

The Analytic Study of Character Delineation and Some Rhetorical Representations in Dramatic Text: Uqomisa Mina Nje Uqomisa Iliba

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Abstract: *The objectives of this study are to look at drama as the performance of the story by actors in front of the audience in a theatre. The following essential elements are put together for together for dramatic purposes: performance, audience, theatre and actors. The depiction of characters is outlined and categorized using the types and methods. The collaboration of playwright, performer and spectator are brought out in the drama. Both theatrical and literary aspects of the play are of primary significance. In drama, people imitate the real life situation where they understand each other, share their views, ideas and opinions at various counters and situations. They react and communicate through words, facial expression, gestures or non-verbal sounds. The dramatic actions can be coupled with the oral communication consisting of vocal feature which are sentences, repetition and non-vocal feature the gestures which amplify the meaning of words. It is an African drama that takes its point of departure from culture, customs and history. It portrays the abundance of wit, a glory of diction, originality of phrase and vocabulary as well as folk sayings in speeches of different characters. The focus of this study is to analyze the methods of character portrayals and rhetorical representations.*

Key Words: *Analogue relations, Dramatic production, Formative signals, Metaphoric expression and Theatrical aspects.*

I. Introduction

Drama is a form of creative and recreative activity which is as old as man himself. It releases tension as it provides the temporary escape from reality. The tools that are necessary from expression of making it the performing art are voice and body. It may be the simple and unpretentious activity or the serious dramatic productions of national reputation. Jafta (1978:4) says that:

Dramatic art imitates life and in doing so certain modes of expression like work, music, movement and mime are used ... It is however, important to note that this kind of imitation does not give us reality but something that can be applied in reality.

Drama is more dramatic than life or is a selection of the most remarkable dramatic sections or parts of life. A splendid play portrays the wit, a dramatic diction, originality of phrase, human probability, lucidity and individual idiom in speech given to different characters. The English translation of the title is: "You are courting me indeed, you are counting a grave." The verb, *qomisa*, to court, blends romanticism and human behaviour, while the noun, *iliba*, the grave, and brings tragedy and death.

Reaske (1966:40) comments about characters as follows:

We learn a great deal about characters in a play by closely observing their actions. How do they behave in different situations? How do they differ from one another in their behaviour when sharing the same situation?

Kenney (1983:27) says that a character must be looked at with the following questions in mind:

What is the relevance of this character to me? In what ways does he contribute to the story of which he is part?

Terry (2007:44) upholds these views about characterization:

A good writer describes a character's background, appearance and personality in a few well-chosen words. Characters comes to life in the way the writer makes him think, act, and speak, and in the way the writer makes him think, act and speak, and in the way another characters sees him. If characters are described as sophisticated, the words he uses should reflect this description.

It is clear that any analysis which ignores the submissions of these two authorities will probably be inadequate. Every playwright has at his or her fingertips a root experience which will equip him or her for portraying his characters since the playwright himself is a social being who interacts with his fellow men because of basic needs and drives. He or she is a natural being in any human society and all human beings need social interaction. He is the member of the group that occupies a certain position. He or she has rights, privileges and obligations like anyone else. Therefore, he or she views life from the same pool of experience as any other human being. The playwright draws on this experience and translates it into action.

II. Research methodology and theoretical approach

The whole study is informed by Jakobson (1977:100) postulation of the tripartite system of verbal communication, namely: sender or addresser, message and receiver or addressee. In a literary work, the system of communication refers to the author, text and reader. Russian formalist theory is adopted to look at *literariness* in literary text as a work of art. (Swanepoel 1990).

The dramatic method is evident in this study. The comprehensive theoretical approach to the study looks at the texts as they are written, not with the aim of recording the historical events, but as fiction – looking at drama as a generic form. The character portrayal is analytic in this study as it concentrated on characters types and methods.

Dube et al (1983:727) define drama as:

... the performance of a story by actors in front of an audience. Like fiction and poetry, it is a genre of literature. That is when we contemplate its language as written, it is literature; but when we regard its language as spoken, it is theatre.

