipapaeyane
tenang. Nyakang matogo
makgoweng le ikhweletše
ditšhelete gabotse. Nna
ga ke na le tšhelete ya
go bapala.

(I am protected by God
and not by you imbeciles.
Look for employment -
even if partime - and
get yourselves money. I
have no money to waste.
p. 5 : Act 1 Scence 2).

2.0.2 Consequently the Makoria gang is infuriated, and exchanges bitter words with Mokgoro. Eventually the Makoria gang produces fire-arms threatening to shoot dead the aged man. Fortunately the arrival of the police saves the situation. Mokgoro is taken ill as Makoria gang have subsequently attacked him and broken his rib, and he finally dies. In act II scene 3, after Mokgoro's death, many people, including a pastor, assemble at the deceased's house to convey condolences to the family. While the pastor is preaching, Tšhingwane interjects, introducing another climax:

O bolela ditšiebadimo!
 Re nyaka tšhelete ya
 mohu mo!

. (You are talking
 nonsense. We want
 the deceased's
 money here. p. 18:
 Act II Scene 5).

2.0.3 We witness the major climax where the
 events are more intensified and unveiled
 by the Makoria gang in their attack
 on Mokgoro's family in hot pursuit of
 his money. They say:

Tšhelete. Re feng tšhelete
 e sego bjalo le a hwa.

(Money! Give us money
 or else you die. p. 20:
 Act II Scene 5).

2.0.4 Another climax wherein Tšhingwane
 aggravates matters by purporting to
 reveal to the Makoria gang the place
 where the money of the deceased Mokgoro

is hidden, is clearly evident. The state of affairs begins to change in such a way that it reaches another climax as the Makoria intensify their demands for Mokgoro's money. Listen to Tšhingwane:

Tšhelete e swerwe ke Learogi.
 Mo swareng ke mofefa! Ke
 mmolai wa rena. Mo kgaoleng
 mogolo.

(Learogi has the money.
 Get hold of him, he
 is a culprit! He is
 our murderer! Cut his
 throat. p 20: Act II
 Scene 5).

2.0.5 Another climax, wherein Senyabane has also to express himself, is evidenced by the fact that the state of affairs deteriorates perpetually. In this climax Senyabane causes another stir when he tells the Makoria gang that

the money is, in effect, in the possession of the pastor and not of Learogi.

Tšhelete e go Moruti!

· Moruti Tšhelete! Ntšha
ka pele gobane o moja=
dikgogo.

(The pastor has the money!
pastor; Money! Produce
it immediately! Yours is
chicken! p. 20: Act II
Scene 5).

The Makoria gang becomes so furious that they instantly accost the pastor. These actions are virtually indicative of the new climax. We may therefore keep on emphasizing the fact that the author, it seems, is influenced by a traditional method of building up a plot which has several climaxes.

2.0.6 As we proceed to scan the Makoria issue, we are brought to another climax as the Makoria gang try to exhume Mokgoro's remains, in an attempt to get hold of the hidden money.

This action gives rise to Mokgoro family's confusion and suffering, with the result that they flee for protection to the house of Lerutla, a school teacher.

2.0.7 In my opinion the author has suggested the unravelling within the conflict of the theme of the Makoria gang because in Act V scene 5 we observe Ditsebe advising the Lehutšo people on how they could destroy the Makoria gang. He suggests that they group themselves into zones and fight the Makoria gang. The author should have added one or two scenes to show us what the Lehutšo people did to the Makoria gang after Ditsebe's advice on how the gang could be destroyed.

2.1.1 The theme of self-determination just drops like a bolt from the blues when Letšobana after making public her

late father's deathbed directives
 bursts out unprecedented:

Ditsebe o fihletše ke
 nako ya gagwe gore a
 tlošwe mo motseng wo.
 O re tlišetša meleko
 ka go raka bahlologadi.
 Yena ke phure dinaweng
 tše di budulego. Nna
 ke feditše ditaello tše
 tate a ntlogeletšego
 tšona. Tšwelapele ka
 mošomo wa gago moruti!

(Time has arrived for
 Ditsebe to be expelled
 from this village. He
 brings trouble to us by
 ejecting the widows from
 their houses. He is an
 outcast amongst good
 people. I am through
 with the instructions
 that father left me.
 Proceed with your work,
 pastor! p. 22: Act III
 Scene 1).

2.1.2 The theme of self-determination is pursued as Mokgoro's wife escapes to Lerutla, where the matter gets investigated by the police to restore law and order. Consequently, the police accuse Lerutla of having refused them entry into his house while on official duty. Thus Lerutla is ordered to appear before the superintendent where he, in a state of fury, accosts Ditsebe, the superintendent. Lerutla reveals the climax by telling Ditsebe, very emphatically that the black people, now sufficiently educated, deserve to be granted the status of self-determination, and that tutelage should come to an end. Lerutla's rage is vented in the following words:

Bana ba godile ba fe bogobe
hle. Mmušo o re file
ditokelo.

(The children are of age, do supply them with porridge. The government has granted us basic rights. p. 43: Act IV Scene 4).

2.1.3 Furthermore, we take note of Ntatisi's support of Lerutla's proposition that the local children, having come of age, should take over from Ditsebe who is an expatriate. In supporting Lerutla's proposition, Ntatisi advances his own ideas and suggestions in the following words:

Ga re na taba le maadingwa
ka nako ye. Ona a re
thušitše, ba re ruta
ditaola, gomme bjalo ka
gore re a kgona a ba re
tloge morago.

(We do not need expatriates.
They have assisted us a
great deal, and trained
us in all skills; this

is enough. They ought
to go. p. 46: Act V
Scene 1).

- 2.1.4 In Act V Scene 5 the author reveals the unravelling within the conflict of the theme of self-determination where we observe Ditsebe resigning his post of superintendent, leaving the Lehutšo people to govern themselves because they are sufficiently enlightened to fend for themselves without the services of a foreigner.
- 2.1.5 This theme of self-determination has not been meticulously pieced together. The author seems to have defied the basic rules of proper plot construction, in preference to stating a strong distinct message.
- 2.2.1 In Act 1 Scene 1 we meet the theme of untrustworthiness which runs through

the whole drama. Mmasitimane reveals her untrustworthiness by uttering very angry words about their son Senyabane, who turns out to be a disgraceful personality. She starts the ball rolling concerning Senyabane's misdeemeanour; whilst on the other hand she defends Senyabane's actions. She says:

Tate o gopolang ka ngwana
wa rena, Senyabane? Thaga=
letswalo ye ya rena e a
mmakatša.

(Father, what do you think
about our child, Senyabane?
This first-born of ours is
queer. p. 2 : Act 1 Scene 1).

2.2.2 As soon as Mokgoro speaks strongly against Senyabane's misdeeds, Mmasitimane, in turn, pleads with Mokgoro not to be too harsh with Senyabane,

thereby revealing her lack of stand=
point:

Letsogo la gago ga le
okobale. Peu ke ya
gago. Malapa a a na
le mathata a ona,
eupša beng ba ona
ba a bipile.

(Please pull back your
punches. He is still
your own child. Every
house has its own
skeletons shut in
the cupboard. p. 2:
Act 1 Scene 1)

2.2.3 Strange enough, Senyabane takes up the
theme of untrustworthiness from his
mother. We observe Senyabane talking
to his mother, revealing to us that he
no longer trusts her. He regards her
as a nonentity, a witch, a rude un=
cultured person: in short, somebody
who is incapable of living harmoniously

with other people. The following words are a good indication of Senyabane's distrust of his mother:

Ke go hladile ga o
 sa le mma go tloga
 lehono. Nke borangwane
 ba ka go boetša gageno
 ba go reolla sefane sa
 botate. O moloi.

(I have rejected you as
 my mother as from today.
 I wish my paternal uncles
 send you back to your
 home so that you may
 no longer be entitled to
 use my father's surname.
 You are a witch. p. 14:
 Act II Scene 2).

2.2.4 Mokgoro reveals to his daughter, Letšobana, the secret of his heart: the place where he has hidden all his savings. That Mokgoro reveals his secret to his

daughter instead of his wife, makes us certain that he has no confidence in his wife; Mmasitimane. By doing this we are brought to know that Mokgoro does not trust his wife. If one is a married man, one's wife is the one who takes care of one, and one should work hand in hand with her. Mokgoro says the following words to his daughter to indicate that the theme of untrustworthiness develops some complications:

Wena o se ke wa botša
 motho, le mmago Mmasitimane
 o se ke. Ge o ile wa
 mmotša o tla gafa. O
 ntheditše?

(You must not reveal it
 to anybody else, not
 even to your mother,
 Mmasitimane. Should
 you tell her you will
 run mad. Do you under-
 stand? p. 10 - 11:
 Act II Scene 1)

2.2.5 Another instance of untrustworthiness is revealed by Senyabane, during the

burial of the deceased Mokgoro, where he sees Letšobana throwing money into the grave and he thereafter tells Makoria that the money is in the hands of the pastor.

2.2.6 Senyabane is untrustworthy because he makes us suspect that he is in love with Buudi because of his support for her when she had a verbal conflict with Tšhingwane, his own mistress.

2.2.7 Even the Makoria do not trust Senyabane though he is their colleague. We notice that they reject his company when they go to burn Mokgoro's house after Letšobana had refused to give them the money which belonged to the deceased Mokgoro.

2.2.8 We also find Tšhingwane untrustworthy, and it seems she is not the true mistress

of Senyabane. Although it is without conclusive evidence, it seems she was sent by Makoria to watch him. Listen to the following conversation between Tšhingwane and Senyabane at the Hospital, Buudi being the source of their confrontation:

Lehono, Senyabane,
 O a ntatola ge o
 bona dikgogonokana
 tše! Makoria a tla
 go bea leihlo. Rena
 re nyaka tšhelete ya
 tatago mo bosobelong
 bja motšoko. Ge e ka
 se tšwe lapa leno le
 tla fetoga pilo gare
 ga malapa.

(Senyabane, do you today
 reject me because of
 these tickbirds (nurses)?
 The Makoria will keep an
 eye on you. We want your
 father's money here in
 the palm of our hand.
 If the sum needed is
 not handed in, your

father's house will turn
to cinders. p. 27: Act
III Scene 3).

- 2.2.9 Even though the author does not reveal the point, all these incidents point to us that Senyabane got himself entangled in crime, not of his own volition, but because he feared the Makoria.
- 2.2.10 The Makoria gang also shows untrustworthiness to the whole community, as they persecute people for failing to pay the so-called "protection fee". They also attack Mokgoro's family, who are by then in bed, to get hold of all the wealth possessed by the family. Instead of helping the advancement of their people they prey on them. They are a very untrustworthy offspring indeed.
- 2.2.11 The next person who proves to be untrustworthy is Lerutla. We observe Lerutla allowing Letšobana together with her

mother, Mmasitimane, to stay with him illegally in his house when his wife has walked out in protest. There is a suspicion that Lerutla is in love with Letšobana even though the author does not explicitly reveal it.

