

Reading Ngcobo's radio plays is sometimes disturbing and confusing with regards to his characters. In different plays he repeats the same characters names fortuitously. It is important that such examples be enumerated:

MaVezi: Ngcobo's mother is born of Vezi at Entaphuka, so the Vezi surname is reminiscent to Ngcobo in praise and remembrance of his mother. In both *uMadakeni* and *Inkanankana* she occupies a leading role in shaping the development of conflict which is settled in climax. These parallels are confusing.

Raymond is a common character in both *uMadakeni* and *Inkanankana*. He is portrayed as a corrupt, adulterous, divorcée who dies a shameful death. Ngcobo associates his name with a boy who gave him a tough time at Clermont on his arrival from Umzinyathi, oblivion someone, hard-hearted person who destroyed Ruby's life, and a womanizer who destroys other people's marriages.

Thomas appears in both plays; *uMadakeni* and *Inkanankana* serving two purposes. In *uMadakeni*, he is a kind – hearted man who saves Mazwe's life by offering him a car lift to Durban whereas in *Inkanankana*, he is portrayed as a destroyer who is killed by Kwazi for having an affair with Prudence, his lawful wife.

Thulile in *Iwashi Legolide* plays a major role which leads to Mpiyakhe, the assassinator being arrested and convicted to life imprisonment by the Supreme Court in Durban. In *uMadakeni* there are two characters **Thulile** and **Thulisile** which is very confusing when you read the radio plays.

Dudu in *Isela* is depicted as Mac's wife to be. She is kind hearted as she does not forsake Mac after the revelation of his HIV positive status. In *Inkanankana*, **Dudu** in *Inkanankana* appears to be a mediator between Prudence and Kwazi

and further gave Prudence a shelter after being chased away by MaVezi Kwazi's mother.

Sibongile in *Isela* is a nursing sister and AIDS Counsellor. In *Iwashu Legolide* she is portrayed as someone who disrupts **Sibongile** and Sebenzile (Cele girls) in their quest for education.

Vusi in *Iwashu Legolide* is portrayed as an unfaithful father who abandons his twin while in *Inkanankana* he is raised by a single parent, MaMbhele. He is described as a university B Sc drop – out. He is problematic, does not work and is an alcoholic, who demands money from her mother by force.

Though repetition cannot be tolerated in artistic works but Ngcobo in an interview has reasons for repeating the same characters. Ngcobo admits that some people contributed immensely when he grew up and that has pre – occupied his mind which entails that they are historically embedded in his mind and that they have a historical background in his life hence they have influential tone in his writings. Ngcobo's biological mother, Thengani (née Vezi) passed away when Ngcobo was two years and as he grew up he inquired about her being; including her conduct and behaviour. They told him that his mother was a soft-hearted woman who had no quarrel with other people in such a way that her young sister used to protect her during the youth fights. That had an impact in Ngcobo's life which he transmits into his writings.

MaVezi is a married woman by status and is a parent - in - law and with one son in both plays *uMadakeni* and *Inkanankana*. In the plays she is revealed always looking for support in her marriage because of seemingly insurmountable problems / predicaments she is faced with. In *uMadakeni*, she has an estranged bride; Jabu who is encompassed with never ending problems until she divorces with Mazwe. MaVezi is too soft with her son who is in

trouble as a result of his wife. The MaVezi in *uMadakeni* never had a happy marriage because of her son, Mazwe's problems.

In *Inkanankana*, MaVezi appears as the mother of one son who has been forsaken by her lover, Dube whilst she was working as a maidservant in Johannesburg. She has financial problems as her intelligent son Kwazi is pursuing his Bachelor of Commerce (B.Com) degree at the university. Mrs MaMbhele Dlamini; MaVezi's friend and guide are sympathetic towards her plight. MaVezi's son leaves the university and looks for part-time job and eventually works for panel beaters. MaVezi's factory Tommy Toys in Jacobs is closed because of economic sanctions. She is in great financial trouble though eventually Kwazi manages to complete his university education with two distinctions.

Ngcobo is amongst the playwrights who see the value of women characters as protagonists in his first plays in the 1987 and 1988's respectively. His first play, *Inkanankana* elucidates the problems that ragged, degraded and dehumanized the woman character, Prudence who ended up marrying her own brother. This is the incident that caused great pain and suffering that a woman has ever experienced. The agony she suffered when she could not beget children caused her to indulge into corrupt and shameful behaviour as she decided get involved with her previous lover Thomas Manana in order to bear children.

She has been suspended at home by her mother –in – law who insists having an heir for her estate. Prudence found herself having sexual intercourse with two different men on the same night. Dudu, her guide has organized Thomas Manana to be with her while Kwazi is also on the way to visit Prudence for the same purpose for sexual intercourse as well. Thomas went out through the other door while Kwazi was entering with another door and fortunately they could not meet. Prudence complains about her immoral and corrupt life as Ngcobo, (1987, scene, 15) puts it as follows:

46. PRUDENCE: *Ubunja le nto engiyenze izolo Mzala. (AKHALE KAKHULU) Hawu Nkosi yami; ngaze ngayenza into embi. Kodwa ngangizifakelani kulesi silingo? Kodwa ngangizifakelani nje nempela?*

(What I did yesterday was gross, Cousin. (CRYING ALOUD) Oh My Lord, I did something immoral. Why did I involve myself in such a temptation? But why did I involve myself in something like this)?

In this excerpt Prudence is amazed when she reminisces of what has happened as something that was far-fetched for her life as she has never thought of. The same incident called her to become an alcoholic, smoker and a person of divine life to try her luck. In this incident Ngcobo tries to emulate that a person's character and fate is never known and that through other people's trespasses many suffer those consequences. Prudence suffers as a result of her parents who failed to identify the correct surname which causes disturbance in Kwazi and Prudence's lives.

In *Impesheni Yesiphalaphala*, Ngcobo talks of what befalls women as a result of the lust for money. He talks of Ruby, the protagonist with her guide, Bongi Vezi who wanted to be rich in corrupt ways. These two women characters dominate the play until the end of the play which finally causes the dilapidation of their lives as they diminish and disappear. He depicts corruption and corruptibility as driving the two women who want to be rich. He does this by creating the concept of *impesheni* (old age pension) and *isiphalaphala* (beauty queen) who is so much concerned with adulthood.

Ruby is involved in affairs with five (5) men (a typical prostitute). Ngcobo begins the play with Ruby as a prosperous and successful young woman who has engaged in different activities that brings her extra money. Eventually she is tempted to gain more in a very corrupt manner by claiming that lovers pay for a falsified child. Ngcobo shows at the end how much people suffer as a result of their consequences. We see Bongi dying after demanding money and

threatening Ruby with a gun. Ruby retaliates by stabbing Bongi with a screwdriver which costs both their lives. Bongi is dead and Ruby continues her life suffering for the next eighteenth years as people like Sibongile (Ruby's former employee) and Sibusiso (Bongi's boyfriend) kept on grumbling and commenting about their relationship as Ngcobo puts thus: "*Lukhulu oluhlanganise uBongi noRuby*" ((There are great news that connect Bongi and Ruby). This is a clear message that short cut and irreconcilable character / life never pays. Ngcobo has made these women characters suitable for what a corrupt person can be and look like. Both in *Impesheni Yesiphalaphala* and *Inkanankana* women protagonists suit their positions and actions.

Millicent (Thomas Mthethwa's wife) in *Umadakeni* is depicted as a woman of high standing since she is not even prepared to talk to people of low standard like Mazwe Fakazi (the hobo / the vagrant). She fails even to control her temper when Mazwe tries to regard her as his sister. She responds furiously in their discussion as Ngcobo, (2001, scene 1:4) puts it:

47. MAZWE: *Ngicela wehlise umoya, Sisi.*

MILLICENT: *(NGOKUFUTHEKA) Eyi, ulahlekelwe womadakeni yini? Uma ungibona nje ngingaba wuSisi womadakeni mina?*

(MAZWE: May I request that you humble your soul, my Sister.

MILLICENT: *(VEXED) Hey, are you missing the hobos? If you look at me can I be sister to hobos)?*

In the excerpt above, Mazwe is like an ant to Millicent, heavily denigrated and dehumanized. It is important to comment on the minor characters as Ntuli, (2006:141) notes that it rarely occurs that writers / researchers concentrate on the portrayal of less important characters. She further highlights that in drama in particular it is the hero and / or the antagonist who usually steals the show.

Kunene, (1994:65) made such observations about minor characters when he commented:

The fact that scholars often turn a blind eye to the role of minor character is quite astounding because writers usually intend a useful purpose for these characters. Are these characters then not a representation of human beings in society? Does our society not possess such characters? If it does, how the society sees them, how do they behave in society and how do they view the society?