Galpi (2007:42) puts forth the following opinion:

Characterization is of vital importance to the revelation of the main idea in the story. The author has to organize his or her material to help construction of a theme. Author presentation of characters takes different forms in its implication, namely direct definition, naming technique and indirect presentation.

Drama, like all other genres, is a work of literature. Unlike others genres, drama does not only **talk** about something but it **shows** something through an action. Drama is the **mimetic** of action. Theater entails actors, performance, and audience. Theatre is a powerful didactic (meant to instruct, teach) tool. Most of us have questioned the aim of studying drama at University and wondered if this medium can actually teach us anything. The relationship between a dramatic text and its performance before an audience has given rise to great deal of comment and theorizing. It can be argued that the full effect of a play comes from performance only, and the rapport between the performers and their audience constitutes an essential element of the drama itself, without which no play can be completely experienced. The audience has an impact upon the quality of performance; thus the attitude of the audience can help or obstruct the performers in their task of representing the characters in action.

All plays create a world of their own, a world within a world. Drama itself can exist independently of the theatre because it can be 'enacted' by a reader in the 'theatre' of his/her mind. It is available to us in different modes, whether in text or performance. Performance is a live and spontaneous art and it can be studied in various ways, ranging from visits to the theatre as part of a study programme, to the integration of rehearsal and workshop techniques in the teaching situation.

III. Methods of character portrayal

There are many methods and techniques of character portrayal, however in the final analysis; they may all be divided into broad divisions, namely, the direct and indirect methods.

Direct Method of Character Portrayal

Here the artist himself or herself describes his or her characters. He or she tells you what they look like, physically. If he or she adopts an omniscient point of view, he may even be more analytical, and tell you what they think and how they feel. It often happens that the author uses one of his or her characters as his or her spokesman (as is the case with autobiographies) and then it is through this spokesman or narrator that the other characters are described.

Indirect Method of Character Portrayal

In this method the author does not tell us about his characters; he shows them to us. Accordingly, this method is popularly known as the dramatic method of character portrayal. Through the use of environment, characters' words and actions, the reader is put in a position where he or she can deduce for himself or herself what kind of a character he or she is presented with. At times we do not only see the character doing things or hear him or her saying things, but when the stream of consciousness technique is used, we are introduced into his or her very psyche so that we may know what he or she thinks or feels. This method is very synthetic and the character looms before the reader's eyes as someone he or she knows or can recognise. Simply by observing the characters' actions and behaviour he is enabled to form his or her own opinion about them: to infer their motives and emotions.

Yet it must be borne in mind that characters are identified, not only by their words or actions, but also by their names. Naming goes a long way in delineating a character, as Wellek and Warren aver: "the simplest form of characterisation is naming" (Wellek & Warren, 1971: 219).

There are a number of methods available to the playwright to portray the characters. Each method has got its advantages and disadvantages. Kenney (1983:34) states the following about this:

The author must choose not only what kind of characters he will present, but also by what methods he will present them.

The methods that will be discussed in this article are the discursive, the dramatic, characters on other characters and contextual methods.

Discursive Method

Kenney (1983:34) describes the discursive method as follows:

The discursive method simply tells us about his characters. He enumerates their qualities and may even express approval or disapproval of them.

The discursive method is favored because of simplicity and economy of time. This method is rare in drama. It exists when the playwright examines and argues about a subject. In the drama, the playwright states the following:

Asuke ngejubane uNontombi eqonde emfuleni asithele ngehlashana. Alandele uNgqengelele basithele bobabili. Kuzwakale izwi likaNontombi.
(Blose 2004:72)

(Nontombi started running towards the river and hid herself in the bush. Ngqengelele followed and both of them disappeared. Nontombi's voice was heard.)

The playwright uses the discursive method to narrate what happens when Ngqengelele and his friends meet Maqanda and Nontombi near the Thukela River. Nontombi killed herself in the bush after the death of Maqanda. The playwright correlates the actions of Nontombi and Ngqengelele in a narrative form to make the incidents convincing. Nontombi's actions enable the audience to realise that she loved Maqanda wholeheartedly. She preferred death rather than live without him as her life partner.