- 2.2.12 We also observe a lack of respect for his principal, Lerutla, in the school teacher, Sekobetlane, where he sarcastically alludes to some intimacy between him and Letšobana by telling the staff that had Letšobana been killed by the Makoria gang, he (Sekobetlane) would mourn for her. This insinuates that if Letšobana had been killed Lerutla would mourn for her because Letšobana is his girl-friend. Listen to what he says:

Ke be ke šetše ke
 re ke tla apara
 kaušwana e ntshwa=
 nyana ka fase ga
 hempe, ka go ilela
 ge o ile lefaseng le
 lengwe.

(I was preparing to
wear a black vest
under my shirt to
mourn your loss
after you have
gone to the other
world. p. 9: Act 1
Scene 5).

2.2.13 Phala also shows some untrustworthiness when he engages in a verbal conflict with Ntatisi asserting that Ditsebe should not be expelled, and we see him going to the pastor to inform him about this dispute. We see the pastor throwing him out as he (the pastor) does not want a person who lies and gossips. We observe Phala going to Ditsebe to inform him that Lerutla and his group have decided to expel him (Ditsebe) from the Lehutšo village. Ditsebe also throws him out as he does not want a gossip and an untrustworthy person.

2.2.14 We observe the author revealing the climax where Ditsebe also shows a certain measure of untrustworthiness. Although he (Ditsebe) is supposed to lead the Black people to self-determination he is initially instructed to oppress them. He is being disloyal to the instructions given to him. He says:

Ke filwe mošomo
 wo go dirišana
 le batho ba mo
 Lehutšo. Bomorwarre
 ga ba kwišiše dikgopolo
 tša batho ba mo. Nna,
 ke morena Ditsebe. Ga
 ke baasa. Batho ba
 motse wo ba na le
 tlhaologanyo bjalo
 ka nna, eupša ga ba
 hwetša ditseka tša go
 ba ruta go fihla
 seemong se bagešo ba
 lego go sona. Moya
 wa ka o rata ge nka
 be ke phela gabotse
 le batho ba, eupša
 bagolwane ba ka
 ba mantsokaneng ba
 nkganetša kudu. Ke
 tlogela mošomo wo,
 Ke tlogela kantororo
 ye ya manongonongo.

(I am given this task to co-operate with the Lehutšo people. My brethren don't understand the ideas of the villagers. I am Mr Ditsebe. I am not a baas/master. The people of this village have sense like me, but they did not get the means to acquire education to the level of my brethren. My soul longs to live in harmony with these villagers, but my superiors object to it strongly. I will leave this work, I will leave this luxurious office.
p. 44 : Act IV Scene 5).

This disloyalty of Ditsebe paints him with some amount of untrustworthiness. In his granting of self-determination to the people of Lehutšo Ditsebe says:

Bahlologadi ba ka se
hlwe ba rakwa dintlong,
batšofadi ba tla
agelwa ngwako ya
bona ba fepša,
mafetwa le dikgope
ba go rutega ba
tla fiwa nywako

ya manongonongo gore
 ba kgone go takataketša
 lebone mo motseng wa
 Lehutšo.

(Widows will no longer
 be ejected from their
 houses, the aged will
 be provided with
 suitable accommodation
 and food. The educated
 bachelors and spinsters
 will be provided with
 decent houses so that
 they should be a light
 to all the people here
 at Lehutšo. p. 55 :
 Act V Scene 5).

2.2.15 Here the author very quietly indicates the prevalence of untrustworthiness among scoundrels, in family circles, in schools and other social circles, and even in high places. Although the author says a lot about untrustworthiness, he does not decry it outright, outlining

meticulously its real origin up to the unravelling. All what we are aware of is that the existence of this element runs throughout the play very conspicuously justifying its title Leobu (chameleon).

2.3 CONCLUSION

2.3.1 When Nchabeleng's play is scrutinized it is observed that the author has not clearly developed his plot. The sequence of events is not clearly streamlined. All these weaken the quality of the plot of this play. He has chosen three themes to be the basis of his plot but he has not satisfactorily developed the conflict within each of them. In the role played by the Makoria gang the author has brought the conflict to climaxes without due complications being manifested. All in all, the author has failed to build up a sound

plot in his drama. The continuous meaningless complication of matters has overshadowed the clarity and neatness of the entire plot.

- 2.3.2 The author's themes do not correlate very well. The theme of untrustworthiness is revealed mostly through his characters. Almost every character is unreliable, therefore we conclude that untrustworthiness is the main theme because it starts at the beginning of the drama and continues up to the end. In my opinion the author should have chosen only one of these themes, and worked out carefully its exposition, complication, climax, denouement and conclusion. He might have succeeded in creating a more plausible plot.

- 2.3.3 In his original draft Nchabeleng shows better ability at constructing a five-

act play. He introduces the theme of the importance of education. He emphasizes the fact that, a child who is illiterate usually displays undesirable behaviour patterns which ultimately lead him astray. By this emphasis, he attempts to reveal the fact that education builds and moulds a child into a dignified and creative person. In the original draft which I have, Act 1 is missing so we shall start with Act II where we observe Mokgoro in a critical condition after his son Senyabane had broken his rib when he was demanding money. After a short period of illness Mokgoro dies. As we proceed after Mokgoro's death we find Makoria and Senyabane bringing about the complication of the plot by attacking Mokgoro's family. We hear Senyabane harshly addressing his aunt Seponono, thus:

O se ke wa
 ntsholeka. Tlišang
 tšhelete yeo le e
 swerego mo. Re feng
 yona ka pela. (O
 ba tšhošetša ka
 sethunya.)

(Do not annoy
 me. Bring the
 money which you
 have here. Bring
 it quickly. (He
 threatens them with
 a gun). p. 21: Act II
 Scene 3).

2.3.4 In Act II we observe, during Mokgoro's funeral, Letšobana dropping money into Mokgoro's grave as she was instructed by her father on his deathbed. Thereafter we see Senyabane revealing the climax, by bursting through the crowd at the cemetery demanding his father's money. Listen to what he says to the pastor:

Ke tšhelete ya
 ka yeo ka
 moka, moruti.
 Le se ke la
 theošetša lepokisi
 ka moleteng.
 Tšhelete ya ka!
 E tope Tšhingwane.
 (O šušula batho
 o leba moleteng.)

(Pastor, that's all
 my money. Do
 not let down the
 coffin into the
 grave. My money!
 Tšhingwane pick it up.
 (He pushes the people
 and goes to the grave
 side.) p. 22 : Act III
 Scene 1).

Unfortunately Senyabane is not success=
 ful when he demands his father's money.
 Immediately after the incident Senyabane
 and the Makoria gang worsen the situation
 by digging out Mokgoro's grave, in

search of the treasure. That is something unusual in the life of the Lehutšo people. Fortunately the police appear to maintain law and order. A fight breaks out between the Makoria gang and the police, and during the fight Senyabane breaks his leg and is taken to hospital under police guard. As he recovers, we see him taken into custody.

2.3.5 In Act IV we notice the unravelling of the knot where we find Senyabane changing his conduct when he returns from jail. We observe him condemning the Makoria gang, discrediting their misdeeds and deciding to become a teacher. He then talks in this manner to Letšobana and Phala:

Ke feditše. Ke
rato tswalwa ka
bofsa. Ke swanetše
go ja lešela.

(I have decided.
 I want to be
 born again.
 I must dress
 beautifully and
 decently. p. 41:
 Act IV Scene 2).

We observe that Letšobana does not believe in Senyabane's repentence: his rejection of the Makoria gang, and his decision to lead a new life and go back to school, even though we hear him say the following words to her:

Ke tla le bušetša
 ditseka tša
 lena gabotse ge
 ke feditše dithuto
 tša ka, eupša
 ge le sa
 ntshephe nkišeng
 go ramelao ke
 yo tiišetša bohlatse
 bjoo.

(I will refund
your expenses when
I have completed
my studies, but
if you do not
trust me take me
to the lawyer to
sign a contract
to this effect.

p. 42: Act IV
Scene 2).

Through Senyabane's words we observe that his repentance brings about the denouement. When Letšobana refuses to help Senyabane we see him crying to show his earnestness. He talks in this manner to Letšobana to usher in the denouement:

Nkiše sekolong. Ke
tla go phelela.
Mohlare o fela
o hloga ka
bofsa.

(Take me to
 school. I will
 live to refund
 everything. A
 tree does sometimes
 sprout afresh. p. 45:
 Act IV Scene 3).

To indicate Senyabane's repentance we observe him again informing Tšhingwane who is his girl-friend and who associates with the Makoria gang that he does not love her anymore. We hear him talking sorrowfully and repentingly in the presence of Tšhingwane:

Tlhohleletšo ya lena
 e mpolaetše tate.
 Lehono gona ga
 ke sa le yola o
 mo tsebago. Makoria
 ke a mabe.

(Your influence has
 made me lose my father.
 Today I am no more the
 one you know. Makoria
 are bad people. p. 46 :
 Act IV Scene 4).

Senyabane goes on stressing that he no longer has anything to do with Tšhingwane and the Makoria:

Nna ga ke rate
le go go bona
le ka leihlo.
O mmolai wa
leino la ntlha.
Ntloge morago.
Ntloge hle!

(I do not even
want to see you.
You are a wicked
murderer. Leave
me alone, please!
p. 47: Act IV
Scene 4).

When we proceed with Act IV we find a group of Makoria attacking Mokgoro's family, burning all his possessions because Senyabane has turned against them. Senyabane is not even worried by the actions of the Makoria gang. He is stubborn; a completely changed

man who has nothing to do with them.

2.3.6 In the beginning of Act V we observe the author revealing another unravelling by introducing the Makoria gang consulting with Senyabane who is a teacher even if we do not know exactly who sent him to school, because Letšobana had refused to do so. Perhaps Letšobana changed her mind and sent Senyabane to school when she discovered that Senyabane was earnest about what he said. We observe the Makoria gang, all in a body coming to Senyabane, regretting what they had done and pleading for his guidance. We hear Mmangwathane, one of the Makoria gang, speaking to Senyabane thus:

Bona dihlogo tša
rena gore di na

le mabadi bjang.
 Kgolego e re tenne.
 Re nyaka go hloga
 bjalo ka bjang
 bjo botalana re
 phele. Kganthe
 ke a foša Makoria?

(Look how full of
 scars our heads are.
 We are tired of prison
 life. We want to sprout
 like green grass and
 live. Or am I wrong
 Makoria? p. 58: Act V
 Scene 2).