This quotation above Kunene stresses the importance of minor characters as researchers often turn a blind eye on them as a great deal can still be learnt from their actions. Ngcobo's radio plays make it clear that minor characters play a significant role in intensifying dialogue, conflict and moving the play further towards the climax. In *Iwashi Legolide*, it is Thulile (a minor character) who makes it possible for Mpiyakhe and MaMngwengwe (Mpiyakhe's mother) to be caught and found guilty for killing Fano Cele. Thulile makes it possible that the investigation is conducted until the Criminal Investigation Detectives (CIDs) catch and prosecute them and they are sentenced. In *Inkanankana*, it is Dudu Dlamini who heightens the conflict / dialogue between Prudence and Kwazi end their marriage in divorce which led to Thomas Manana being killed by Kwazi. She plays a big in enticing Prudence to re-unite with Thomas Manana after which she bears two illegitimate children who subsequently suffer their consequences.

Ntuli, (2006) further comments that contemporary happenings world –wide give witness to major events where prominent figures (protagonists and antagonists) have been brought down a peg by 'less important subordinates'. In the same vein Warde; (1974:146) highlights the idea of taking every character seriously when he avers "Don't skip small parts, such as servants, clowns, and rustics. Read them all". Another significant note still records Warde, (1974:148) as he

warns researchers / playwright to avoid neglecting or omitting the minor parts he writes:

This is to be deplored; for Shakespeare has placed many of his thoughts and most pointed epigrams in the mouths of comparatively un-important characters; so that to pass over or neglect these passages is to lose many beauties of thought much philosophic reflection, and a fund of characteristic humour.

This quotation makes it clear how important the minor characters are in the radio plays and significant role they play. Therefore, there are many instances where Ngcobo takes his minor characters into considerations. In *Inkanankana*, Vusi Dlamini who is described as a former university B.Sc student and an alcoholic relates the biological or scientific explanation with regard to Kwazi and Prudence for her not bearing children (INCEST). Such knowledge comes from the neglected and dilapidated Vusi. To prove his intellectual knowledge on this issue, it is proved when Kwazi engages with Philile, as they quickly bear a boy child something that did not happen with Prudence.

4.5 Narrators

The introduction / exposition of the radio drama is the vehicle that introduces the audience / listeners with a definite function to fulfill to the main characters and the circumstances there are in. A narrator is the one who tells a story, either orally or in writing. Ntuli, (1999:251) maintains that drama listeners do need additional information to facilitate their orientation regarding the milieu in which the play is going to unfold or regarding matters of characters. Barnouw, (1949:56) stresses the importance of a narrator in this manner:

Any figure who, outside or temporarily outside the plot, addresses the audience directly or through an intermediary, narrating, interpreting, creating atmosphere or anticipation. He is the middleman between play and audience.

The quotation mentioned above highlights the role of a narrator whom Barnouw refers to him as the middleman between the play and the audience / listeners whom he serves. Maphumulo, (2001:80) has this to say about the beginning of the radio play as he maintains that:

It sets the purpose of the play. It creates a picture. Character, setting and situation should be established immediately. The successful play begins with extraordinary swiftness and economy of words. Immediate attention can be obtained by a rapid development of the situation, promise of action, conflict or threat, powerful atmosphere, striking characterization, an intriguing unusual setting, or an extremely familiar setting. In general, listeners prefer introduction through dialogue.

The above quoted information helps the reader with the necessary information that is required for a better understanding of the radio play's settings of which the omission leads to the failure of the drama. This is the duty of the narrator who informs the radio play's listeners about what is going to happen in the play. Narration as part of the exposition is explained by Smiley, (1971:65) as the component that begins the play when he refers to it as the initial situation that gives the balance. He writes as follows;

Exposition is any information in the play about circumstances that precede the beginning, occur offstage, or happen between scenes. It can be sub-divided into exposition exposition about the recent past.

The implication given by Smiley suggests that the narration looks at two sides which are the characters and their environment which are introduced and the problems confronting them. Maphumulo, (2001:134) observes that on the first and the last pages of the radio drama the narrator introduces and closes the drama. In fiction, like plays a narrator may be the ostensible author of the story though Ngcobo has preferred to use sound effects.

Abrams, (1981:123) gives the highlight of drama as being the narrative that is not told, but evolves in terms of the direct presentation on stage of the actions and speeches of the characters. The writers maintain that using narration in the radio drama is never sinful and crime committed since radio drama is always regarded as a “blind” medium in which narration is meant to function as the audience’s “seeing – eye dog”. It is mainly aimed to be taken as great problem solver for radio dramatist but which is used lately with limitation and reservation. Narration is an optional characteristic in Ngcobo’s *uMadakeni* as it uses mainly its narrator who is the producer (who is always a chosen Radio Announcer) to open and close the scenes, worth listening to which provides enough common ground.

Ntuli, (1991:250) contends that in a radio play a distinction is sometimes made between *umsakazi* (announcer), and the *umxoxi*, (the narrator). Such a distinction regards *umsakazi* (announcer) as someone who informs the listeners about particulars such as the title of the play, the writer, the cast and the production team. This role is solely confined to the sub-text or the didascalies whereas *umxoxi* (narrator) is taken as a member of the cast / character whose utterances contribute to the developmental stages of the plot.

Such a move is described by scholars like Maphumulo, (2001) who regards narration as marking changes of scenes and the passage of time. Scholars call it the first person narrator. As radio plays focus on different types of activities (such as cultural, political, social and historical), the need of the narration may be justified because what happens in one scene or episode is a result of some significant event preceding it. In such a manner, Ntuli, (1999) argues that the narrator must supply listeners with the background and the context which can help them to follow the performance presented in the particular scene.

Doubtfire, (1983:110) cautions playwrights when she insists that “never use a narrator unless there is no other way of writing your play effectively.”

Moeketsi, (1991:27) quotes Evans who is harsher in discouraging the inclusion of the narrator in the radio plays, when he writes that “the use of a narrator is an almost infallible symptom of failure on the part of the dramatist”. On these grounds it becomes evident that Ngcobo has been cautioned to avoid the inclusion of the narrator as criticized by renowned scholars of note, though some communities like Sotho prefer a narrator in the radio drama according to the research conducted by Lubbe, (1968). In *uMadakeni*, this device has been applied whereby the words which are supposed to be narrated are written in italics and the directions in capital letters. This is why the writer then puts it from the beginning of this radio drama till the end. Ngcobo, (2001, scene 9:8) writes:

48. JABU : (SAKUTHETHA) *Kulungile phela. Woza, woza, (KUTHI CWAKA) IMISINDO: KUVULEKA ... KUVALEKE ISICABHA SASEKAMELWENI.*

ZABA: *UKUKHULUMA YEDWA ... AQALE ALINGISE UJABU) “Yini ukuba namanzi emadolweni sengathi kawusiyo indoda?” hhayi, nami angibe indoda, angingangenwa ngamanzi emadolweni. Angingavumeli enye indoda izoganga emzini kaBaba ngikhona. (KUTHI CWAKA) (KUZWAKALE IMISINJWANA YEZIPUNI NEMIMESE EKHISHINI) Ya, ulungile lo, ucije ngokwanele, mude ngokwanele; uzongena uzwele endodeni. (KUTHI CWAKA ... AVULE ISICABHA SEKAMELO NGOKUSHESHA). Ya, ndoda! Ucabanga ukuthi kusemzini wakho la? Phuma! Phuma!*

JABU:(NGOKWETHUKA OKUKHULU) Hawu, Zaba! Uthushukaphi?

(IN SCOLDING) It is all right. Come, come, (ITS QUIET)

SFX: *OPENING ...ROOM DOOR OPENS*

ZABA: *TALKING ALONE ... STARTS MIMICING JABU) Why do I have weak knees (as if I am not a man? No let me be a strong man, let me not be too far with the matter. No let me not allow another a man to cause his mischief at my father’s home. (IT’S QUEIT) (NOISE OF SPOONS AND KNIFE SOUNDS IN THE KITCHEN). Yes, this one is fine, its sharp enough, its long enough, its going to be felt in a man, its going to enter in a man. (IT’S QUEIT ... HE OPENS THE ROOM’S DOOR IMMEDIATELY). Yes,*

Man! Do you think this is your home here? Get out! Get out!

JABU: (IN GREAT SURPRISE) Hurray, Zaba! From where do you suddenly appear).