It is evident that it is difficult to separate the lovers. The discursive method is one of the three ways of portraying characters Maxwell-Mahon (1984:14) suggests the following:

By what the author draws the reader's attention concerning their behaviour.

The dramatist can draw the attention of the reader concerning the characters' behaviour or actions with the aim of revealing the qualities of those particular characters. The fact that Nontombi runs away and she was not seen again says something about her character. Kenney (1983:37) says that:

The revelation of character may be only part of the author's concern; he may also be interested in the development of character.

IV. The Dramatic Method

Kenney (1983:35) says the following about the dramatic method:

In the dramatic method, the author allows his characters to reveal themselves to us through their own words and actions.

It is the method that is used by all playwrights to allow their characters to reveal themselves to us through their own words and actions. In the drama, the dramatic method is revealed as follows:

Maqanda : Ngiphuthume Nkosazana, kuyini lokho?
Nontombi : Uyazi ukuthi kunembizo koNkosi kusasa?
(Blose 2004:15)
(Maqanda : Tell me, young lady, what's that?
Nontombi : Do you know there is convocation at the King's palace tomorrow?)

Both Maqanda and Nontombi reveal their characters or qualities through their own words. They reveal that they are conscious about what is discussed at the palace. They sense that the discussion will be centred on all the transgressors and the violation of the indigenous culture. What makes them anxious about the agenda is that they are also transgressors because their love is not rooted on culture. Their love transgresses the indigenous culture and customs. It violates the indigenous norms and values because it came about without the involvement of the leader of the fully grown girls.

This dramatic method emphasizes visual perception rather than telling the story. It makes the audience attentive, involves them in judging the character of an individual and increases their possibility of knowing the personality of the character.

V. Characters on other characters

Kenney (1983:35) briefly states the following:

This is the device of having one character in a story talk about another.

It is a common device through which, according to Maxwell-Mahon (1984:14), revelation occurs:

By what is said and through about them by other characters.

In the drama, Nontombi speaks to Maqanda about the King as follows:

Inkosi ithukuthele iyabila. Kusenokwenzeka ukuba ikhiphe isinqumo esinzima sokuthi zonke izintombi zeNgcugce ezala ukugana uDlokwe neNdlondlo azisiwe kwaNkhatha.
(Blose 2004 :16)
(The King is fuming. He may impose heavy sanctions that all fully-grown girls of the iNgcugce regiment who refused to marry the uDlokwe and iNdlondlo regiments be killed)

iNgcugce's issue has overlooked the King's instruction as revealed by Nontombi. The audience becomes aware of the situation. We deduce from Nontombi's words that the King is a prominent figure whose instructions cannot be overlooked. Therefore, the iNgcugce's action of not following the King's instruction might destroy them because it humiliates and diminishes the status of the King.

The background of the lovers depicts that they are from gracious families who support their King and their country. Nontombi's father is respected amongst the Usuthu hierarchies. The lovers are dynamic and develop with the unfolding of the play. Their happiness during their intimate love relationship ceases miserably when they are confronted by Nontombi's father and his two friends. Consistency and a dedication to their relationship appear throughout the development of drama and are emphasized by their sincerity and positive attitude toward each other. They never despair even during of hardships. Their true love binds them into an inseparable couple

which proves a formidable force strengthened by its total mutual dedication. In the drama, Nontombi finally stresses that:

*... UMaqanda ungowami sogcagca kwelabaphansi.
(Blose 2004:72)
(... Maqanda is mine; we are going to marry in the ancestors' world).*

Both characters are realistic because they are presented with the background information that discloses motivation for their actions and feelings. They feel that they are deprived the freedom of love and choose elopement as the solution.

VI. The Contextual Method

Kenney (1983:36) describes this method as follows:

The device of suggesting a character by the verbal context that surrounds the character.