We also observe Maphutha one of the
 Makoria gang emphasizing what Mmanngwa=
 thane has said to Senyabane on behalf
 of the Makoria:

Re nyaka go tlema
 dithai bjalo ka wena,
 re nyaka go šoma bjalo
 ka wena; ka pene le
 ka moya wa setho.

(We want to dress
 in white shirt and tie
 like yourself;

we want to
work like you,
with pen and ink,
in a humane spirit.
p. 58: Act V Scene 2).

The above discussion of Makoria and Senyabane is a clear indication of the unravelling of the knot, especially the Makoria's repentance. They want to live in peace and harmony with the community.

2.3.7 We observe Senyabane instructing the members of the Makoria gang - Maphutha, Mmanngwathane and Tšhingwane to come to the school where he teaches, so that they may pursue their studies to improve their education, because they had left school while still in the lower classes. Masenkana was promised money by the Lehutšo community council to help him further his studies and become a teacher because he had left

school while studying for the Junior Certificate. The author should have revealed this part in Act IV because it is part of the unravelling. He has introduced the theme of self-determination as the subplot in his original draft. He ushers in the conclusion of his plot by showing us the death of Senyabane, at the hands of his wife Mmaphefo and her associate Lefentše who poisoned his tea.

- 2.3.8 It is not clearly comprehensible why the author left this plot which showed a better format: exposition, complication, climax, denouement up to the conclusion.

CHAPTER 3

3.0 PLOT IN SEALOGANA3.1 INTRODUCTION

3.1.1 In *Sealogana*, a five-act play, we shall trace the author's attempt at following the classical model of plot construction in drama. We shall scrutinize the author's attempt at logical sequence of events, causality and result.

3.2 EXPOSITION

3.2.1 In Act 1 of *Sealogana* we come across the important characters namely Phaahle, Phadime, Leswethe, Motlakaro and Hunadi. Mogalatšane says the following words:

Manaba a bothegetše
ka Mpotwane. Ona
a swere marumo,
melamo, dilepe le

ditšhoša. Ke kwele
 a bolela a re
 a swanetše go bolaya
 kgoši lehono. Itokišeng.

(The enemies have gathered
 at Mpotwane. They are
 armed with spears, sticks
 axes and shields. I
 heard them say that
 they must assassinate
 the king today. Prepare
 yourselves! p. 1).

The rumour that Phaahle's end is near
 spreads and the village is asked to
 take steps to prevent his assassination.
 It is also rumoured that Hunadi has
 been killed and that a Nguni-man brought
 home her corpse. These rumours create
 an atmosphere of panic. Phadime's
 conversation with Mogalatšane reveals
 that Phaahle has grown opulent on
 royal tributes which belonged to Hunadi.
 Listen to Phadime's words:

Kgoši o re go
 wa ka ngana go
 mo lebane, ke kgale
 a itšhebetša ka
 lehlakore e sego
 labo.

(The king states that
he now faces death,
it is long that he has
been feeding on the royal
tributes which did not
belong to him. p. 3).

3.2.2 In Scene 2 of Act 1 we hear Kwidibitla telling Phaahle that they are against the coming of Hunadi with a half-clad Nguni-man from Fort Hare University. All these suggest the conflict in the exposition of the plot. They capture and hold the audience's interest. Phaahle answers Kwidibitla by saying that he has not yet seen the man with whom Hunadi has come. Phaahle's answer also suggests that the conflict in our plot is going to rise as we go further with our drama. The villagers are angry with Hunadi because of the Nguni partner she has brought to their land. Kwidibitla says to Phaahle:

Hunadi o tlile le
 monna wa go phothokgiša
 lekgeswa, wa go apara
 lepeša, wa go ponoka.
 Re a mo nyaka, mo
 ntšhe.

(Hunadi has come along
 with a man who
 wears his loin skin
 loose; with loin kilts,
 who is otherwise naked.
 We want him, bring
 him forward! p. 3).

Again from what has been said by Phaahle,
 we are made aware of the difficulty
 which is going to be encountered, as
 Phaahle will not be pleased to meet
 Hunadi's husband, and also that the
 tribe may kill the Nguni-man.

3.2.3 In Act 1, Scene 3 Morwakopi makes the
 conflict more explicit by saying to
 Phaahle:

Medimo e tliša leswiswi
 setšhabeng sa gago ka
 wena le ka monna
 wa Lepono.

(The gods bring a
 curse to this tribe
 through you (Phaahle)
 and the foreign Nguni-man
 p. 5).

Morwakopi's words stress the basis of
 the conflict which is going to develop
 in the play. Phaahle's reply to Morwakopi
 is suggestive of further developments
 in the conflict.

Phaahle: Medimonyana yeo ya
 gago e a gafa. Nna,
 Phaahle ke tla e tekola.
 Bophelo ke bja ka,
 le tšhelete yeo setšhaba
 se e kokotletšago ke
 a e fohla ka gobane
 kgomo ya lefiša re
 gama re lebeletše
 tsela.

(All the gods upon whom
you put your trust are
mad. I, Phaahle, will make
a clean sweep of them.
Longer shall I exist and,
all the money the tribe
is collecting I will
"gulp down" for, as a
regent, I must make hay
while the sun shines.
p. 5).

Morwakopi, Phaahle's medicineman,
advises him about the problems that
may follow, should Hunadi not succeed
to the throne; but Phaahle takes no
heed.

3.2.4 Then Mogalatšane brings Hunadi's letter
to Phaahle, which heightens the atmos=
phere of strife between Hunadi and
Phaahle. In Act 1 Scene 4, we observe
that Phaahle is not satisfied with
Motlakaro and her daughter (Hunadi)
for writing him (Phaahle) a letter

instead of, according to custom, reporting to him in person:

Phaahle! ke gorogile
gomme ke tlile ke le
mafarahlahla. Ke nna
Hunadi morwedi wa
gago.

(Phaahle! I have arrived,
but in disarray - i.e.
fully armed.
I am Hunadi your daughter.
p. 6).

All these events show a great change in the whole situation. A tense atmosphere is belied by Motlakaro's not apologising for what she has done:

Namakgapeletšwa e phuma
pitš'a. Hunadi o swanetše
ke malebiši a go kgopelwa
gobane ke mong wa motse
wo. Ke kgoši ya rena,
Batau. Moyanameng o
tsena ka mogano.

(You will never force
a horse to drink water.
Hunadi deserves to be
requested because she is
the owner of this place.
She is our Batau queen.
Whoever is going to his
superiors needs to have
an excuse for doing so,
i.e. in the past you
have never allowed me
any excuse for communica=
ting with you. How can
you expect it now?
p. 7).

She (Motlakaro) says Hunadi is supposed to settle down to show that she is a queen and that she owns the whole place. Motlakaro's words suggest the difficulty that is to be encountered in the development of the plot. In Act 1 Scene 5 Phaahle intensifies the conflict in the plot by planning to kill Hunadi, as she is a stumbling block to his continued reign. Phaahle says:

O mpakiša bogoši;
 Morwakopi o swanetše
 go mpolaela yena.
 Ke tla mo lefa.

(She is trying to
 contest my reign;
 Morwakopi must help me
 kill her.
 I will reward him for
 that. p. 9).

3.2.5 To add to this the dauntlessness of Kgaragara is noticed when he tells Phaahle openly that he (Phaahle) was not the legitimate king, that the queen, Hunadi, has arrived and he must give way.

Kgaragara: Ga o kgoši, eupša
 Hunadi ke kgoši ya
 rena mo. Ka ge a
 phethile dithuto tša
 gagwe a ka no bewa
 kgoši nako e nngwe
 le e nngwe. Wena
 moswaredi wa gagwe

o tšhumile lekgeswa.
 Tabana e bošula ya
 Hunadi ke monna wa
 Lepono yo a mo tlišitšego
 mo ka ntle le tsebo le
 thato ya rena setšhaba.

(You are not our king
 but Hunadi is our queen.
 As she has completed her
 studies she may be installed
 any time. As a regent your
 time has expired. The only
 problem with her (Hunadi)
 is that she has brought
 along this Nguni-man
 without the knowledge
 and the permission of
 the tribe. p. 10).

Through Kgaragara's words the critical situation of this Act is summed up. Kgaragara expresses the opinion of the Batau tribe with regard to this situation. His words are painful to Phaahle as his pride is thereby hurt; but he

(Phaahle) still argues that he is the king.

3.2.6 At the end of Act 1 we already know that Phaahle is a regent, deputising for Hunadi. Hunadi, who has completed her studies in Administration has come back home to assume the queenship, but she brings along with her Dabulamanzu, an outsider. The Batau tribe is anxious that Hunadi should be installed as queen, but do not approve of her foreign husband. Phaahle uses this as an excuse for retaining the crown. He forgets that kingship is hereditary. The prevalent conflict has already been laid out before us - Phaahle refuses to cede the throne to the legitimate person, Hunadi, but the latter contaminates her chances of installation by marrying a foreign man on her own. The prevalent feeling

among the Batau is that Phaahle should not refuse to hand over the crown to Hunadi and that she (Hunadi) also must cease to contaminate the queenship with unbecoming associations.

3.2.7 From the treatment of the exposition the author has presented two themes to run concurrently, namely the troubles emanating from regency and the aversion to racial intermarriage. He has chosen the troubles emanating from regency as his main theme. The main characters appear in both the main theme and the sub-theme. The sub-theme greatly affects the incidents of the main theme. He has introduced his major characters as well as their relationship to one another in Act 1. He also shows us through words and actions what motivated them to do what they did. He captures and holds the audience's interest in the train of events in his exposition.

3.3 COMPLICATION

3.3.1 In Act II the author reveals the characters who support Hunadi and those who support Phaahle. These two groups are fighting for the kingship. Hunadi's supporters have aggravated matters by talking of Phaahle without sparing him, the goal ahead being that Phaahle should be dethroned because Hunadi is adequately enlightened and in addition is entitled by birth to be a queen.

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

Yena o be a bapala
 ka bana ba batho gomme
 bjale nako ya gagwe
 ya go apogelwa ke leru
 e fihlile.

(He did derive pleasure
 in inflicting pain on
 other people, and his
 hour of disillusionment
 has come. p. 14).

3.3.3 We observe Hunadi adding fuel to the
 fire by informing the community that
 she has completed her studies, and has
 also brought them a good man, Dabulamanzi,
 who will help her (Hunadi) rule the
 village.

Nna ke tletše sa ruri gae,
 ke le tletše le melao e
 mebotse le monna yo mobotse
 wa go tla go nthuša mererong
 ya setšhaba.

(I have come home for good,
 I have brought you good laws
 and I have brought along my
 handsome husband who will

help me in the administration
of the affairs of this
community. p. 16).