This has been a favourable device for handling narration, since it is as intrusive as possible which does not break the spell instead it helps casting the spell. Such a device by Ngcobo is the most recommended which is an indication that he is a scholar who undertakes a thorough research before committing his pen to paper for the public. He has ears and eyes to ascertain what his audience expects from him. The bracketed words are of narration that has been omitted and all that is left to the sound effects, music and dialogue in the studio. The producer ensures that a top - quality radio drama is the final result as nothing can be altered what when is said, is said. When narration is used, it is important that sound effects are used to colour the feature. The role of the narrator in the radio drama is mainly to inform, to bridge scenes and time lapses to compress time and avoiding lengthy, awkward scenes. This has allowed the dramatist to save a lot of time in describing character, setting and past action. Ngcobo's devices has been of a hatred as he prefers to use it effectively only before and after scenic performance. This has depended mainly on the types of plays under discussion. Ngcobo's plays range from being a cultural to a social play which makes the relevant exclusion of the narration as compared to historical plays which sometimes require the inclusion of the narrator / announcer. Ntuli, (1999:251) observes how the prolific dramatist, Sishi has successfully introduced his historical plays with the presence of the narrator. Sishi introduces one of his radio plays *Umbango WakwaNyuswa* thus:

*UMXOXI: KukwaNyuswa lapha. Indunankulu
yakwaNyuswa uDlayedwa ukhuluma nebandla
lakwaNyuswa. (IMISINDO: IZINKOMO)*

(NARRATOR: This is the place of the Nyuswa people. Dlayedwa, the Chief headman of the Nyuswa, is addressing the Nyuswa assembled men. **(SOUND EFFECTS: CATTLE).**

The narrator further provides links between scenes especially when there is a time lapse where he / she helps to describe objects, people and actions which may be difficult to present convincingly by the use of voices and sound effects. The usage of a narrator in the middle of scene has been avoided since it yanks the listener out of the drama and breaks the spell that is being weaved. Every dramatist is cautious not to overuse narration as listeners will not pay attention to the man behind the curtain and turn off their radios.

In conclusion, it can be said that the narratives texts of Ngcobo's radio plays seem to be integrated into the plays. Such integration is what Laughlin, (1982:44) calls the reflexivity which produces the most significant and varied effects on the plays' structure and on its reception. On that score the narratives and the process of their reception play a central role in the play's actantial structure and in making way for an interaction of various semantic contexts. This monologue in this regard contributes to the establishment of a semantic structure which is essentially dialogical in nature. This inner narrative becomes an integral part of a word whose dramatic and theatrical nature enhances its development.

4.6 Conclusion

What is important about Ngcobo's plays, they offer a starting-point, a kind of cue to the dialogue which in turn makes their suggestions explicit. At the beginning the place that characters physically occupy contributes to the creation from the onset of a carnival atmosphere that modifies the normal perception of space and time. This further leads to the number of symbolic relationships that define the conditions of the action. In *Isela*, Ngcobo, (1993, scene 1:1) begins it as follows:

**49. SFX: CITY TRAFFIC ... CAR IN MOTION ... MUSIC
PLAYING SOFTLY IN THE CAR ... MAC AND NZUZO
IN THE CAR.**

*MAC: Habe uthi uyasibona nje isikhathi? U – 'twelve'
manje, asevalile amabhange. Usukhohliwe yini ukuthi
uMgqibelo namhlanje?*

(Hey do you see the time? It is twelve o'clock now, banks
have closed. Have you forgotten that it is Saturday today?)

He has introduced settings, characters and problems entirely differently from other works and he devotes the attention to external intertextuality. Frow, (1986) points out that the concept of character is the most problematic and the most under –theorised of the basic categories of a narrative theory. Some scholars aver that character is much more difficult to talk about than most of the concepts. This emanates from the fact that characters in literature have more in common with people in life than contemporary critical discourse suggests. It is the most widely used of all critical tools, at all levels of analysis and presents difficulties in its portrayal.

Satyo, (2001:442) maintains that a playwright who creates complex, lifelike and developing characters is said to be more successful than the one who creates static or one dimensional characters. This is what this ascertains as Ngcobo's characters have been observed having dynamic attributes. In some radio plays, Ngcobo has used women characters as main characters though having some weaknesses or unwholiness in their behaviour but has managed them alive and they are not larger than the life itself.

CHAPTER 5

5.0 THE LINGUISTIC APPROPRIATENESS OF THE RADIO PLAYS

5.1 Introductory remarks

This chapter seeks to address the linguistic appropriateness of the radio plays which amongst other things looks at how Ngcobo as the dramatist manages the language issue in his plays. The language of a play has certain basic functions. It is principally through what is said by the characters that the playwright is able to propel the action of his play. The lines in a play characterize the persons who speak them and kind of language employed largely determines the general tone of a dramatic work. In other words, the language of a play as Shroyer and Gardemal, (1970:17) put it, is effective only when it contributes to the story's continuity, when it is appropriate to the characters and when it conveys the dramatic view of life which the dramatist wishes to reflect.

Furthermore, this chapter seeks to ascertain how Ngcobo's language suits his characters, how it suits the situation, how it addresses questions and answers' relationships as they crop up in the plays. Monologue is an internal and integral part of the psychological process as it describes a mode of mental processes which include sadness, elation and desolation felt by characters. The chapter assesses Ngcobo's usage of dialogue. It looks at other factors such as mood, place, sound effects and sound effectiveness as important components that heighten the development of the play to the horizons for its effectiveness. Music has also been included since there can be no radio play with the accompaniment of music. The radio play and music are inseparable twins.

5.2 How language suits characters

This section looks at how Ngcobo formulates his linguistic phrases that portray him as a language expert who is able to choose precise words that have meanings, character and also the impact they make in his radio plays to give better understanding to the readers. The emphasis is mainly based towards these words and phrases that suit characters as they reveal the characters' actions and word utterances. In the quoted and underlined phrases below he displays the state of anger in which Millicent becomes as she refuses that Mazwe to be offered a car lift to Durban.

50. MAZWE: Kwala noma umkakhe ehevutha amalangabi,
ethi angishiywe ezintabeni.

(It was as if his wife burst into flames saying I must be left in the mountains).

This figurative type of language is a hyperbole which depicts its character mainly through exaggeration. This is an indication of the degree of angry and fury displayed by Millicent. Millicent is adamant that she will not accept that Thomas should give Mazwe a lift to Durban and this happens after several warnings that she does not want him at her house.

In another instance in *uMadakeni* as Ngcobo puts it that Millicent is burning flames of anger on this issue as Ngcobo, (2001, scene 2:2) echoes Millicent's sentiments when she states that:

51. MILLICENT: Uthatha izibi zepaki uzifaka emotweni yami, unghlalisa nezibi emotweni? Uyasuka lapho uziletha emzini wami lezi zibi zakho? Kube ngcono ukuthi uzigcine egaraji. Ukuba uke wazama ukuziletha lapha endlini, ubuzobona into yamehlo. ngabe kusiniswa amahleza odoli bekhona. Inkomo ingazala umuntu.

(You take the dirt from the park and put it into my car; you force me to sit with your rubbish in my car? You bring this rubbish of yours to my house. It is just as well you keep it in the garage. If you dared try to bring it into my house you would have seen an amazing sight. It would be as if shelled maize cobs are dancing whereas dolls are present. A cow can give birth to a person).

In this excerpt, Millicent looks back (flashback) at what had befallen Mazwe before they meet. She uses the word “*izibi zepaki* (park dirt / rubbish) which is where Mazwe comes from after being thrown before his rehabilitation as he meets with Thomas. She says Mazwe must be sent to the “United Nations” referring to the recreation parks where all the displaced people across the colour spectrum meet as a result of different tribulations. Her action diminishes peace and harmony in the family as Thomas forces matters by offering Mazwe a lift thus forsaking his wife’s concerns. This language is suitable for somebody who has been neglected and whose new home is the recreation park where he meets and makes new friends admitting his own failure in life.

Millicent refuses that Mazwe is offered the lift to Durban. Such the language and talk of this nature suits the character of Millicent’s status that is furious, angry and shouting whilst at the same time vilifies Mazwe’s character who is distressed, heart –broken and needy. He is dehumanized and belittled by this name of *uMadakeni* which refers to the person as a vagrant.

52. THOMAS: *Ungayinaki i-tigress. Izogwavuma, ihhahhame, igumbelane yodwa laphaya endlini, thina sibe sizixoxela egaraji.*

THOMAS: (Do not take care of the tigress. It’s going to growl, snarl howl alone there in the house, while we will be talking here in the garage).

In this phrase above Millicent is metaphorically referred to as the tigress that growls, snarls, and howls as a sign of her being dangerous. South Africa prides

itself on these five important animals; namely: a buffalo, a leopard, a lion, an elephant and a rhinoceros which are well known for being dangerous. So Millicent is referred and displayed in this case as a dangerous woman who is harmful and easily annoyed. In *uMadakeni* Ngcobo, (2001, scene 16:7) describes Mazwe's new girlfriend, Thulisile as she is praised as somebody who is a culinary expert and a champion. Seth, Mazwe's friend comments that she has a good hand in making delicious breakfasts (*evuthayo* – burning).