Tucker and Young (2013:171) contend context as follows:

Words that come before and after a word, and help us to understand its meaning. Also, the circumstances around a piece of writing, such as time, place, socio-political and central background of writer.

The contextual method uses the figure of speech and symbolism to bring about the implied meanings. There are countless figures of speech and symbols that are used to enhance the dramatic effect. In Blose's drama, King Cetshwayo is called *isiguqa* or a powerful bull (Blose 2004:24) and *isilo* or lion throughout the play. The animal attributes do not dehumanize the King; rather, they elevate his status. He is likened to the powerful bull – the treasure of the African nation and the lion – the king of animals, the most powerful and most feared animal.

VII. Rhetorical representations

Various scholars have their unique opinions about the rhetorical representation or figures of speech, therefore, their submissions need to be highlighted and analysed.

Dickinson (1959:58) comments as it follows:

Of course, merely recognizing figure of speech and applying the proper names to them are of no significance in themselves. We do need to recognize them, but then we need to go on and evaluate them...

Reaske (1966:59) holds to the following view about the figure of speech:

The playwright explains his ideas by the use of analogies which can be presented in different ways. An analogy points up the similarity between thing and another, thus drawing increased attention to something.

Kenney (1983:64-65) say that:

Figurative image are sometimes called "tropes" or more commonly, "Figures of speech". An image is figurative when it must be understood in some sense other than the literal.

Metaphorical or Implicit representation

A metaphor is a figure of speech in which one thing is described in terms of another. Daiches (1982:167) defines metaphor as:

A device for expanding meaning, for saying several things at once, for producing ambivalence and demonstration for how metaphorical expression can help to achieve richness and subtlety of implication.

Unlike the simile which likens one thing to another, metaphor actually calls one thing by the name of another. A metaphor can be called a compressed simile. Many metaphors have object, image and ground as their object of

comparison. A metaphor is transference of a particular notion into a new sphere where it will acquire a new meaning. Grace (1965:27) believes that metaphor, generally, is the use of one reference to a group of things, between which a given relation holds, to facilitate the discrimination of an analogous relation in another group. In metaphorical language one reference borrows part of the context of another in an abstract form

Corbett (1965:438) views metaphor as:

An implied comparison between two things of unlike nature that yet have something in common.

In Blose's drama, that it is an undeniable fact that man's extraordinary powers of thought and have placed him in a peculiar situation in as far as his relationship with others is concerned. The Zulu nation shows respect for its monarch by bestowing many metaphorical names upon him. It is illustrated in the drama, when Vumindaba volubly talks about the instability of the situation in Zululand and thereafter praises the King as follows:

*UManz' aphum' ezimbotsheni zoMtshezi,
Isiguga esizifulele ngamahlamvu ...
(Blose 2004:24)
(The waters that eject from Mtshezi's perforations,
The powerful bull that thatched itself with leaves ...)*

The King is metaphorically called the water and the powerful bull. The playwright likens the ever flowing and pure water to the King's continuous progressive actions. The significance of his deeds credit him with more praises. He further likens the power that the King has to that of the well-built bull. It is clearly elicited that praise poetry is not the universal art creation, but a pure form of national art which is limited to a specific spatial setting and nation. Dhlomo (1948:48) say that:

It was the poetry of the people, for the people, by the people.

Metaphors dominate in all the praises. In the extract, water signifies purity, life and relief- the qualities that are endowed to the King. The bull represents strength and power. The praises filled with metaphor are used to excite and delight and to appeal and appease. These praises remain as a treasure and glory to the nation. Metaphors reflect and interpret the experience, thoughts and feelings in an implied way. They give the picture of the life of the people, conditions and times in a subtle way. King Cetshwayo is called by many names as a sign of respect for his status. For extra textual reference, in Msimang's drama Bhejana, the personal attendant hails him as follows:

*Wena weZulu eliphezulu, ...silo sezwe.
(Msimang 1979:1)
(You of the highest heaven, ... lion of the nation).*

The monarch is so important that he is likened to the highest heaven. His supreme status makes the nation regard him as the soul and wealth of the country. His active participation in the Zulu kingdom and responsibility for the betterment of the situation credit him with respect and power. The King is specifically associated with the descendant of the Almighty. On the other hand, the king is called a lion, the wild beast. Dehumanization of the King does not derogate his status, but it elevates it by depicting greatness, respect, powerfulness and the undefeatable taken as the only big animal in the country that is ever seen and ever heard of.