Her supporters challenge this state of affairs by accusing her (Hunadi) of bringing a stranger to their village. The community intensifies the conflict by rejecting the Nguni-man. On the other hand, Hunadi is not prepared to accept what her supporters say and recommends Dabulamansi as one who will spread civilization amongst the Batau community. The Batau are not prepared to accept the good things which Dabulamansi will bring. This is revealed by the song of the Makwa regiment when they welcomed Hunadi:

Hunadi'a Phogole, goroga
gae tau,
Tau goroga gae, bogoši ke
bja gago.
Phaahle, moswaredi wa gago
o lapile

O lapile o bapala ka
 batho. Ahohohoho!
 Hunadi o molato,
 o molato ka go ikalela,
 go ikalela legogwa le Lepono.

(Hunadi of Phogole, come home,
 Mighty Lion!
 Mighty Lion! do come home,
 Yours is the queenship.
 Phaahle, your regent is tired -
 So tired he illtreats all
 and sundry. Alas! You are
 guilty, Hunadi. Guilty of
 sharing your sleeping mat
 with the Nguni-man. p. 16).

The Makwa regiment argue that Hunadi
 is the ruler and they reject Dabulamanzi,
 as much as they did Phaahle, as their
 ruler.

Ga a nyakege fa.
 Ga re mo tsome. Ke mmolai,
 Ke Lepono la go ponoka.
 Re tlilo mo ripa mosela,
 mmagwe a foša. Wena o kgoši

ya rena, gomme o ka se
 be kgeke ya bafaladi.
 Lepono le tla gata
 mokopa letšatši le le mo.

(We do not want him here.
 He is destructive, he is
 the naked Nguni.
 We will cut his tail off.
 You Hunadi, are our queen
 and you will not be the
 mistress of a foreigner.
 The Nguni-man will have
 to die in broad daylight.
 p. 16).

- 3.3.4 We notice the Makwa regiment showing continued disgust with, and opposition to, Phaahle because he is said to be ineligible for the throne. According to the Makwa regiment, the only person eligible for the throne is Hunadi as she is the next in the line of succession. Hunadi demands to be given what is hers:

Phaahle'a bo Diphala
 maila go fenywa, ke
 re šutha madulong a
 ka; letswele la mme re
 anywa re šielana. Ke
 ntšhutha le tshwe, le
 rena re kwametše.

(Phaahle of Diphala, you
 who never accepts defeat,
 cede to me my queenship.
 Mother's breast we suck
 in turn. It is turgid;
 pass it over, let us
 swallow too - i.e.
 You have ruled, it
 is enough; now give
 me the chance to rule.
 p. 8).

Such demands greatly dispirit Phaahle
 and his supporters. Phaahle consequently
 leads a very precarious and restless
 life.

3.3.5 When we look at Phaahle's supporters
 we also observe that they create an
 atmosphere which affects the direction

of the course of action. They reject Hunadi as queen. Phaahle also adds fuel to the fire by saying Hunadi will never be a queen.

Hunadi, o tla hwetša
bogoši ka dimpeng
tša ka.

(Hunadi, you will get
your queenship in
my belly. i.e. over
my dead body! p. 8).

Phaahle is not just reluctant to give up the kingship in favour of Hunadi but he stresses that as long as Dabula=manzi is still there, he will not cede the kingship to Hunadi. Phaahle is adamant about the fact that he is the ruler:

Nna ke Phaahle ga go na
lenywenywe leo le ka
ntomago. Ke kgoši ya
motse wo.

(Phaahle is my name,
 and no flea will make
 my life uncomfortable.
 I am the monarch of
 this community. p. 14).

This reveals the weakness of regents
 among the Black people. Phaahle forgets
 that kingship in the Batau culture is
 hereditary, and is not open to everybody.
 The Makwa regiment reprimands him for
 this:

Molato ke eng o
 eba lehodu letšatši
 le gadika motho?

(Why do you usurp
 the throne in broad
 daylight? p. 18).

Phaahle's supporters, especially Phadime,
 who fervently hates Hunadi make matters
 worse by declaring that they are not
 prepared to be ruled by a woman in
 their life:

Phaahle, ge wena o
 tlogela bogoši, O re
 ntepa e go buše, nna
 ke tla tloga motseng
 wo. Ntepa e ka se
 eme pele ga ka banna
 ba le gona.

(Phaahle should you allow
 a female to take the
 lead then I will quit
 the place. I cannot allow
 myself to be under feminine
 rule, while there are men.
 p. 19).

There is no doubt at this point that
 we are heading for a clash.

- 3.3.6 From a scrutiny of the complication it becomes clear that the conflict within the main theme, namely the problem of regency, has clearly heightened: for example Phaahle and his supporters fight verbally and in actions against Hunadi and her supporters to complicate the conflict. The conflict within the subtheme, the

marriage across racial barriers, has also clearly heightened. We observe the Makwa regiment rejecting Dabulamanzi as Hunadi's husband because he is a Nguni-man. In this Act II events advance the action. The emotions are intensified and suspense is sustained, for example, when the Makwa regiment threatens to kill Dabulamanzi if he does not go.

3.4 CLIMAX

- 3.4.1 In Act III we realize that the Batau are steadfast and determined that Hunadi should be their ruler. From Monyaku's words we observe that the conflict in the development of the plot has reached its climax or peak.

Hunadi o tla le buša le
sa rate. Bogoši ga bo fiwe;
ke leswao la bana ba pheta
ya thaga.

(Hunadi will rule you
 whether you like it or not.
 Queenship is not bestowed,
 it springs from royal birth.
 p. 19).

He thereby clearly states that Hunadi is their queen and that kingship is hereditary - and not for every Tom, Dick and Harry; come what may, Hunadi is their legitimate queen as she is of royal blood. Phaahle is further alienated from the tribe by the report that he threatened to kill Monyaku if he failed to support him in his quest for the kingship. In the words of Sentsho:

Phaahle ga a na le tokelo
 ya go oma tatagorena ka
 lehu. O swanetšwe ke go
 rerwa a be a tshenamišwe.

(Phaahle has no right to
 threaten our father with

death. Phaahle is to be prosecuted and horsewhipped. p. 22).

The Batau community wants to have nothing to do with either Phaahle or Leswethe:

Phaahle le Leswethe
ke mefefa.

(Phaahle and Leswethe
are malefactors. p. 22).

3.4.2 In their desparation to rid themselves of Phaahle the tribe shows preference for a very unusual step in an unusual direction- to be ruled by a woman. Sentsho gives vent to their feelings thus:

Ntepa le theto di tla re buša,
gomme tlopo ya matleretlere
ra e opela magoswi ge e feta.

Taba ya go re nyamiša
 ke tola yela e bitšwago
 Dabulamanzi. Naa re ka
 dira eng ka yona?
 Mošemane yo o re nyaditše.

(We shall be ruled by a female,
 and we shall clap our hands
 on her appearance. What really
 upsets us is that springhare
 (intruder) called Dabulamanzi.
 What can we do about him?
 This boy has really undermined
 our authority. p. 23).

- 3.4.3 In this act action piles upon action
 to bring matters to a head. Leswethe
 makes an attempt at bewitching Hunadi,
 with no success:

Nna ke tla le lomiša
 dinose tša motšhitšhi
 wa mollo o mohubedu
 letšatši le eja motho.

(I will set on you
 a swarm of fiery
 red bees in broad
 daylight. p. 26).

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

Thaka, o ka re tlela
 le dilo tš'a go se tsebe
 polelo, gomme wa re Batau
 ba tla go kwa ge o
 lla sello go bona? Nna
 le wena re ntšhana sa
 inong fela ke bona gore
 o re fošeditše. Makwapa
 ga a nyakege mo. Monna
 wa gago o tlilo bolawa.
 Batau ba bebentšha melomo
 o šoro.

(Pal, how dare you bring with
 you such things which can't
 even talk, and yet expect
 the Batau to pay attention
 to your suits? I am your
 intimate friend, but when
 it comes to this, you
 really have offended us.
 We do not want foreigners
 here. Your husband is going
 to be murdered. The Batau
 are furious and their
 trembling lips bespeak
 their fury. p. 29).

3.4.5 Hunadi also makes matters worse by
 being determined to stake all for

Dabulamanzi. She also says that the owl and the cricket signify that Dabulamanzi is her husband and the Batau community will do him no harm.

Leribiši le re o se tšhoge
 gobane motse ke wa gago.
 Mahumo a Batau o tla ja
 o sa thibelwe ke motho.
 Setsentsere le sona se
 hlatlolana le leribiši
 mafulong a mabose ao o
 a fiwago ke badimo ba
 Batau.

(The owl signifies that there is nothing to fear, because the place is yours. Nobody will bar you from making use of, or enjoying, the Batau riches. The cricket also confirms what the owl says about the green pastures bestowed upon you by the Batau gods. p. 13).

Originally in Northern Sotho culture an owl symbolises melancholy and the cricket is a symbol of solitude; which together predict an air of melancholy or gloom. The author demonstrates the futility of Hunadi's move by making her present these ill-omens as symbols of love and prosperity. Though the Batau have to fight the battle on two fronts they are resolute, inasmuch as Phaahle on the one hand, and Hunadi on the other hand, are determined to have it their own way.

- 3.4.6 The Batau community gathers to prosecute Phaahle and Phadime for attempting to murder Monyaku for opposing Phaahle's reign. The case is summed up thus in Kgaragara's words:

Batau, molato o pepeneneng;
morwarre, Phaahle gotee le

Phadime ba dirile molato ka
 go tlimelela rrago rena,
 Monyaku. Gape pheta ya thaga
 yeo Phaahle a e llelago
 ga e apolwe lehono e boele
 go mong wa yona, Hunadi.
 Go tšwa motseng wa monna
 ka madi ga go botse.

(Batau, the case is clear,
 my brother, Phaahle,
 together with Phadime,
 offended by attempting
 to strangle our
 father Monyaku. The
 necklace of state Phaahle
 is fighting to retain must
 be handed over to the
 owner - Hunadi. It
 is not good to leave
 somebody's house after
 blood is shed. p. 33).

3.4.7 When the men are gathered at the
 royal place to prosecute Phaahle for
 his attempted murder on Monyaku, Dabula=
 manzi aggravates matters by passing
 judgement on Phaahle disregarding the
 fact that as a foreigner, he does not

qualify to do so. This infuriates the the tribe even more. All these reveal that the climax of our plot in Sealogana is reached. Hatlen (1975, p. 657) sums up the climax in these words:

Climax is the strongest point
of emotional tension.

3.5 DENOUEMENT

3.5.1 In Act IV Scene 1 the author has spoilt the state of affairs by presenting a group of women planning a conspiracy against Phaahle's family. This incident, however, should have been used to advance the complication to a climax.