53. SETH: *Ethi unesandla umenzela i- breakfast evuthayo.*

(He says she has a hand that makes a burning breakfast)

THANDEKA: *Uwuchwepheshe kwezokugququzela,
yingqwayingqwayi kwezamabhizinisi, yisingquphunga
yesicebi.*

(He is a champion in motivating; she is a renowned business woman and well off).

The underlined syllables form alliteration. Poetic language has on its own course differs from ordinary everyday language. Ngcobo as a poet commands the radio plays in terms of his terms and sounds as he pleases as is manifested in his poetic language. Thandeka's talk about Thulisile draws Mazwe's attention of a lady of a very high standing. She is given all the characteristics that qualify her to be a special woman suitable for Mazwe to marry as she is given a high status as a champion who is likely to build a wonderful home.

Msimang, (1986:100) maintains that:

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

54. UNozimanga - Miss Miracles.

Msimang's definition is quite relevant when a reader engages in Ngcobo's radio plays as characters are full of surprises and are unpredictable in their actions which exemplify exactly what happens in real life. As MaCele and MaVezi discuss the matter concerning Jabu and Mazwe's marriage, the child who had been sent by MaCele to call Jabu, brings back negative response. MaCele reports that Jabu refuses to take an advice thus uttering such words that: "*usemdala yena akadingi ukuthethiswa nguweni. Uyakwazi ukuziphathela impilo yakhe* (she is old enough she does not need to be reprimanded by you. She is able to handle her life) and such words receive the confirmation of being *uNozimanga* (someone who can work miracles). Jabu's awkward behaviour and conduct at home leads MaCele, her biological mother to nickname her as *uNozimanga* (Miss Miracles). This is of course due to her behaviourable patterns which are peculiar to normal standard living other society members as she engages in with amongst the relatives - in-law. The word *isimanga* means a miracle, so MaCele is wondering about her shocking miracles that are done by Jabulile hence *uNozimanga* (Miss Miracles).

The definition of a rounded character rests in what Msimang; (1986:102) observes when he says:

He is more like people in real life, capable of surprising us and not easy to describe with any degree of adequacy. This means a character whose conduct is not readily predictable and who changes under changing circumstances.

In *Inkanankana* MaVezi connects Prudence with *ubunyumba* (barrenness). To be a barren woman is something that is never accepted by everybody especially the married couple but to show her anger MaVezi is not shy to discredit Prudence when she calls her a barren. This statement hits back at her back Prudence proves at a later stage that she is not barren but it is due to cultural and traditional beliefs that have paid her such a painful prize of condemnation. She gives birth to Qedusizi and Nokuthula (twins) from Thomas Manana. It is

therefore very fitting that she is given such a name which is associated with the barren.

In *Umadakeni* Ngcobo, (2001, scene 2:1) writes as follows:

55. THOMAS: Njengoba uThukela lugcwele lugola izintethe nje ...

(Because the Tugela River is full and collects the insects ...).

This sentence indicates the state of fury Millicent is in as Thomas insists on giving Mazwe a lift on Durban. She is beside herself as she realizes that Thomas is prepared to offer Mazwe a lift. Her anger is equated to the Tugela River when it is in flood and *lugola* (collects) indicates the danger zone as it sweeps away whatever it comes across on the way. This is the state in which Millicent is by then.

5.3 How language suits situation

This section looks at how Ngcobo, the playwright has managed to organize his language used in the plays in order to harmonise, suit and create the action to take place. These words will be viewed in terms of consequences or damage they cause.

56. MAZWE: (OKOMUNTU OZWA UBUHLUNGU) Eyi –

i – i.

(LIKE A PERSON WHO FEELS PAINS) (Hey i- i- i)

Here Mazwe expresses his feelings of pain. It was the time when the quarrel between him and Jabu has begun.

57. SFX: (*IZWI LIMUMETHE IZINYEMBEZI
ZOZWELO*)

(THE VOICE HOLDS THE TEARS OF SYMPATHY).

This voice is holding the tears of sympathy indicating that this person is about to cry. Even his appearance depicts the state of sadness and bitterness.

58. THOMAS: *Siyadweba*
(We are going non-stop)

As Thomas and Millicent fill in the car at the petrol filling station in Harrismith they are concerned about the distance that they still have to travel before they reach Durban. The utterance of this word *siyadweba* (going non-stop) gives a sense that their plans are about to be disturbed when they meet Mazwe at the nearby robot when they in actual fact are not aware of the long disruption ahead of them. This word *siyadweba* (go non-stop) loses its meaning as they have to wait a couple of hours as Millicent refuses that Mazwe be given a lift to Durban otherwise the statement would have been actualized.

59. Ngesivinini esikhulu emgwaqweni (*moving at high
speed on the road*)

It shows a high speed at which cars were travelling. On a free cars are permitted to drive at 120 k/h which a high speed when compared with minor roads where there is either one or two. In big cities like Seoul in Korea, the free or high - ways there are either four (4) to six (6) lanes on their big roles as they take a big amount of traffic. In this case cars have to take a high speed, so Thomas and Millicent's car had to be an engage in a high speed to reach Durban before sunset.

60. *Umkhwenyana kade aqala ukwenziwa ibhantshi.* (The bridegroom started being a coat / jacket a long time).

This statement is directed at Mazwe who is said to be dominated by Jabu. It means Jabu started long ago to be an unfaithful wife to her husband. The word *ibhantshi* (jacket / coat) indicates someone who is easily controlled by the wife.

61. *Kwala noma umkakhe esevutha amalangabi*

(It does not matter even if his wife is burning flames).

This speech refers to the state in which Millicent is when they meet Mazwe. The phrase *esevutha* (the state of burning) implies the high degree of anger but Thomas insists on being cool as he is prepared to help Mazwe.

62. *Isenzo sokwendlula ingane yabantu*

(An act of taking all the belongings of someone).

This is the situation whereby somebody is being stripped of his belongings and left with nothing. It has been used in this play to show Jabu's readiness to strip of her husband, Mazwe of all his possessions including his house. This is what the evil Jabu does.

63. *Ohlaba eyakhe akanqatshelwa.*

(He who kills his ox cannot be prevented).

This speech relates to somebody who can no longer be prevented when he is prepared to do something wrong. In this situation it is Jabu and Ruby who are doing corruption and nobody is prepared to hinder them from their action.

64. *Siyajabula sithi umshado wangempela kanti ulayilayi,
lie, lie.*

(We were happy and thought that it was a true marriage without knowing that it is lies, lies).

MaCele, Jabu's mother complains that as parents they were happy and not aware that Jabu's marriage was fake. They did not know that Jabu was deceiving them as she had other private lovers (Raymond, a former lover for instance). She enters into marriage with Mazwe despite being in love with Ray. The word *layilayi* (lie, lie) is a direct translation of lies and its duplication, lie, lie means it is lies that can no longer be changed. It will never change that Jabu entered into a fabric marriage.

65. MAVEZI: *Kakade unya lwabasha luyaphindana, olwezalukazi luphindana ngogwayi.*

(Indeed the callousness of youth pays back in its own coin, but that of old women is settled over tobaccos).

SETH: *Mina ngithi kubuya izinduku.*

(I say it is a return of sticks / It is an avengeful event).

MAVEZI: *Siyobamba kwephuke izikeyi, kunqamuke amajoka, kugqashuke izitilobho. Ngiyokuba yispring chicken.*

(We will hold until skeys break, until yokes break and until straps for fixing the skeys to yoke break. I will become a spring chicken).

This is the discussion between MaVezi (Mazwe's mother) and Seth (Mazwe's friend) who takes place immediately after Jabu has left Mazwe without a word. This is when Jabu is involved in a severe car accident and her legs are broken and are on a car wheelchair. MaVezi (Jabu mother – in – law) is happy in that Jabu is involved in this car accident because she stripped off Mazwe thus involving him into economic bankruptcy. Seth insists that such an accident is avenges Mazwe and MaVezi explains what she will do if Mazwe and Jabu decide to reconcile and asks for forgiveness. She avows that she will do

whatever takes to get Jabu away from her home. She makes an analogy of skeys (straps for fixing yoke) and yokes that will break which will be the aftermath of the fight to get rid of Jabu. She maintains that it will be a fierce fight in which everybody will be engaged.

In the following quotation by Montgomery he explains how language does to give a clear picture of a situation which is fused with a fighting situation. Montgomery, (1986:105) maintains thus:

There is, however, a further crucial dimension along which language varies: it varies not just according to who we are, but also according to the situation in which we find ourselves. This latter type of variation is traditionally approached the concept of register, sometimes also being referred to as stylistic variation. The basic notion is that any given instance of language is inextricably bound up with its context of situation and that different types of situation require us to handle the language differently.