The metaphor names indicate the nation's support of the King. They are fair assessment of the record of his career and character. They are ornaments to his life. They are the "honorary degrees" conferred upon the King because of his achievements and adventures (Dhlomo 1948). Though we are not discussing praise-poetry, this feature is relevant in praises to bring about laudability, conciseness and effect.

Metaphor is one of the striking figures of speech which uses poetic language and diction to express illusions. In Msimang's drama, water is a natural concrete phenomenon, symbolizing naturalness and life. The bull is a living creature which bellows. It symbolizes strength, force and vigour. The King is likened to the highest heaven a blessed place of God, and *isilo* or lion, which stands for a person of outstanding qualities or magnificent person in this case. It has nothing to do with the ferocious animal, but rather implies a fine upstanding man.

The symbolic representation

metaphoric ideas are portrayed through symbolism. Cuddon (1984:671) gives more information about the derivation of the word symbol:

The word symbol derives from the Greek verb symballein 'to throw together' and its noun symbolon 'mark', 'emblem', 'token' or 'sign'. It is an object, animate or inanimate, which represents or 'stands for' something else.

Hornby (1974:893) defines symbolism as:

The literal and articular movement that use artistic invention to express sensual ideas, emotions, abstractions in place of realism.

Maxwell-Mahon (1984:59) says that:

A symbol is both itself and the representation of something other than itself. For example, a sword is a weapon as well as the representation of war; an egg is the oval container of an embryo and the representation of fertility.

Orwell (2005:103) asserts symbol as follows:

Something that stands for or represents something else. For an example, in Animal farm the green revolutionary flag is intended to represent the fields while the hoof and horn represent the future republic of animal.

A symbol is an object which represents something else. It is used to represent a particular idea or various ideas which appear in drama. The symbol has a number of meanings which are not fixed. It is noted that drama is made up of symbols which awaken both the curiosity and admiration of the performer and audience. The audience is captured if the symbols are within its scope of understanding. The dramatic plot must evolve around certain symbols which tally with our range of reference.

Simile or Explicit representation

Corbett (1965:438) defines simile as follows:

... is an explicit comparison between two things of unlike nature that yet have something in common.

In a simile one thing is said to be like something else and the signals for the comparison which are the formative are always present. The signals highlight the fact that the two objects compared share some quality that serves as the basis for the comparison. Cuddon (1984:629) advocates that:

It is an explicit comparison (as opposed to metaphor where the comparison is implicit) recognized by the use of the words 'like' or 'as'

It is a figure of speech in which one thing is likened to another, in such a way as to enhance as image. It is always a phrase.

Ntuli (1984:151) agrees with Corbett and Cuddon when he says:

In a simile this comparison is explicitly announced by the word 'as' 'or' like, which in Nguni is the prefix 'njenga-' or similar formative.

Awebuck, Mc Lean, Rule and Williams (2013:160) concisely and succinctly viewed simile as follows:

A direct comparison of two things using 'like' and 'as'.

The playwright compares two things that share a common feature. Any meritorious play demonstrates a wide use of this figure of speech. The playwright compares two things that share a common feature. Any meritorious play demonstrates a wide use of this figure of speech. Our comparison will be based on animate and inanimate phenomena.

VIII. Animate and inanimate

It is an implicit comparison between the living and non-living phenomenon to classify and enhance a certain specific image. Sofasonke addresses the members of the highest council of the state as follows:

Zulu omhlophe onjengezihlabathi zolwandle, ...
(Blose 2004:1)

(The white Zulu who is like the sea sand ...)