3.5.2 We observe Kgaragara and his fellow herbalists reporting the case to the commissioner that the women want to kill Phaahle. He answers them by saying that Phaahle is the legitimate

king of the Batau and that there is nobody who can dethrone him. The Commissioner's words should have been introduced in the climax. They form part of the climax. The commissioner's words show us that commissioners sometimes misdirect the people through lack of knowledge of Northern Sotho culture because we observe Phaahle having confidence that he is a permanent king. He (commissioner) further says:

Batau, le a ntšhoša.
 Le tseba gabotse gore tša
 etwa ke e tshadi
 pele di wela ka leopeng.
 Hunadi a ka se be kgoši
 ka gobane ke kgadi.

(Batau, you make me shudder.
 It is well known that a
 woman can never be the
 leader of a community.
 Hunadi shall never reign
 over the Batau community
 because she is only the
 "kgadi" - i.e. king's
 sister. p. 38).

3.5.3 After the commissioner has put the people in the light, Ntladi starts confirming the enthronement of Hunadi according to hierarchical order in the king 's village. He stresses the fact that the tribe educated Hunadi so that she could lead them according to modern standards. Ntladi says the following words which indicate the untying of the knot:

Hunadi re mo išitše sekolong
gore a tle a re buše. Phaahle
ga a tsebe gore molao ke
eng. Nna ke na le legonono.
Ke gononwa gore le hlatswana
diatla ka tsela e nngwe.
Ge go le bjalo o sa iphorile
gobane mong wa bjona o a
bo tswaletšwego o budule lehono.

(We sent Hunadi to school
so that she may lead us. Phaahle
is just illiterate, and I even
doubt whether he has any knowledge
of the law.
I think he bribed you. If it
is so, he is
deceived because our
hereditary leader is of age
today. p. 38).

3.5.4 We also meet Phaahle trying to convince the community that the commissioner has legally offered him the kingship. Listen to what he says and such words also reveal the denouement:

Ke opa lenaka go lena
 Babinašoro. Bogoši ke bo filwe
 ke bammušo tuu tšea ka
 diatla tše pedi, seo
 se nkgotsišago
 ke gore ke bo bakišetšwang.
 Hunadi a ka se be kgoši ge nna
 rragwe ke sa phela.

(My beloved people, I assure you that the Government has given me the right of retaining the kingship. What surprises me is that some villagers are against that. Hunadi will only lead you after my death. p. 44).

3.5.5 This is the last straw. The Batau have to find a way out of this impasse. By the machinations of the wily old

Monyaku a scheme is contrived whereby the two stumbling blocks, Phaahle and Dabulamanzi are to be eliminated. Kgaragara expresses the scheme succinctly thus:

Malokwane o ipea nkgwete
ka kgati ya moretlwa.

(The leader must maintain
his position by using his
own might. p. 45)

3.5.6 In court it is resolved that Phaahle and Hunadi should fight a duel and the winner should be the ruler. At this stage, Dabulamanzi, Hunadi's husband, volunteers to fight Phaahle on behalf of Hunadi. Dabulamanzi defeats Phaahle and kills him and this is how the author has unravelled his plot. Dabulamanzi's killing of Phaahle infuriates the Batau and the Makwa regiment attacks

Dabulamanzi and kills him. The author has restored order, unified and completed the course of action.

3.6 CONCLUSION OF THE PLAY

3.6.1 In Act V Leswethe reports the death of Phaahle to the police. Kgaragara and his fellow herbalists are arrested because Leswethe lays a false charge against them. Monyaku and other councilors go to the commissioner to make him aware of the false evidence given by Leswethe. Thereafter those who were accused of murder are released and Hunadi is finally enthroned. The author has committed a slight mistake in his conclusion which taints his plot. He seems to be unfamiliar with modern court procedure. This is displayed by the fact that in the play he shows several departures from the requirements of the law as evidenced

by the following: (1) The giving of authority to the commissioner to pass sentence over the murderers of Phaahle. (2) The total disregard of the murder of Dabulamanzi. (3) The giving of a life sentence to Leswethe on grounds that she gave false evidence when she falsely stated that Phaahle was king; that Hunadi had not married a foreign king called Dabulamanzi; and that Leswethe had defamed the characters of Kgaragara, Ntladi, Mphegolle and Mampuputlane by calling them murderers.

3.7 CONCLUSION

3.7.1 The author has introduced his major characters as well as their relationship to one another in Act 1. He also shows us through words and actions what motivated them to do what they did. He has only made one slip by leaving out one of his major characters

namely, Monyaku in the exposition thereby making him a "deus ex machina". The author has succeeded in bringing out an appreciable exposition because his two themes were successfully developed concurrently.

3.7.2 In the development of the complication, the conflict within the main theme namely the problems of regents has clearly heightened. The conflict within the sub-theme, the marriage across racial barriers, has also clearly heightened. He has intensified the emotions, and aroused suspense. His complication also creates a straining forward of interest.

3.7.3 The author, too succeeded in building up a climax in his play. The climax is shown correctly in Act III of our play according to the rules concerning

five-act plays. In that way the author was able to draw us to the climax where the characters are infuriated or emotionally disturbed and the state of affairs is at its worst.

3.7.4 With regard to the denouement, the author has revealed a fair unravelling. The two stumbling blocks, Phaahle, the unlawful contender to the throne, and Dabulamanzi, the intruder, having been removed, the Batau now have Hunadi, the person they want, as their head, who by virtue of her royal birth is the rightful heir to the throne. Her installation as queen brings the play to a logical conclusion.

CHAPTER 4

4.0 COMPARISON BETWEEN LEOBU AND MAHLODI
BY J.S. MMINELE4.1 INTRODUCTION

4.1.1 These two plays **Leobu** and **Mahlodi** are examples of weaker plots. In this chapter we shall look into their differences and similarities with reference to the development of the plot.

4.2 EXPOSITION

4.2.1 In **Mahlodi** Act 1 we are introduced to major characters as well as their relationship to one another e.g. Mphegolle, Kgalema and Phadime. The author captures our attention by revealing the arrival of Mogaletlwa's son from town to report

the death of Sepheu to Phadime. Sepheu who had recently acquired suitable accommodation in the urban area had written to his wife Mahlodi requesting her to come and join him. He was on his way back from delivering this letter to the bus driver when he was killed in a car accident.

4.2.2 In the course of Act 1 in **Mahlodi** we see the author making his theme - the clash between tradition and christianity - very pronounced. We come across Phadime sending Mphegolle to the local pastor to report the death of Sepheu who had been a christian. When he returns from the pastor, he brings with him two rands as a condolence donation. Phadime is greatly surprised that the pastor has given Mphegolle such a donation and he (Phadime) says:

Kganthe boMoruti
 ge ba ilalo e
 tloga e no ba
 ba borena?

(So the pastor,
 as he is,
 is also one
 of us! p. 5:
 Act 1 Scene 2).

Through Phadime's words we start to realize that tradition is in conflict with christianity because Phadime did not believe that a pastor could make such a donation to unbelievers.

4.2.3 In Mahlodi Act 1, while discussing the burial of Sepheu with Manabeng and Phaladi, Mokhine brings to the surface the clash between christianity and tradition in the following words:

Lehono gona
 ke ba kwele
 gabotse majakane.

Nna le ge yo
 mongwe wa bana
 ba ka goba
 ngwana wešu,
 a ka re
 ke ba lejakane,
 nka e tshošetša
 kuwa.

(Today I heard
 the christians
 very well. Even
 if one of
 my children or
 any of my
 relatives tries
 to become
 a christian,
 I would kick up a
 shindy. p. 9:
 Act 1 Scene 5).

- 4.2.4 When we compare **Mahlodi** with **Leobu** we realize that the dialogue in **Mahlodi** is arranged systematically and logically. It even attracts the interest of the audience and makes him curious to know

what will happen in Act II regarding the clash between tradition and christianity already revealed in Act I. Therefore Mahlodi's exposition is satisfactorily executed compared to that of Leobu where the dialogue does not develop the plot in a logical way. Mminele has only made one slip by leaving out some of his major characters namely Morabane, Moruti and Mahlodi. These characters should have been introduced in the very first act instead of being brought in later.

4.3 COMPLICATION

- 4.3.1 When we compare Leobu and Mahlodi we observe in Mahlodi Act II Mahlodi refusing to have her hair shorn as a sign of mourning the death of her husband; nor does she accept the

rites of termination of the mourning period. She says to Phadime:

Ge e le ka
 thokong ya ka
 gona, le a
 tseba gore
 rena badumedi
 go tše bjale
 ga re tsene.
 Le ge e ka ba
 Mokibelo goba Sontaga,
 moo ke taba ya lena.
 Ge e le nna nka se
 kgone go ba le lena
 moo morerong woo
 wa mohuta woo.

(As far as

I am concerned you should know that we Christians, do not involve ourselves in such matters.

Whether it be on Saturday or on Sunday, that is your business.

I shall not be able to join you on such occasions. p. 13:

Act II Scene I).

Through Mahlodi's words we realise that the author has heightened the conflict up to the climax and skipped the complication of the plot, which is very unusual.

- 4.3.2 We also observe another climax in Mahlodi Act II where Phadime and his family are urging that Lepadime should espouse Mahlodi as a seed raiser for his late brother, Sepheu. The climax is reached when Mahlodi refuses and says:

Lepadime o na le lapa
 la gagwe leo a
 swanetšego go le
 hlokomela.
 Nna ke bona nka
 se dumele taba yeo.

(Lepadime has his
 own family which
 he must fend for.

I will not agree
to this proposal.

P. 22 Act II :

Scene 7).

Mahlodi's refusal to accept Lepadime, thereby opposing the traditional way of living because of her christianity carries the plot from one climax to another. Listen to what she says to Mongatane to worsen the state of affairs:

Ge e le ga bjale,
ga ke sa na le monna.
Ke manyami,
fela go phethegile.
Nka se re mola ke se
na le monna,
bjale ka kgomesetša
gore go be bjalo ka
ge e ke Sepheu
o sa phela.

(Now I have lost
my husband.
It is a pity,
but it has happened.
I have no husband and
cannot attach myself

to someone and
pretend that
Sepheu is still
alive. p. 23.
Act II Scene 7).

When the two plays *Mahlodi* and *Leobu* are compared, it is clear that Mminele, like Nchabeleng, has revealed several climaxes. He has revealed them in Act II where he should have revealed the complication - the intensification of the conflict within his theme - the clash between tradition and christianity.

4.4 CLIMAX

4.4.1 In *Mahlodi* Act III we observe the author revealing the untying of the knots of the climaxes which he revealed in Act II. We observe Phadime and Morabane burning *Mahlodi's* clothes when she refuses to follow the cultural rites of the termination of mourning

and seed raising. Having had such a nasty experience of her life, Mahlodi decides to go and seek some help from the pastor. By that time the pastor had received a letter from the church council, in which he was urged to look for a nurse for the aged, since they intended to erect an old aged home for such people at his place. Accordingly Mahlodi was the only legible person. After the pastor has revealed the contents of the letter to Mahlodi, she responds positively to the plea. Mahlodi is then sent to a school for a crash course as a nurse for the aged. After receiving the required training she does the work to the best of her ability. As we proceed with Mahlodi Act III we observe the author revealing the climax, which is correctly revealed in the correct Act. Lawson (1974, p 540) regards a climax as:

a point at which the balance
of forces is so strained that
something cracks
thus causing realignment
of forces,
a new pattern
of relationship.