In this quotation Montgomery highlights the predicaments of a situation as a result of certain unhappy consequences which humiliates the society with the purpose of causing social revolt and disorder. Jabulile, Mazwe's estranged wife has been involved in the car accident where her new lover Raymond dies and both Jabu's legs have been amputated as a result of the severity of her injuries. Everybody who knows the story of Mazwe and Jabulile hopes and wishes that they reconnect their marriage partnership. Mazwe's friend Seth vows that Mazwe can reconnect with Jabu in a manner that they separated. Ngcobo, (2001, scene 30:5) writes thus on what is said by Seth:

66. SETH: *Esehamba ngesihlalo esinamasondo, noma ngemilenze yokufakelwa engabe kusiniswa amahleza. Kungawa ilanga licoshwe yizinkukhu.*

SETH: (Walking the wheel chair, or with the artificial legs, it will be like holding shelled maize cob dance. The sun may fall down and be eaten by chicken).

In this excerpt Seth analyses the situation in which Jabu is as she has artificial legs and walking with a wheelchair and he eventually vows that the sun may fall down meaning they cannot reconnect. The play ends before the outcome of the dispute is discovered but the likelihood is that they do not reconnect. By this time Mazwe was closer to Thulisile and it is assumed they marry because they are engaged in a sound business partnership. In *Inkanankana*, Ngcobo, (1987, scene 3:3) describes Vusi, MaMbhele’s son metaphorically as he compares alcohol with Vusi. He writes:

67. MAMBHELE: *Pho utshwala! Uyayazi indaba yokuthi uzale ingane uthi eyakho, uyajika uyibanga notshwala nabo buthi eyabo. Bugcine buphumelele utshwala, buyihlwithe unomphela ingane yakho, kube ngeyabo.*

MAMBHELE: (Well, liquor! You know you gave birth to a child who you think is yours, ultimately you contend with liquor as it says it belongs to it. Liquor ends up succeeding; it snatches your child from you for good, and belongs to it).

MaMbhele is distressed as Vusi is indulging heavily in alcohol which has led him to drop his B Sc studies at university. She describes him as having been snatched by liquor due to his dedication to it. Her high hopes for Vusi involve marriage which she thinks will take place one day but all that is washed away as a result of his alcohol consumption.

68. MACELE: *Akumane kugijime impunzi phakathi kwethu.*

(It is better that the duiker runs freely between us).

These words are referred to the conflict between Jabu and her mother, MaCele. MaCele sends a child to call Jabu in order to discuss her actions which are destroying her marriage. Upon Jabu’s refusal MaCele replies with this statement. MaVezi needs the clarification of this statement and MaCele replies

that when two people have friction they have so much distance between them that a buck feels free to walk in the space. She maintains that they can no longer have easy any contact with Jabu. Such a situation is uncalled for. In another incident in *Isela*, Mac, the protagonist says:

69. MAC: *Ngicela ukhulume iqiniso noma ngabe lelo qiniso lizofana nomkhonto ongena enhliziyweni yami.*

MAC: (I request that you speak the truth even if that truth will be like a spear that enters my heart).

This is the terrible occasion where Mac is awaiting for information with regard to his HIV status. With this statement Mthiyane is hesitant to present the test results. Mac is very bold and brave to accept whatever results may be. Though he is found to be HIV positive but that assertion is what is required and expected from all the HIV / AIDS patients. Mac admits *Hhayi lingilahle / I* have been found guilty that he is HIV positive.

5.4 How language suits time and place

This section focuses on language regarding time. Time is viewed in terms of period and the role it plays as it shows when the event or action takes place. Time as it is indicated language used, indicates obligatory forces in life that can no longer be avoided as a matter of fact. The events in the radio play are performed according to their occurrence as they reveal themselves amongst the communities.

In the excerpt below in *Umadakeni* indicates concluded decisions as the play would have failed its course had it not taken place. Jabu at this particular time has organized the sheriff with a letter which bars Mazwe to continue staying in the house. At the same time a truck appears to take Jabu's furniture away. As it leaves another truck arrives bringing the possessions of the new occupant. Seth

stresses that he had never seen something so well – orchestrated. He calls it “Total precision”. He is amazed when he looks at how Jabu (Mazwe’s wife) is able to organize herself with an aim to exit the marriage as Ngcobo puts it:

70. SETH: *Ayi, kodwa ngikubona konke; okothotho lokwenzeka kwezinto mhla kuphuma uMazwe emzini wakhe. (Precision Total precision)*

(Hey, but I see all; the accumulation of things when Mazwe was put out of his house, precision, total precision).

By now time Jabu has come to the decision to abandon Mazwe and such an event takes the story to better heights. Eventually, Jabu manages to evacuate Mazwe’s house by selling it, new occupants have bought it and the married couple is stranded with a home. In *Inkanankana*, events in Kwazi and Prudence’s marriage accumulated in such that Kwazi decides to look for a new partner (Philisile). At this time, MaVezi, Kwazi’s mother insists that she cannot die without having seen how her estate is going to be controlled. At this juncture Kwazi must make a clear decision whether he loses Prudence or he loses his businesses. As there are no children, he opts to part from Prudence than his businesses. He can no longer wait before taking another wife as Ngcobo puts it:

71. KWAZI: *... Ngilinde umnyama ongenalifu*

(... I am expecting nothing / Waiting for dark without cloud).

In this excerpt below, Ngcobo shows when certain functions have to be performed. After the discussion of the day, MaVezi asserts that the time has come for her to cook dinner / supper. The word *xabana* (quarrel) which means to cook indicates time when the action (cooking time) must take place in this case which is in the afternoon.

72. MAVEZI: *Ake ngiyoxabana nezimbiza ekhishini.*

(Let me go and fight with the cooking in the kitchen).

73. THOMAS... *sinaso sonke isikhathi. Ngiyoze ngikuyise kusasa eClermont.*

(... I have all the time. I will take you to Clermont tomorrow).

The discussion between Thomas and Mazwe indicates that these two characters have sufficient time to discuss matters. Indeed there is time till the following day as Thomas will be accompanying Mazwe to his house in Clermont.

5.5 How language suits questions and answers affect relationship

In *uMadakeni*, many questions have been left unanswered as the dramatist leaves them for his audience to assess the situation and give judgements. The play ends up not having informed the listeners how prosperous Mazwe's business is or the success of his relationship with Thulisile in their new marriage. The play ends when Mazwe has just indicated that the business looks promising and he manages to give Thomas R2000, 00 as a token of appreciation. It is not stated as to how Jabu fared in her new life confined to a wheel chair after the accident, property expropriated from Mazwe including the sharing of money for the selling of the house as she has indicated in her repentance.

In *Isela* it is not known as to how far do Mac's wives are in as far as their whereabouts are unknown to children. In *Iwashi Legolide* nothing is revealed concerning the end of Sebenzile and Sibongile after their traumatic life having been deserted by their boyfriends and also what happened to Sebenzile's neglected twins. Did they continue their education? That has been left to the listeners to decide. This proves that there are more questions than answers that are never addressed in the play which are left in balance to listeners to decide

thus drawing their own conclusions and assumptions. In *Inkanankana* the reader hears nothing about Prudence's life after having divorced Kwazi and children; Qedusizi and Nokuthula. We hear nothing either about the end of Bongi and her son after a big quarrel with her boyfriend in *Impesheni Yesiphalaphala*.

In *Inkanankana*, Ngcobo, (1987, scene 31:6) writes:

74. DUDU: ... *izalukazi ziye zimthume umakoti zithi akayothenza amalongwe.*

(... sometimes the olden women send the bride to collect cow dung).

5.6 Monologue

Monologue is derived from Greek, *monos*, one, alone and *logos*, speech. It is derived from Latin, *solus*, alone and *loqui*, to speak Shipley, (1970:203) declares. It is a literary term for soliloquy which can be referred as an internal psychological process which describes a mode of mental process. It is a way of bringing out the thoughts in the mind of the character and it can be classified as the best method of character portrayal. Veltrusky, (1977:21) comments thus:

This term, which is often used somewhat loosely, ought to be reserved for an uninterrupted speech of a certain length, pronounced by one character and not directly addressed to another ... The semantic construction of a dramatic monologue is not affected by the presence or absence of other characters, provided there is no addressee properly so called.

In the quotation Veltrusky is in agreement with other scholars such as de Fossard, (1996:103) who strongly discourages the use of monologue or soliloquy as both authors maintain that it interrupts the characters' speech. The

derivation converges on one point which designates almost any kind of extended individual utterance. Scholes and Kellogg, (1971:181) maintain that:

The refinement and development of the technique of interior monologue in narrative literature really begins when the narrative artist chooses to focus on a mind tormented by dilemma.