The playwright compares the Zulu nation with White Sea sand. He looks the Zulu nation as animate people in relation to inanimate sea sand. His comparison centres on the white colour which symbolizes beauty, clean, clear and progress in this context.

Inanimate and inanimate

It is a comparison of two non-living objects, love which is abstract and intangible compared to the clouds that are concrete and tangible. Maqanda expresses his feelings whole-heartedly when he courts Nontombi:

*Ngenziwa uthando olungisingethe;
Lungisibekela kuhle kwamafu ezulu ...
(Blose 2004:6)*

*(I am pushed by an embracing love;
Covered like the rainy clouds ...)*

Maqanda fails to control himself because of love. He feels that life is incomplete without Nontombi as his wife. Nontombi will be the only girl who will totally stabilize his life and bring satisfaction. The presence of Nontombi will thwart the twists and turns in his whole life. Maqanda attempts to make the love he has tangible. He attributes concreteness to it when he says that love covers like the rainy clouds. The difference is that love abstract and the clouds are concrete. Both compared phenomena depict inanimacy. The rainy clouds symbolize life, calm and that which refreshes.

Maqanda further propose love to Nontombi when he admires her laughter. He compares Nontombi's laughter with that of the finch:

*Ngithanda uhleko lwakho
Olufuzise olwentaka ...
(Blose 2004:13)*

*(I like your laughter
Which resembles that of a finch ...)*

The playwright compares the laughter of two animate phenomena that is, of Nontombi and the finch. The laughter itself is inanimate. Maqanda loves Nontombi whole-heartedly. He further discloses that the present of Nontombi means comfort, happiness and freedom. He sees his figure as different from what it is now because it includes the presence of his treasure, Nontombi:

*Ngibona ikusasa lami
Lendlaliwe kuhle kwendlela yomendo*

*(I see my future
Laid down like the main road).*

The dialogue representation

A play is interlinked with language development. Moreover, a significant part of language learning comes through interaction between the people. The feedback given by the dialogue gives a two way communication which is a meaningful conversation.

Scheffler (2015:167) postulates the following about imagery:

*The language for objects, feelings, thoughts, actions or any sensory experience or abstraction.
Many images are conveyed by figurative language. It is used to heighten the audience's awareness.*

Drama is the metaphoric representation of concept and persons in conflict. Each participant is either imaginatively projecting himself into an identity other than his own through enactment or to empathize with others doing so. The dramatic action is structured and scheduled for real time and space. It demands physical, emotional and intellectual engagement for its effectiveness. It yields fresh insights into the human condition.

Therefore, the dramatic dialogues make the actions more meaningful to the audience and enliven the characters on the stage.

At times drama without dialogue is dull and monotonous. It is not always the case that drama must be audible; therefore, it can be visual when it is mime. The actions are performed without words like in Blose (2004:33).

Akhwezela izinkuni uMaMthombeni engakhulumi uNontombi abuke ethala kuze kuhlengezele izinyembezi.

Quietly MaMthombeni lifts firewood and Nontombi looks at the raised platform in a hut until she busts into tears.

The purpose is not to replace the verbal features of communication, but to enrich them. It emphasizes the paralinguistic features of communication such as facial expression, movement, gesture and non-verbal sounds. The dialogue is becoming more effective and precise if it is coupled with movement, like in Blose (2004:15):

Maqanda: Ngiphuthume nkosazana, kuyini lokho?

Nontombi: Uyazi ukuthi kunembizo koNkosi kusasa?

Maqanda: Ngazi kahle.

Nontombi: Uyazazi izindaba eziyobhungwa khona?

Maqanda: (Ngokungabaza) khuluma ngilalele.

Maqanda: Hurry me, lady, what is that?

Nontombi: So you know that there is convocation tomorrow?

Maqanda: I know very well.

Nontombi: Do you know the topics of the convocation?

Maqanda: (Hesitantly) speak I am listening.