It is true because as the event develops
in an ascending fashion the emotional
intensity builds up to such an extent
that 'something cracks'. While Mahlodi
worked, we observe her intending to be
married for the second time to Masilela's
nephew, and Phadime rejecting this in
the presence of Mphegolle. He does
not want to hear anything about such
modern practices.

A moruti yena
a bone gore
a ka tšwa
bjang mo tabeng
ye. Rena ga

re rate go
 senya segagaborena
 mola re tseba
 gore ke phošo
 go dira ka
 tsela yeo.

(Let the pastor
 see how to
 come out of
 this. We are
 not prepared
 to undermine
 our culture,
 while we know
 fully well that
 it is wrong
 to act that
 way. p. 49 :
 Act III Scene 8).

- 4.4.2 A close scrutiny shows that Mminele, like Nchabeleng, has portrayed a plot which is not familiar in classical drama. He has made a mistake by mixing the climax and the unravelling in Act

III. He should have reserved this part of unravelling for Act IV.

4.5 DENOUEMENT

4.5.1 In **Mahlodi** Act IV we notice Morabane urging her husband (Phadime) to go and fetch the money, blanket and overcoat, part dowry for Mahlodi's marriage, so as to enable him to buy a waggon which he had long needed. When we proceed we observe the author revealing the unravelling where Phadime eventually agrees to give Mahlodi permission to marry Masilela's nephew. After Phadime has bought the waggon we observe the congregation asking him to cart stones for the building of the new church. He agrees and is paid three rands per load. Whilst still busy carting

stones we observe him and Kgalema being converted to christianity whereas they were once staunch opponents of it. We hear Phadime saying in confession to the pastor:

Sa pele re
 rata go kgopela
 tshwarelo go
 wena Moruti.
 Re a tseba gore
 mabaka a fetilego
 re ile ra go
 bolela ka
 mo go sa lokago
 ka ngwana yola wa
 rena. Gape
 le yena
 re šetše re mo
 kwešitše bohloko
 gantši. Lehono ke
 gona re lemogilego
 gore re be re
 gapiwa ke leswiswi.
 Ka gona re kgopela
 tshwarelo le go rata
 go ineela mo
 kerekeng. Ge re

realo re ra rena
le malapa a rena.
Re lemogile gore se
lena le ikgafetšego
sona se na le
bophelo e le ruri.

(First of all we
would like to ask
for forgiveness from
you, pastor.
We know that
in the past
we have defamed
your character - especially
in connection with
our child. We
admit that we
have also hurt
her (Mahlodi) feelings
many times. We now
realize that
we have been
victims of ignorance.
We ask for forgiveness
and wish to surrender
ourselves and our

families to the
church. We have
discovered that
what you have
dedicated yourselves
to has life indeed.

pp. 60 - 61:

Act IV Scene 4).

Through Phadime's words we realize that christianity has triumphed over tradition. In their carting of stones for the building of the new church, Phadime and Kgalema come to realise that there is some good in the church and submitted to christianity.

- 4.5.2 In comparing **Mahlodi** and **Leobu** one realizes that **Mahlodi** is better than **Leobu** because Mminele has succeeded in introducing the denouements of his climaxes even if he has not introduced

them in their correct Acts. He has introduced some of the unravellings in Act III and some of the climaxes in Act II. Mminele has made a mistake by revealing the denouement and conclusion in Act IV. He should have revealed only the denouement in Act IV.

4.6 CONCLUSION OF THE PLAY

4.6.1 When we compare Mminele with Nchabeleng we realize that Mminele would have ended his drama very well if he had added another Act, that is Act V, to show the rounding off of his plot. He made a mistake as I have already mentioned in 4.4.2 by mixing denouement and conclusion in Act IV. He failed to maintain a balance and his rounding off ends in confusion, but even if

he has not succeeded well he is better than Nchabeleng in his play - **Leobu**.

4.7 CONCLUSION

4.7.1 Mminele in **Mahlodi** has proved himself a better playwright than Nchabeleng in **Leobu** in that the former (Mminele) has come up with what Jafta calls the traditional technique of constructing a plot. He has also been able to reveal climaxes within his theme - the clash between tradition and christianity - which have the unravelling of the knots. He created too many scenes : where he was supposed to have had perhaps five only in an Act, he has had nine. This impedes his creation of a weighty and balanced plot. If the author could have followed the classical model of plot construction:

viz Act I exposition, Act II complication, Act III climax, Act IV unravelling and Act V the conclusion, he would have succeeded well in constructing a good plot. In spite of that Mminele has outclassed Nchabeleng in **Leobu**.

CHAPTER 5

5.0 COMPARISON BETWEEN SEALOGANA AND TSWALA
E A JA BY M M MAKGALENG5.1 INTRODUCTION

5.1.1 These two plays Sealogana and Tswala e a ja are examples of better plots. In this chapter we shall compare their plot construction with regard to exposition, complication, climax, denouement and conclusion.

5.2 EXPOSITION

5.2.1 † In Tswala e a ja Act 1 Scene I we observe Matlebjane's sons e.g. Selwane, Phaahla, Masemola and Mogašwa planning to assassinate their father. Selwane says to his brethren:

Bjale re re
 a re fofotšeng
 setholwane se,
 se re segiša
 mantho a ka
 moka. Re tšea
 marumo a
 rena ra mo
 hlaba ka nako
 e tee.

(So let us
 agree to get
 rid of this
 Zombi and avoid
 being turned into
 a laughing stock.
 We all take
 our spears
 and simultaneously
 stab him
 to death.
 p. 1 : Act 1 Scene I)

✓The discussion among Matlebjane's sons
 reveals to us that there is an impending
 storm - i.e. that the conflict is
 developing and is going to be heightened.

5.2.2 ✕ As Act 1 continues we find Moriane affirming the suggestions; heightening the conflict of Matlebjane's sons, namely, that Matlebjane should be assassinated; she further aggravates the conflict by saying to MmaPhaahla:

Ge le ka
 be le swana
 le nna, re
 be re ka
 no ra bana
 ba tloša mokgalabje
 yola; ba mo
 tloše mosetsana yola
 a nyapoge, re
 ke re bone
 ge Photo a
 ka buša.

(Were you like
 me, we would
 just tell the
 children to wipe
 off that old

man; assassinate
him, so that
that girl be
disappointed, and let us
see if Photo
will rule.
p. 8: Act I
Scene 3).

5.2.3 In *Tswala e a ja* Act 1 the author has introduced the major characters, namely Selwane, Masemola, Mogašwa, Phaahla, Photo and Moriane. He has also shown who the characters are, what their relationship to one another is, what motivates them, and some aspects of their environment.

5.2.4 When we compare the exposition of *Sealogana* and that of *Tswala e a ja* we find that they are alike, both well developed without any doubt. Makgaleng has built up his exposition logically.

Although some of his major characters do not take an active role in Act I, yet they have been brought into the picture when mention is made of them as when we learn of Matlebjane through his sons' complaint about his old age and the plan to get rid of him. Old age, however was not the underlying reason for their assassination plan, but merely an excuse.

5.3 COMPLICATION

5.3.1 In *Tswala e a ja* Act II the author introduces Matlebjane's wives quarrelling among themselves because Matlebjane has taken the royal tributes to his youngest wife, Photo's mother's house. Listen to MmaPhaahla's words about Mmamadupe:

Re tla ke
 ra bona gore
 monnanyana yo
 wa gagwe
 o tla feletša
 kae. O tla
 nyapoga a
 ripa makobjana
 a ntepa.
 Gona e be
 e le monna
 wa selo
 mang a
 itšofaletše, e
 le moradu
 fela? Ke yena
 monna yo
 motho a
 ka mo llelago?

(We will
 see what
 will happen
 to her
 husband in
the end.
 She will be
 disappointed, She

will cut off the
fork of her loin skirt
(i.e. she will mourn).
He is so old and emaciated.
Is he the kind of
man one can
be jealous about?
p. 13: Act II Scene 2).

Through MmaPhaahla's words we realize that the state of affairs is changing. The author has intensified the conflict. We further observe that in the king's place men remain dissatisfied with Matlebjane's activities and warn him against taking the royal tributes to Photo's mother's house while Moriane's house - the Regent's senior wife does not receive anything whatsoever. We notice Matlebjane heightening the conflict even further by being unwilling to heed the advice of his councillors. He says:

Selo se go
se tsebe nna
ke kotse, eh!
Ba hlwa ba
hloma "phapharaphaphara"
Ba re morwa'a
Ngwato ke lešāedi;
Ntsintsi malapaneng a
bona ba ke ba mpone?
Ke go se ntšhabe
goba ke eng?
... Ba tla
ntshela ke robetše
mohla ba tlile
go nthuta tša
motse wo wa
ka le go ntaela
gore ke di phethe
bjang. Ešita bona
mafotwanyana
a maabane
Ba šetše ba tseba
go fofafofa ...
Efela nko ga e
dupe. Thake Ntsho!
Mangana maso! Nka
be ke tsebe gore
ba tla tshwenya
bjalo, Nka be ke
ile ka no ba
tloša le dikalana

bommabo ba foša
 ba swinega
 Ke tla ba topa
 ka o tee ka o
 tee ka ba lekeletša
 ka maotwana ka
 ba lahlela ka
 moleteng wa Faranka.
 Ba na le mokgwana.

(To be ignorant of
 me is very dangerous,
 not so!
 They keep on fidgeting
 around saying Ngwato's
 sons is incompetent,
 yet they never
 see me in their
 houses. Is it because
 they do not fear
 me or what?
 It will be over
 my dead body that
 they come and
 teach me how to
 run the affairs of
 this village and
 command me how

to solve its problems.
It is funny that,
fledgelings that they
are, they are already
trying to fly about....
Really I could not
foresee this. By the Black
Comrades! By the
Black "Mangana"! Had
I known that
they would be
so meddlesome, I
would have long
wiped them out in
their infancy so
that their mothers
be destitute. I will
pick them up
one by one by
their little legs,
swing them around
and throw them
into a deep
hole. There is
something fishy about
them. p. 19: Act II
Scene 5).

5.3.2 When comparing Nchabeleng's *Sealogana* with Makgaleng's *Tswala e a ja* we observe that Makgaleng like Nchabeleng has satisfactorily introduced his complication in Act II.