This quotation asserts that in most cases the monologue or interior as term complements each other is mainly used to echo sentiments of the character that is tormented by dilemma. Monologue as it differs from other related forms such as monodrama and dramatic monologue, presents itself to the discourse of one speaker only. In its usage it can rather be equated to interior monologue. In *uMadakeni*, Jabulile is worried about Raymond’s refusal to give her the driving lessons. She is adamant that she needs to have a driver’s license. Ngcobo, (2001, scene 24:6) exemplifies it as follows:

75. JABU: *(UKHULUMA YEDWA ENDLINI)* Wwwaaa - - -, ucabanga ukuthi angangixosha kalula njena lo. Akazi mina. Ucabanga ukuthi uzowudla nobani lo R 800 000, 00 engawubona encwadini eyayivela ebhange? Uzowudla nobani uma engawudli nami? Usho ngoba edlala, ukushayela imoto uzongifundisa ethanda, engathandi. Angilubhadi nje esikoleni sokushayela mina. Ubani ozobukwa yizwe ukuthi yikhona efundela ukushayela imoto esemdala kangaka? Usho ngoba edlala, uzongifundisa kahle nje. Angiyingeni eyokuthithiza esikoleni sokushayela; ngilokhu ngithethiswa ngamadoda engingawazi. Kungcono ngithethiswe yiyo le engiyaziyo; okuzothi uma isithetha kakhulu, ngiyiphulule isifuba ithambe tobo.

JABU: *(TALKING ALONE IN THE ROOM)* Wow ... he thinks that he can chase me away easily. He does not know me. With whom does he think he is going to eat the R800 000, 00 which I saw in the bank statement that I saw? With whom is he going to eat it if he does not eat it with me? He says it because he is joking, to teach me a car, he is going to teach me whether he likes it or not. I am not going to the driving school. Who is going to be seen by the world that it

is only now that she is still learning driving being so old he is joking, he is going to teach me nicely. I am not going to be confused at the driving school, being shouted at by the unknown men. It is better to be shouted by the one I know of who when he shouts loudly I will stroke his chest and he will yield).

Jabu is disillusioned at this time as she senses that Raymond may leave her but what about such the money that she has seen. Such a monologue is what is known as interiorizing monologue because the voice is the mind or better known as internal focalization. On the other hand she fears that she will be humiliated since at her age she cannot drive. She considers herself as a person of high social status and she does not want to be seen still learning for a driver's license. This monologue explores the character's memories and perceptions, rehearses them, redefines and modulates them.

Monodrama and dramatic monologue associate themselves to the stanza forms and meters in poetry whereas monologue has an association with a soliloquy which is any speech or narrative presented wholly by one person. Interior monologue, Holman, (1980:232) records the internal, emotional experience of the character on levels of consciousness down to the images which must represent emotions and is similar to stream of consciousness.

Shipley, (1970) further extends that monologue in its literary usage is broader than soliloquy. In this sense monologue is distinguished from dialogue by its length and completeness. Radio is very good at dramatizing what people are thinking. The contrast between what people say and what they think is illustrated very effectively on radio. Interior thought is a convention which is special to the radio medium. In radio drama the listener is instantly transported inside the head of a character and hears those secret, private thoughts that are often better left unsaid. In *Iwashi Legolide*, Ngcobo has almost the longest monologue when Sizakele has given birth to twins and Vusi; the children's father has disappeared. Sizakele has left school because of the pregnancy and

has no job or home to support and raise these twins. Ngcobo, (1989, scene 24:7) writes:

***76. SIZAKELE:** (ECABANGA) Mmm! Nkosi yami, kodwa yini lena engiyenziwa nguVusi? Bekufanele afike izolo ezongilanda nezingane, kodwa lutho ukufika. Ngabe ubanjwe yini? Ngabe kukhona i-‘spesheli’ esimthathile? Yisipesheli sakuphi lesi esithatha isikhathi eside kangaka? Pho uma ethathwe yisipesheli sakude; akasaqali ngani lapha kimina azokusho? Uma engasalitholanga ithuba lokuza lapha kimina; yini enganikanga uSebenzile imali yokugibela eze lapha kimi? Kungase kube uthole enye intombi wakhohlwa yimi? Wakhohlwa ngisho nayilezi zingane zakhe? Konje kuthiwa amadoda kawanandaba nezingane; ngoba nakhu engenazinseka? Mmmmm. Kungase kwenzeka nje ukuthi sekuqala yona le nto eshiwo ngabantu yokuthi uma uke wamzalela umfana usuke usuzifake isichitho esikhulu kuyena? Kungase kube uVusi akasangifuni? (NGELOSZOZI) Awu Nkosi yami. Awu, ngaze ngaziyala. Kodwa ngangimlalelani mina uS’bongile? Kodwa Vusi usale usungenze nje. Kodwa Vusi awusalindi nje nokuthi zithi ukukhula kancane lezi zingane, nami ngithole umsebenzi, kube yima ungichayisa –ke? Kodwa Vusi usungichayisa zibekwa nje? (UYAKHALA) Awu Nkosi yami; kodwa ngizothi webani asabelephi? Awu ngaze ngazifaka obishini!*

(*THINKING*) Mmm! My Lord, but what is it that Vusi does to me? He was supposed to have to me yesterday to collect me with the children, but nothing he did not come. What has held him not to come? Is there anything special that has taken him? What type of special trip that takes so much time? Even if he has been taken by a special trip why did he not start from here to notify me? If he did not get an opportunity to come here, why did he not give Sebenzile the money to come here? Is he in love with another girl, maidenhood? Has he forgotten his children? It is said that men do not care about their children, because they have no after-pains of childbirth? Mmmmm, it may happen that he is starting a new habit that is said by people that when you have given birth for a boy you have caused separation with him? It may happen that Vusi is no longer in love with me? (*IN A SORROWFUL MANNER*) Oh! My Lord. Oh, I have caused a severe blow. But why did I listen to S’bongile? But Vusi you caused me this. But Vusi you do not wait

even so that your children may grow up a little bit, so that I also get a job, and then you start slandering me? But Vusi you slander me like this? (*CRYING*) Oh My Lord, who am I going to call and answer? Oh I have put myself into trouble).

Whilst many scholars and authors maintain the monologue deals with the mind tormented by dilemma, Bokwe, (1993:83) avers that monologue serves the dual purpose which is sadness and elation. In most cases, researchers look at the bad side of monologue thus despising the jubilation which is sometimes embedded in the mind of a character. In *uMadakeni* there is no specific area where Mazwe, as the protagonist is found thinking and talking badly about his negative adventures that befell him due to the actions of his wife Jabu. He only praises Thomas who saved and took care of him. Ngcobo, (2001, scene 2:2) avers thus:

77. MAZWE: (*USEMOTWENI EGARAJI, UYACABANGA*) *Baqinisile uma bethi ukusiza umuntu ukuzibekela. Mm ... wangisiza uTom, madoda! Kwala noma umkakhe esevutha amalangabi, ethi angishiywe ezintabeni kodwa uTom waphikelela, wangisiza. Kabasandile abantu abanesihe esinje. Iningi selifuna okuza kulo kuphela.*

(*INSIDE THE CAR AT THE GARAGE, HE IS THINKING*)
They are right when they say to help a person is to help yourself. Mm ... Tom certainly helps me, man! It did not matter even that his wife was furious, saying that I be abandoned in the mountains but Tom insisted, and helped me. Such compassionate people are very rare. Most people want something that is going to benefit them).

Mazwe is elated at the manner in which Thomas has helped him despite his wife's behaviour. He is delighted with Thomas' hospitality. In this instance radio drama is described as 'The Theatre of the Mind'. It is noted therefore that in *uMadakeni*, Ngcobo has managed to minimize the use of monologue passages in order to allow the free flow of the uninterrupted speech. Very few

monologues have been used and where they have been chosen with great care for specific purposes. There is no character showing signs of desolation or is a state of despair, despondency and dejection. Ngcobo chose to avoid the situation where characters decide to commit suicide when they experience insurmountable difficulties.

In *Inkanankana* Ngcobo, (1987, scene 2: 6) reflects MaVezi's tormented feelings as her problems are more than she can bear. He writes:

78. MAVEZI: (UKHULUMA YEDWA ENDLINI) Kodwa ngizokwenzenjani Nkosi yami. Uma ngingalutholi usizo ngingabe ngilimele kakhulu. Kodwa akusaveli nasiqu mama nje esithile, umuntu aboleke kuso, abuye asikhokhele uma ekulungile. Kodwa yona imali yomshwalense ngizoyikhokha ngani. (SAKUKHALA) Ngizowakhokha ngani ama – premiums anyanga zonke! PAUSE. Hhawu kodwa Nkosi ungake wenze umlingo nje, ngithole omuny' umsebenzi! Yona irenti yalomuzi ngizoyikhokhelwa ngubani? Hhawu ... ukube nje ... ukube nje ... ukube ifemu ike yathi ukuqhuba lonyaka kuphela, ngabe angikhali ngalutho! Hhawu Nkosi yami ... konakala ekugcineni ... sekusele izinyanga eziyisishiyagalolunye nje kuphela ukhokhe umshwayilense wami. Ukube nje ifemu ike yadonsa kwaze kwaphela lonyaka, kwaqeda uKwazi e-university kwakhokha nomshwayilense wami

MAVEZI: (TALKING ALONE IN THE HOUSE) What am I going to do My Lord? If I do not get help I would be hurt indeed. Is it not there a certain well off man who appears so that a person borrows from him and pays him when things are right. But how am I going to pay the premiums? (AS IF CRYING) How am I going to pay for the monthly premiums! PAUSE. Hurrah but if Lord you make a miracle, in that I get another job! Who is even going to pay the rent of this home? Hurrah ... if ... if ... if the factory continued even one year, I would not be crying. Hurrah My Lord ... it went wrong at the end ... only when it is only eight months that my insurance pays me. If the factory pulled along until the end of this year, Kwazi completes at the university, and my insurance pays ...).