The dialogue takes place immediately after Nontombi has accepted Maqanda as her boyfriend. Nontombi tries to reveal the impossibilities of maturing their love and the drawback that they are faced with. Their talk takes place while they are standing, Nontombi looked, down, sucking the *sporobolus indicus* (umsingizane) and Maqanda looking at his lover. Both characters appear to be fully aware that their outlaw love will cause the brutalities and atrocities in the country.

A character and his or her state of mind, atmosphere or a situation cannot be effectively shown on the stage without movement and its inherent expressiveness. Movements of the body and that of the voice-producing organs are indispensable to presentation on the stage. Movement has always been used for the attainment of tangible values in all kinds of work and the approach to intangible values.

IX. Discussion

In the drama, Nontombi, an attractive young lady with her boyfriend, Maqanda are the central characters who struggle desperately in an attempt to make their dream come true. In the struggle with their destiny to make love flourish, they became involved in a series of insoluble crises where there is no going back and no easy answer. The structure of action follows a certain specific pattern depicting a vivid beginning, middle and end.

The beginning of the drama reflected in an expository scene which is described by Pretorius and Swart (1982:20) as follows:

Right at the beginning of a drama, the dramatist wants to bring his audience up to date with the most important facts so that they follow the passage of events. The audience must be informed indirectly about the place, the time and the relationship between the main character... and the motive of the main character which initiate the action in the drama.

Exposition furnishes the background information. It is a pre-story narration that gives a mere physical or social description. Kenney (1983:15) agrees with Pretorius and Swart when he says:

...it provides us with a certain amount of information. We are introduced to the story's title character exposition is normally a primary function of the beginning of any story.

Exposition provides the information that will point one in the direction in which the plot will move. It captures the audience's attentiveness and arouses their curiosity. The primary function of exposition lies in the manner in which it merges with the visible action to create for the spectators a point of view from which they may observe the drama. It fills in the gasps and allows the spectator to accept the portions of the plot that is not stageable.

It is generally known that action, apart from its reference to character is relatively meaningless. In the drama, the character called Maqanda, courts a beautiful young girl, Nontombi (Blöse 2004:5). He looks overpowered because of love. He seems helplessly in love and spends much of his time thinking about Nontombi when he is alone; speaking about her when he is with his friends, sharing thought of her with all sundry around the vicinity of Ngqengelele's home. He is regularly seen speaking to Nontombi at *ezinsunguzini* (the path that passes through the trees) and near *emthonjeni* (the fountain). The chain of events with the interlocking links denotes the credibility of the beginning of this story. In the drama, Nontombi commits herself by crowning Maqanda, ignoring the King's decision that the iNgcuge regiment will have to marry the age-regiment uDlokwe and iNdlondlo. Unfortunately, their love meets with unfavourable reactions from the iNgcuge regiment, Nontombi's parents and the King's officials and from some of Maqanda's friends.

The end of the story entails the untying of the knot in every play. In the drama, this is where the couple sees elopement as the only solution. In scene four, the couple's journey is fully depicted. They are about to cross the Thukela River (the startling one), which acquired its name because of its flood power and size. Nontombi feels that they are taking a long way rather than the shorter one that she knows. Maqanda sees it as the safest way for them and is nearer the ford. Nontombi points at the shadows that are getting closer and closer to them. She suspects that they are human beings. They keep quiet when they realize that they are Ngqengelele, Nontombi's father, Nkongo and Vava, the co-patriots. Ngqengelele kills Maqanda using his large-headed knob-kerrie. The end of this drama reveals the following dramatic techniques: reversal (*peripeteia*), recognition (*anagnorisis*) and purgation (catharsis).

Aristotle in Grube (1958:21) gives the following definition:

Reversal (peripeteia) is a change of situation into its opposite, and this too must accord with the probable or inevitable.

Peripeteia is a Greek word meaning a sudden change. It is a reversal of fortune from prosperity to ruin. The protagonistic and antagonistic forces occur like two contrary tides in the same sea. Their fortunes become misfortunes. Their success becomes a failure. Their glories become curses. The sudden reversal the situation results in the immediate death of Maqanda, followed by that of Nontombi.