5.4 CLIMAX

5.4.1 In *Tswala e a ja* Act III the author introduces Matlebjane's sons gathered together for further discussions on the issue of assassinating their father. This was held in the absence of Photo, their youngest brother. It is concluded that their spears would be blunted except Photo's which would easily penetrate to Matlebjane's heart. We also observe Selwane telling his mother (Moriane) that they have finalised their scheme and that Matlebjane will

soon be assassinated. Moriane worsens the state of affairs by prodding his son in the following words:

Tlošang lena, re
 tla ikhutša selo
 sela. Ge le
 šiile le tla
 be le se
 banna; Moka gona
 le ka no
 lesa dilo tša
 bolena di eya,
 di jelwa ka
 gabothaka tša lena?
 Sešane! re feng
 makgeswa ao le
 tšee dintepa tše.

(Wipe off this dirt!
 (Matlebjane)
 we will be
 relieved of that
 thing (Mmamadupe).
 If you be
 afraid, you will
 have lost your

manliness. Are you
going to leave
your own heirloom
to be enjoyed
in the families of
your equals?
By Jove! give us
those loin skins
and take our
loin skirts, i.e.
then you are
effeminate. p. 23
Act II Scene 3).

- 5.4.2 When we compare the climax of **Sealogana** and that of **Tswala e a ja** we realize that the authors have clearly succeeded in building up the climax. Makgaleng has also introduced some comic relief to alleviate the tension of thinking deeply about the intention of Matlebjane's sons to murder their father; he tells us about Bakgaditsi marriage and Selwane's

love affair with Mmatshepho, as well as the song and dance of the girls.

5.5 DENOUEMENT

- 5.5.1 In **Tswala e a ja** Act IV the author presents Matlebjane's sons with the assegaais ready to kill their father. We observe them entering Photo's home, killing Matlebjane. As he dies, Matlebjane asks who kills him and they answer him simultaneously "it is Phcto". Then Matlebjane says:

Ke wena o
mpolayago? Ke
hwile gee. Gomme
o tsebe, go
tloga lehono o
tla hlaolwa
ke bana beno.
O tla hloka

motse, o tla
re ka re
o kgobokanya
batho ba gago
ba go tšitlanela.

(Is it you who
kills me? There
you are: I am
dying. You must
know that henceforth
you will be
ostracised by your
brothers. No matter
how hard you try
to build a clan
you will never
have a village;
your people will
disperse in various
directions. p. 33:
Act Iv Scene 1).

Matlebjane's death as well as his
words reveal the unravelling of the

knot. Makgaleng did prove his ability in the lay out of the denouement just as Nchabeleng also did. We find them to be outstanding in the lay out of the denouement.

5.6 CONCLUSION OF THE PLAY

5.6.1 In 'Tswala e a ja, Act V Makgaleng introduces Matlebjane's sons at the tribal court on a charge of patricide. We also observe the king's councillors gathered in the "kgoro" keen to know why the king (Matlebjane) was killed. The king's councillors regard the deed as a disgrace. We notice Photo saying that Matlebjane has been killed on the instructions of Selwane. The villagers were very angry at what Matlebjane's sons had done. Mokgaditsi

winds up the plot in the following
words:

Go wena Selwane,
ke re o
bešitše bana beno;
o rutlile motse
wa Batau bakeng
la go ja;
Bjale tseba, kgati
ya molodi e
otla ka molodi,
ya nkota e
otla ka nkota.
O tla fela o
le madulong a
gago mola Mogašwa
a rokametše.

(To you Selwane,
I say, you
have misled your
brothers into a
catastrophy. You destroyed
the Batau village
because of greed,
then know this:
'Jack shall have Jill
And the farmer

shall have his
 mare': you will
 remain in your
 position while Mogašwa
 will be at the
 top. p. 44 : Act V
 Scene 2).

- 5.6.2 When we compare Makgaleng with Nchabeleng (Sealogana) in connection with their rounding off of the play, we realize that Makgaleng is better. At the end of his play we find the tribe infuriated with the murderers and they decide to kill them. The author creates the impression that the murderers are finally executed. But the history of the Batswako proves the contrary because even today we have places such as Selwane's village, Phaahla's village, Mogašwa's village and Masemola's village, and these were named after the assassins of Matlebjane. The author does not mention what became of the murderers

after the shouting by the villagers - "Ga ba bolawe" (Let them be killed p. 45 Act V Scene 2). In a work of art perfection in construction of a play rather than correctness in historical detail is the main concern. Thus the author wittingly leaves the audience to imagine what happened in the end.

5.7 CONCLUSION

5.7.1 In general one may say our authors have made a laudable effort in constructing good plots. The narrative in both plays is arranged systematically and logically.

CHAPTER 6

6.0 ASSESSMENT OF NCHABELENG'S DRAMAS

6.0.1 When scrutinizing Nchabeleng's dramas we realize that he has failed in constructing a good plot in **Leobu**. Even though he reveals some weaknesses, we nevertheless feel from the original draft of **Leobu** that he could have succeeded in constructing a plausible plot. He has clearly revealed complication in Act II, climax in Act III, denouement in Act IV and conclusion in Act V.

6.0.2 One sees also his good attempt at plot construction in **Sealogana**, because exposition, complication, climax and denouement are convincing though the conclusion does not have that compelling power.

- 6.0.3 His weakness is that he is unable to tie a tight knot in all of his dramatic works. His knots are simple and easy to unravel.
- 6.0.4 Nchabeleng's success and his failure in writing dramas reveal many things to us. Through his failure we become aware of the literary flaws in our playwrights, as far as plot construction is concerned. This in turn shows us where to guide our playwrights towards the improvement of current and prospective playwright's writing initiative. Furthermore one observes that our playwright's flaws should in future serve as the basis upon which literary improvement should be built.
- 6.0.5 As regards the success that Nchabeleng shows, one could say that it is worth

imitating and should serve to motivate the production of works of high quality on the part of our future authors.

6.1 THE GENERAL ASSESSMENT OF NORTHERN
SOTHO DRAMAS

6.1.1 In the beginning our first Northern Sotho dramatists endeavoured to imitate the traditional folktales which were used for entertainment and preaching a moral e.g. in *Sello sa tonki le pere* by Make, we observe a donkey and a horse complaining that their flesh, unlike that of other animals, is not eaten by man. This drama has a shallow dialogue. It also has eight Acts. The author's aim was to reveal the moral of this fable. He completely

ignored the requirements of the plot. This drama proves to us that our first dramas were ludicrously naïve and artificial to a generation that is becoming more sophisticated and better informed about life and its problems. Cause and effect were not so convincing in many instances i.e. action was not clearly motivated.

- 6.1.2 When scrutinizing Northern Sotho five-act plays namely **Tswala e a ja** by Makgaleng, **Lesang bana** by Khomo and **Nnang** by Mogoba we realize that Makgaleng has made a commendable effort as far as the construction of the exposition, complication, climax and denouement is concerned. He has tried to leave out irrelevant details which would disrupt the unity of the plot. In his

conclusion he has ended his plot with suspense. In **Lesang bana** the author has also succeeded in presenting an appreciable exposition, complication, climax and denouement. His conclusion is not practicable and convincing. Mogoba has clearly revealed the exposition and complication. His weakness is the revealing of the climax, denouement and conclusion. He has revealed the climax and denouement in Act V. He also has problems in the development of events.

6.1.3 Some of our dramas are four-act plays which are contrary to the classical models e.g. **Maaberone** by Franz and **Mahlodi** by Mminele. In **Maaberone** the author has succeeded in building up the exposition, complication and denouement. His climax and conclusion are not convincing. In **Mahlodi** the author

has facts to impart to us but his weakness lies in their arrangement. He has completely left out the complication in his plot.

6.1.4 In our three-act plays namely, **Mo go fetileng kgomo** by Maredi and **Rangwane ke go paletše** by Rammala we notice that Maredi failed to reveal a good plot. He has mixed the climax and denouement in the last act. The structure of his plot is not convincing. In Rammala's drama we cannot clearly differentiate the structure of her plot.

6.1.5 In our one-act play, **Papadi tše Kopana** by Kgatle, we can also identify the exposition, complication, climax, denouement and conclusion. Had he arranged his plot according to scenes

he could have attained greater success.

6.1.6 Even though our authors reveal some weaknesses in their dramatic works, we still feel that they have done their best. Without a doubt plot in Northern Sotho drama will develop to greater heights.

6.2 GUIDELINES FOR IMPROVEMENT

6.2.1 Plot construction is not wholly mechanical but if one learns enough about its technique one can construct it. One would encourage our dramatists to adopt the classical format of a play viz five-act play because in this way the weakness of confusing the sequence of events will be reduced. Let us pay

attention to the following aspects which should be improved:

6.2.1.1 Exposition


6.2.1.1.1 In Act 1 the author should reveal the exposition. He should inform his audiences of the most important facts which will help them to follow the train of events. The audiences should be informed indirectly about the place, the time and the relationship between the main characters (so that one will become aware of the possible future conflict), and the motives of the main characters which initiate the action in the play. The dramatist should not provide all information in the exposition - he should only give clues as to what is happening. By doing so, he causes the audience to be curious and their

attention is sustained to meet a fuller explanation when it is provided later. Alternbernd (1966, p. 23) sums up the exposition in these words:

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

6.2.1.2 Complication

6.2.1.2.1 In Act II, the author should introduce the complication. In this Act we are looking forward to a change in the state of affairs by introducing a certain event or incident. Each incident,



* { each scene should contribute to the enlargement of the problem, to the coming of an unavoidable moment of decision. Such an action may change the direction as well as the sequence of events. The main characters must find themselves involved in difficulties and oppositions which they want to bend to their will. Complication is a very important step in the plot of any drama.

6.2.1.3 Climax

6.2.1.3.1 In Act III the climax should be revealed. The state of affairs should reach its deadpoint. It must be a moment of highest emotional intensity. The conflict should hit the audience with highest tension. The decision taken

by the character should determine his success or failure in solving the problem or resolving the conflict. It should be a moment of disaster; one of joyous discovery; or a recognition of a truth previously unknown to the character. Tennyson (1966, p. 22) concerning the climax says:

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

6.2.1.4 Denouement

6.2.1.4.1 It should be revealed in Act IV. The primary aim of denouement is to finalise

the sequence of events. We are anxious to see whether the knot is untied by disposing of the protagonist, or the antagonist, or by bringing in a godsend help. The most important thing now is the emergence of a new state of affairs. In tragedy, a tragic hero should be killed. In a comedy, the denouement should end in love and peace. The protagonist should be successful in overcoming obstacles to reach the land of his heart's desire. The denouement of both comedy and tragedy, however, frequently involves a complete reversal of the hero's fortune. Grace (1965, p. 234) says:

Denouement is the section of the play in which a final disentanglement of the plot takes place.