The monologue in this excerpt above encompasses many of Mirriam MaVezi Dube's critical issues. Her son Kwazi Dube, a final year B.Com university student is abandoning his university education due to financial constraints. He has tried everything to no avail. She has no income to be able to pay for the insurance premiums before her insurance policy lapses. This policy will mature in nine months time then her plight will be relieved. Lastly, she is faced with the accommodation problem. As she has no income after the factory Tommy Toys in Jacobs, Durban has been closed due to economic sanctions which were common in South Africa before and after (1994) elections, the house rental becomes a major issue for MaVezi. Any matter pertaining to housing rental causes serious consideration emanating from unemployment.

In *Inkanankana* Ngcobo, (1987, scene 46:1) has written a long monologue for Kwazi who is troubled by his wife, Prudence whose actions are hysterically uncontrolled as the home is in the state of confusion. She has thrown away Kwazi's tape recorder into the sea as a result of her sexual jealousy of Philisile. This disturbs peace at home which causes the stern look between her and Kwazi. The long serving shop assistant, Ntathu approaches Kwazi for financial assistance as she is thinking of pursuing her studies at the Teacher's College the following year.

Kwazi considers reporting the matter to her family. Prudence refuses that Ntathu should be given such financial assistance. Ntathu has not followed protocol. Prudence identifies that communalism amongst the Africans is the basis of social cohesion. This is the reason that scholars such as Kunene, (1980:241) speaks of social cohesion and not individual cohesion. The spirit encourages that individuals are drawn towards one another as part of whole, a community and not away from others. On this basis of *ubuntu* "humanness" it is the philosophical way of life mainly amongst the Africans. Jafta, (1996:108) quotes Mbiti who argues correctly when he declares "I belong, therefore I am" and "that a person is because of other people are."

According to her concern Ntathu was supposed to have approached her first and not her husband direct because this is a sign of sexual attraction. On this score she objects to such financial assistance. In internalising such problems, Kwazi's thoughts go back to the time when he met Prudence at the university, remembering how much he loved her, how appealing and ladylike her demeanour, how quickly he and paid in full *lobola*. He remembers that complained about the long distance to Lynnville but muses that it was a short distance for him for love. Today, this has become null and void as he feels remorse as to why he married Prudence who is now so troublesome. Ngcobo, (1987, scene 46:1) takes Kwazi's memories back as follows:

79. KWAZI: (USEMOTWENI EHAMBAYO / UYACABANGA) *Baqinisile abantu uma bethi intombazana iyakwazi ukuntshontsha izinkomo. Baqinisile abantu uma bethi wamuhle makoti, wamuhle usafika kanti uzothi ungajwayela uyikhahlele indoda. Wawumuhle nawe Prudence sise-university. Ngangingakhohliwe ngithandwa yi -'leti' langoqobo. Imali yelobolo ngayikhipha ngenhliziyi ekhululekile. Ngenhliziyi ekhululekile. E-Lynnville ngakubona kusenqulwini, ngangibezwa bebheda ababethi kukude. Ngosuku lomshado wawufana nengilosi uqobo. Umuntu owakubona ngosuku lomshado angamangala uma ekuzwa usukhuluma kanjena namuhla. Angaze azincinze efuna ukuzwa ukuthi uphapheme noma lento uyizwa ephusheni yini. Uwena lo Prudence osukhuluma kanje namuhla? Nangesikhathi ngiswele imali yokufunda, ngize ngishiye e-university; wakhombisa ukungizwela okukhulu. Nami angikhohlwanga yingane yabantu enenhliziyi enhle, ingane yabantu ebenhliziyi enozwela; ekwaziyo ukudabukela abanye abantu. Kepha namuhla awusafuni ukumzwela uNtathu. Esikhundleni sokumzwela umchapha ngezinhamba; umbheca ngobubende sokumzwela benyama angayidlanga. Mm! Kunzima ukwazi umuntu. Sengiyayibona into ehlala ishiwo ngamadoda uma ebona umfana eshada intombi; uma ethi "Nangu umfana ezifaka ejokeni ebhekile bo!" Ukube yayikhona indlela yokubalekela ukuganwa, ngabe umuntu uzithathela yona, abaleke unomphela. Pho ayikho. Yisiphambano nje lesi okufanele umuntu awe evuka naso.*

(IN A MOVING CAR / HE IS THINKING) They are true those people who say girl is able to steal cattle. People are true if they say how beautiful is the bride, how beautiful is the bride when she is arriving but when she is acquainted she kicks the man away. Prudence was beautiful when we were at the university. I could not forget being in love with the real lady. I paid the lobola money with a willing heart. With a willing heart. I saw Lynnville being nearer; as I heard people who were talking nonsense that it is too far. On the day of the marriage you were like a real angel. A person who saw you on the day of the marriage can be surprised if he hears you talking like this today. He can pinch himself whether he is asleep or not of what he hears. It is you Prudence who talks like this today. Even at the time when I was running short of money, for my studies, leaving the university; you were considerate to me. I also did not forget getting a person with a soft heart, a person with a considerate heart, who can sympathise with other people. But today you do not want to sympathise with Ntanthu. Instead of being considerate, you befoul her with abuse, you smear her with broth, and you overload her with complaints. Now I can see what people say when they see a young boy marrying a girl, if they say “Here is the boy putting himself in a yoke being alive”! If there was a way of dodging marriage a person would be taking it and run away indefinitely. There is none. This is the cross that a person must carry through thick and thin).

Similar sentiments were expressed by Seth in *Umadakeni* as Mazwe was at loggerhead with his wife when he repeats the same words “...izintokazi eziningi ziyawuntshontsha umshado. Neculo lithi: Wamuhle makoti, wamuhl’ usafika, uzoth’ ungajwayela uyikhahlel’ indoda (... many beautiful ladies do steal marriage. Even the song says: “How beautiful you are as a bride, you are beautiful on your arrival, as you become established here you will kick the husband). It is through this monologue that the listeners learn about Kwazi’s past experiences and what he thinks about the present situation. These types of thoughts have been presented in the story as a flashback or analepsis on the reason of Prudence’s past events about her life span.

This technique shows how the character's ideas move, how a character thinks within about certain issues which occupy his mind. Therefore the method of this character representation is good in that it evokes empathy in the listeners to feel sorry for Kwazi who is in the state of confusion and whose marriage matters are up so high and somehow difficult to be solved. Such thoughts force the character (Kwazi) to utter words unconsciously as he is in a state of disquiet and the listeners will be eager to know the root of his real problems. According to Kwazi's venture there are few or no explanations that can be carried out due to the seriousness of their nature.

5.7 Dialogue

A play is more than 2000 years ago; a picture was fundamentally what of human life revealed in successive changes of events and told in dialogue and action for the entertainment and instruction of an audience. Maxwell-Mahon, (1988:29) puts together the elements of Aristotle's tragedy to indicate what a tragic hero should be:

... a person neither eminently virtuous or just, nor yet involved in misfortune by deliberate vice or villainy but by some error of human frailty, and this person should be someone of high fame and flourishing prosperity.

In response to Maxwell – Mahon regarding the status of a tragic hero Brereton, (1968:20) agrees that the hero must be of such stature as to “evoke admiration, respect and sympathy”. Jafta, (1996:107) mentions that in the medieval period, the rank of personages was very important in its politics as the fall of such eminent personages affected the lives of all the community. Characterization is supposed to be consistent with the tragic vision of a particular society at given time.

The researcher looks at the intention of the writer which is discernible from the work as a whole and also in its context. Our duty as interpreters of the texts is to interpret what we are given in its social context. The characterization in this study focuses on the tragic aspects of characters and their implications thereon though Draper; (1980:22) regards a tragic hero as a representative of certain qualities in human nature. On these bases he must:

... possess extraordinary issue of charisma, courage and, more importantly, nobility of spirit and capacity to learn through suffering and thereby achieve self - knowledge.