Cuddon (1984:38) defines recognition as:

.... The moment of recognition (of truth) when ignorance gives way to knowledge.

In Greek, it is called *anagnorisis*. The tragic situation arouses their guilty conscience. The truth is revealed how careless they approached the affair of the couple.

Cuddon (1984:106) quotes Aristotle's Poetic as follows:

Tragedy through pity and fear affects a purgation of such emotions.

It implies that the tragedy having aroused powerful feelings in the spectator, also has a therapeutic effect. In the drama, Maqanda and Nontombi are caught up in sorrow and pity. The death of the two main characters is pathetic and a terrible sadness is around in the audience. At this point, drama gives a new knowledge, a better state of mind and yield aesthetic satisfaction. The feeling of tragedy is evoked in us through the contrast between the initial skillful planning of the two complex characters, Nontombi and Maqanda, and their subsequent downfall.

It is, however important to note that language can be spoken and written. The language of drama is connotative rather than denotative. It is always concerned with the dramatic effectiveness of the playwright's intentions. In fact, all playwrights state things in other than literal ways. They put forth their ideas by the use of analogies which can be presented in different ways. The language of drama is figurative because of the wide use of figures of speech, longwinded baroque and symbolism. The playwright communicates his thought and experiences through the written word. The characters communicate through words and performance. The language of drama gives the full range of human experience, expressing the deliberate ambiguities, tactics of manipulation, depict and the subtleties of motive. It is capable of recreating the most extreme and violent human emotions. It is precisely through language that drama re-creates the great variety of human feelings with precision and intensity.

The language of drama is manifested in various figures of speech. The examination reveals that the simile is an explicit comparison while the metaphor is implicit. Upon analysis it becomes evident that there are animate and inanimate objects which are used to put across specific ideas. People are endowed with animal or objects attributes to create a certain effect or for emphasis. Symbols help to promote the imaginative effect and hyperbole overstates things to bring about the desired effect. The above-mentioned figures of speech are predominant in play and this figurative language gives a poetic flavour to this literary work. The dramatic dialogue contributes toward the development of the story.

X. Conclusion

The prologue and epilogue relate well at the end of the drama. This is a tragedy, because it involves the events which climax in an unhappy disaster. Nontombi, a heroine and Maqanda, a hero, appear to be the protagonistic force, while King Cetshwayo and some of the heads of the administrative areas, Sofasonke, Masiphula, Ntshingwayo and Mzingelwa as antagonist force. Qhathizwe, the head of an area, Qedazonke, who is Maqanda's close friend and Nsizwazishumi, Nontombi's suitor, appears as tritagonistic force in the drama. The three elements of drama that is story, told in actions by actors who impersonate characters in action are found.

Drama means 'doing' therefore, it teaches a human being to master his body, mind and emotions. It teaches an individual self-discipline and group discipline. The audience is enthralled to see the characters using the words and ideas of great people in the part they play. Since the characters speak out clearly with confidence, using language for efficient and effective communication with other people, the audience perceives the action as it happens during that specific period.

XI. Recommendations

It is recommended that more drama on cultural practices, historical background of the nation and indigenous laws are written and performed. The cultural dynamics need to be highlighted, interpreted and evaluated. The theatricality of drama brings the full effect by involving real-life people pretending to be imagined people. It should be noted that drama is always the mimetic of action or theatrical presentation and work of literature. People must know that the stage ability of drama is an exploration of theatrical production which involves improvisation, voice and speed and movement design to make an individual more aware of himself and his potential, and that it includes a consideration of a wider social setting. Since drama is more of the stage rather than of the page, there is a need to develop and exercise our theatrical imaginations, employing some knowledge of stage conditions and techniques. The physical features such as rivers, mountains and trees are mentioned in passing but are not compulsory for visual purpose. The natural features can be culturally represented on the stage for credibility. Although the artistic improvisation is sometimes liable to distortion of reality, it usually serves its purpose by introducing certain kinds of aesthetic experience and making the performance plausible.

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