6.2.1.5 Conclusion

6.2.1.5.1 In Act V, the author should without any waste of time conclude his play. It must be the conclusion of issues; for, one way or the other, the issue must be concluded. Thompson (1946, p. 149) stresses this point in the following words:

The ending of the last
act must be a
resolution.

6.2.1.5.2 The dramatist ought not to prolong the act with unnecessary thoughts or ideas. He must be clear, concise and to the point. The reader must not struggle to follow the conclusion of the train of events in the plot. He must not have doubts. No event should appear

without a specific function or purpose. All the events should contribute towards the development of the conclusion. Conclusion is a stage of the plot which demands considerable skill from the author, for it is at this point rather than any other that the reader's interest is most easily lost.

6.2.1.6 Sequence of events

6.2.1.6.1 The events should have a particular function in the story; that is, each event must be necessary for the course of the story. Every new Act should indicate a certain lapse of time. The author must show at least some regard for the usual reactions to events of human beings and the likely results of their actions. The author has to give a highly concentrated version of the

events in the drama, and limit himself to the essence of the story. Therefore he has to choose situations with great deliberation so that they only depict and draw together the main events of the past and the present. After the past they must be made known through events of the present; the story may not linger, and each scene should push the drama a step further. Boulton (1971 : p. 42) says:

Any good plot is
clearly constructed,
that is, no time is
wasted and the
events follow one
another in credible
sequence.

6.2.1.6.2 The reader must be able to make out why a certain incident is taking place, briefly we may say that what happens

now should be the forerunner of the next. Such an arrangement controls or regulates the progression of events in the plot. Vide 2.3.1

6.2.17 Unity

6.2.1.7.1 The author should plan his plot in such a way that it will sustain the interest of the readers or audiences to the very end. All the incidents should be one solid whole. The author should select the relevant details. He should avoid the incidents that could harm the impact of the main action. Vide 2.2.15

6.2.18 Conflict

6.2.1.8.1 The conflict should be well developed. The readers should be kept on their

toes; they should constantly think, imagine, ponder over, or try to guess at the solution of the conflict.

6.2.1.8.2 We can distinguish two types of conflict which must be taken into consideration, namely external conflict - a battle that takes place externally, in the sense that two characters or parties may bodily assault each other; and internal conflict - a conflict that arises from thoughts, loyalty and moral codes. It can be of a personal nature in the sense that a character does not stand up against any person or power outside himself: He has a duel. A person can, therefore, gain a victory over himself or he can be destroyed by his own weaknesses. We must also witness the manner in which the feelings of different characters

are provoked and how they conflict, how viewpoints are opposed and how different urges can wrestle to the upper hand in the mind of a character. Vide 2.3.1

6.2.1.9 Action

6.2.1.9.1 People must not act without reason. Their actions have to be properly motivated and have logical sequences; in other words, naturalness of action is essential. Action should develop and move forward. It should not do so placidly, but with a sense of strain and conflict. There should be struggle; forces should come into collision; decisions should be made. Action should have the tensions of active conflict within it. Loose actions break the tension of the drama. Tension must develop from the exposition. It should mount continually. Vide 6.1.1

6.2.1.10 Cause and effect

6.2.1.10.1 A real plot involves cause and effect which must be conceived and displayed by the author. This is why, in plot, there are artifice, selection, order and purpose, as well as sequence and action. Plot should strive at unity and credibility. Vide 6.1.1

6.2.1.11 Dialogue

6.2.1.11.1 Everything, which is said in a play, should serve a specific purpose, it should contribute in one way or another towards the development of the plot. Therefore, the dramatist should pay careful attention to his dialogue, leaving out everything that is superfluous. It should be natural. By this we imply that the conversations that

take place in the drama must create the impression that they are normal everyday conversations between people. The impression should not be created that the characters are telling one another things which are actually intended for the audience, or that they are busy delivering speeches on specific topics. The words should be what we would expect to hear from a particular speaker in a given situation, taking into account his state of mind at a given moment.

- 6.2.2 If our dramatists could pay heed to guidelines provided, their dramatic works could be improved and they would be able to construct acceptable plots. If this could be achieved, our dramas would be of a high standard. Vide 6.1.1

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SUMMARY

The word "drama" is derived from a Greek word "dran" which means to act. This simply means that the message that is given to the audience is executed through action. Drama is an art ——— i.e. it has its own rules of construction and execution as derived from the Greek drama. It must have a consistent milieu, convincing characters and consistent plot. It must be executed in language appropriate to the three.

Our study revolves around the plot. It is a very important aspect of drama, hence Aristotle's assertion that "plot is the soul of tragedy". This also applies to comedy. A good drama may be marred by a bad plot.

A good plot must depict the following aspects: exposition, complication, climax, unravelling and a rounding off. It is these aspects that lend to Greek drama, which has been the model for international drama, the five-acts, each dealing with one of the above-mentioned aspects. To evaluate any plot one has to determine whether these aspects have been properly treated ———. i.e whether the exposition flows into the complication, which must in turn flow into the climax, which should lead to a credible unravelling and an appropriate rounding off.

In our study of Nchabeleng's works we observe how he constructed the plot of his first drama, Sealogana very neatly. He has followed the classical model of plot construction, where we can identify the exposition in Act I, complication in Act II, Climax in Act III, Denouement in Act IV and the rounding off in Act V. It must be said however that his knots are easy to untie and that his rounding off introduces factors that are not plausible.

In his second drama, Leobu the pattern is not observed. There is a hotch-potch of incidents making it difficult to identify exposition, complication, climax, denouement and rounding off. One does not know what happened here; for in his unpublished draft he had planned to follow the appropriate pattern.

This however shows that Northern Sotho drama is making an attempt to conform with the requirements of the classical drama. This is substantiated by the plot of Makgaleng's Tswala e a ja, whose plot is neatly woven and consistent throughout. Other playwrights like Mogoba in Nnang and Khomo in Lesang bana, have, with few shortcomings, made a laudable attempt. Even with those who have failed to follow the classical model like H.P. Maredi (Mo go fetileng kgomo) and M M Rammala (Rangwane ke go paletše) at least we can identify exposition, complication, climax and denouement. In Mminele (Mahlodi) we observe the exposition,

a set of climaxes, the unravelling and a limp rounding off.

This then shows us that plot construction in Northern Sotho drama has gradually moved from the amorphous form of Sello sa Tonki le Pere of H.I. Make to the more acceptable construction of later writers.

In my opinion the errors that have been made by the Northern Sotho writers were due to uncertainty or ignorance of the requirements of the drama plot. Apart from the five requirements mentioned above a playwright should also take note of the propriety of the following:

Sequence of events

Action

Conflict

Unity

Dialogue

Cause and effect.

All said and told Northern Sotho drama, as far as plot is concerned, seems to be moving in the right direction. One has reason to hope that works of a better quality will follow in the future.

S A M E V A T T I N G

Die woord "drama" is afgelei van die Griekse woord "dran", wat handeling beteken. Dit beteken eenvouding dat die boodskap aan die gehoor oorgedra, deur handeling uitgevoer word. Drama is 'n kuns — d.w.s. hy het sy eie reëls vir konstruksie en uitvoering, soos afgelei van die Griekse drama. Dit moet 'n geloofwaardige milieu, oortuigende karakters en 'n geloofwaardige intrige hê. Dit moet uitgevoer word in 'n taal wat aan die drie bogenoemde vereistes voldoen.

Ons studie draai om die intrige. Dis 'n baie belangrike aspek van drama, vandaar Aristoteles se bewering dat intrige die siel van die tragedie is. Dit geld ook vir komedie. 'n Goeie drama kan bederf word deur 'n swak intrige.

'n Goeie intrige toon die volgende aspekte: uiteensetting, komplikasie, klimaks, ontknoping en afronding. Dit is hierdie aspekte wat aan die Griekse drama, die model vir internasionale drama, die vyf bedrywe besorg het, elkeen waarvan gemoeid is met een van bogenoemde aspekte. Om enige intrige te evalueer moet 'n mens vasstel of hierdie aspekte behoorlik gehanteer is — d.w.s. of die uiteensetting oorvloei in die komplikasie, wat weer op sy beurt oorgaan in die klimaks, wat moet lei tot 'n aanvaarbare ontknoping en 'n gepaste afronding.

In ons studie van Nchabeleng se werke merk ons hoe hy in sy eerste drama, Sealogana, sy intrige netjies konstrueer. Hy het die klassieke model van intrige konstruksie gevolg, waar ons die uiteensetting in die eerste bedryf, komplikasie in die tweede bedryf, klimaks in die derde bedryf, ontknoping in die vierde bedryf en die afronding in die vyfde bedryf kan identifiseer. Dit is egter so dat sy knope maklik ont-knoopbaar is en dat sy afronding ongeloofwaardige faktore meebring.

In sy tweede drama, Leobu, word die patroon nie nagevolg nie. Daar is 'n warboel van insidente wat dit moeilik maak om uiteensetting, komplikasie, klimaks, ontknoping en afronding te identifiseer. 'n Mens weet nie wat hier aangaan nie, aangesien hy in sy ongepubliseerde ontwerp beplan het om die gepaste patroon te volg.

Dit toon egter dat in Noord Sotho drama 'n poging aangewend word om te voldoen aan die vereistes van die klassieke drama. Dit word bevestig deur die intrige van Makgaleng se Tswala e a ja, wat deurgans heg en geloofwaardig gekonstrueer is. Ander dramaturge, soos Mogoba in Nnang en Khomo in Lesang bana het, ten spyte van 'n paar tekortkominge, prysenswaardige poging aangewend. Selfs by diegene wat nie die klassieke

model gevolg het nie soos H.P. Maredi (Mo go fetileng kgomo) en M.M. Rammala (Rangwane ke go paletše) kan ons ten minste 'n uiteensetting, komplikasie, klimaks en ontknoping identifiseer. In Mminele (Mahlodi) merk ons 'n uiteensetting, 'n stel klimakse, 'n ontknoping en 'n swak afronding.

Dit toon dat konstruksie van die intrige in Noord Sotho drama geluidelik beweeg het van die amorfe vorm van Sello sa Tonki le Pere deur H.I. Make na die meer aanvaarbare konstruksie van latere skrywers.

Na my mening is die foute wat deur die Noord Sotho skrywers gemaak het te wyte aan onsekerheid of onkunde oor die vereistes van 'n drama intrige. Afgesien van die vyf bogenoemde vereistes moet die dramaturg ook aan die volgende vereistes aandag gee:

Volgorde van gebeure

handeling

konflik

eenheid

dialog

oorsaak en gevolg.

Oor die algemeen is die Noord Sotho drama, wat intrige betref, besig om in die regte rigting te beweeg. 'n Mens het rede om te glo dat werke van 'n beter kwaliteit in die toekoms sal volg.