The study is not going to single out the functions of individual characters but their role in enhancing the conflict or tragedy to its highest position. We take Janko's, (1987:150) overview of what characterization can be expected to be like and what it should achieve at the end.

- i) The characters must be good. Anybody can make good decision whether it is a woman or a slave.
- ii) The character should be appropriate. He must suit his role. He maintains that character to be manly.
- iii) The character should be consistent. If the model for representation is somebody inconsistent and such a character is intended even so it should be consistently inconsistent. He advocates coherence in the whole work. Characterization must always be seen in relation to the intention of the writer.

All critics maintain that literature, including plays, is made up of spoken words and are unanimously agreed that dialogue is a very important component of the play. Writing a great dialogue which is spoken words between two or more characters is an art form. A work of art has never been an easy undertaking to perform. Therefore, this means by implication elucidates that the writing of

dialogue is never easily accomplished. Many dramatists get stuck and are never successful in producing works of art. Cuyckens, (1985:1) says:

Dialogue is presumably, the most complex pervasive and specifically human form of interaction. Perhaps this is why it has received little scholarly attention until fairly recently. It was too pervasive and obvious a tool, used everywhere by everyone, to be noticed as substantially problematic. It was also too complex a phenomenon to be tackled by any of the new ‘sciences of man’ which preferred to choose simpler objects of investigation, so as to quick progress at their early stages of development.

This quotation highlights the difficulties in trying the art of writing which calls for a dramatist to possess many skills. Writing effective dialogue depends a great deal on the writer’s control of the language, storytelling skill, sensibility to how people really talk, and most importantly, experience with and appreciation for reading a play. Dialogue which is the method of giving words the characters what to say to each other gives authentic dialogue.

Such characters always create the impression that their conversation is a normal everyday discussion between them. In so doing Ngcobo has shaped his actors in order to speak to each other, directing their conversation to one another thus avoided speeches intended and directed at the audience. In this sense it is a way of giving a psychological location in which space and time and which makes history alive. Moto, (1988:151) notes that if all playwrights could follow Ngcobo’s style, their dramatic works would improve and should be in a position to construct acceptable plots of a high standard.

A clear definition of dialogue is necessary in this study. Many scholars and authors give a variety of dialogue definitions so that it is difficult for one to choose the best. However, most scholars do give satisfactory definitions. Though most of these definitions show some differences, they have some

features in common. Dialogue in drama, dates back to the primitive era where according to Szondi, (1987:7) states that:

The verbal medium for this world of the interpersonal was the dialogue. In the renaissance, after the exclusion of prologue, chorus, and epilogue, dialogue became, perhaps for the first time in the history of the theatre ... the sole constitutive element in the dramatic web.

Szondi mentions that dialogue got power and strength during the elimination of other aspects of drama such as prologue, chorus and epilogue. Bokwe, (1993:87) is of the opinion that drama differs from other genres with dialogue made by chosen characters. It is dialogue between characters that determines the nature of the play. After narration by the narrator, Ngcobo leaves the discussion to the characters in a direct speech which makes an interesting, real and lively dialogue as the audience easily imagines what transpires between characters through their dialogue.

Ngcobo's dialogue gives a certain amount of verisimilitude which makes it seem real to the audience without the "*umms*" and "*errs*" which makes it sound natural. This creates an impression that the conversation taking place is normal and is an everyday conversation between people. By so doing, the listeners hear the words that are expected from a particular speaker in a given situation, taking into account the state of mind at a given moment. It is this very technique that enhances the development of the theme amongst characters. In this case dialogue does not to give the reader information only which makes the speech sounds clunky and unnatural as characters end up telling one another things that the readers are aware of.

Ash, (1985) maintains that there are three things a listener hears in a radio drama; dialogue, music and sound effects (SFX). Dialogue is an integral part of a radio play. It can be supported by music and effects but music and effects

cannot relieve the dialogue of its central responsibility. They assist dialogue. Ash, (1985:35) in his articulation about its importance, writes:

Radio drama is dialogue. Through dialogue we know the characters. Dialogue may be the most important element in a stage play: it is the sine qua non of radio play.

Here Ash gives the highlights of what radio drama is and how important dialogue is for the introduction of characters. Satyo and Jadezweni, (2001:19) aver that the success of the radio drama dialogue dialogue lies solely in the use of dialogue to complement the sound effects. For events and incidents which cannot be seen but only heard over the radio, radio drama requires language which is bright, vivacious and incandescent.

Emslie, (1982:121) maintains that all dialogue is inherently dramatic, since dialogue presupposes some kind of encounter between two or more persons. Tension between dialogue and narrative as caused by the multiplicity of voices that fiction allows and is the infinite shades of irony between them. Hudson, (1910:203) also underlines the importance of dialogue when he writes:

It has immense value in the exhibition of passions, motives, and feelings; of reaction of the speakers to the events in which they are taking part; and of their influence upon one another.

It is important to know the purpose a dialogue has within a story or a play. Amongst other things scholars maintain that dialogue should accomplish at least one of the following though should aim to meet them all:.

1. Moving the story forwards.
2. Giving information.
3. Contributing to characterization.

Other scholars like George suggests that good dialogue must go further in that it makes the following:

1. Foreshadows events which are still to come.
2. Makes the events more vivid when they do arrive.
3. Gives characters, and the relationship between them, life.

All these scholars try to draw attention to how characterisation should be treated as Ntombela, (2009) points that characterisation is as easy an aspect as it seems to be. It is of great importance to note that it has certain obligations, strengths and limitations. The peculiar nature of dialogue has basic functions to fulfill. In *uMadakeni*, Ngcobo, (2001, scene 34; 1-2) this is what characters say in dialogue:

80. ZABA: *Kungiphatha kabi kakhulu ukuthi uKhulu angangitsheli into ethinta umzali wami, ngize ngiyifunde ephepheni. Lokho kungenza ngizibone ngifana nekati nje lalapha ekhaya; into efuyiwe, engenawo umqondo womuntu.*

(It really hurts me that Granny did not tell me about something that concerns my parent until I had to read about it in a newspaper. That makes me feel like a house cat, something reared, which has no brain like a person).

MAVEZI: (EDABUKA) *Mmm! Ngiyaxolisa mntanomntanami. Ngokuzayo sengiyokwazisa uma kukhona okwenzekile.*

(IN SYMPATHY) Mmm, I am so sorry my grandson. Next time I will inform you if there is any taking place).

ZABA: *NoBaba wagula ngengqondo waze wayokwelashwa eGoli esibhedlela sabagula ngengqondo. Kodwa uKhulu akazange angitshele konke loko.*

(Father was mentally ill- disturbed until he was taken for treatment to a psychiatric hospital in Johannesburg. But Granny you did not tell me any of that).

***ZABA:** Angithethi, Khulu. Ngizama nje ukuzwakalisa imizwa yami.*

(I am not scolding you Granny. I am trying to show up my feelings).

In this dialogue, Zaba indicates to his grandmother that he is old enough to ascertain factors that destroy good relationship amongst the family members. He points out no member is less important than any other in the family structure. Zaba is feeling the trauma and pains of a family that once existed and flourished, is by now in a demolishing state; parents are separated and divorced and his father is without the home. This dialogue shows that characters speak on their own interacting with one another. The audience is in a position to learn more about the personality of other characters through their speech words or through conversation of others and about others.

Dialogue, in the main, is controlled by the function of the particular scene of which it is a part, it advances the plot one or more stages in its progress, or shed further illumination on the nature and motives of the major figures. Amongst other things dialogue proves to foreshadow great or small events which are to come. In most cases foreshadowing is coupled by suspense which heightens the conflict especially if it is directed at the protagonist as a victim. In ***uMadakeni***, Jabu's parents - in - law are not happy about the way she conducts herself in the marriage. Signs and hints indicate that she plans something sinister behind the scenes. At the last meeting with her estranged husband Mazwe, she issues a doubting statement which indicates the parting of ways and this is how Ngcobo, (2001, scene 4:1) in ***uMadakeni*** recalls:

***81. JABU:** Asazi noma uyobe ubuya okokuphela yini, noma kuyobe **kuqale** olunye futhi ushikishi. Phela umsebenzi akusiwo owakho. Abaniniwo bangase basungule ezinye futhi izinhlelo ebezingalindelekile, uzibone sewehla wenyuka futhi.*

(We do not know whether you will not be coming back permanently or may be chaos will start again. The job is no longer yours. The owners may start / introduce other initiatives / programmes which were never anticipated where you find yourself moving up and down again).

This is the final speech made by Jabu to Mazwe. On return from his trip in Cape Town, he has no longer a wife as she taken by Raymond, he had no house as it had been sold by Jabu and according to her words ... *noma kuyobe kuqale phansi olunye futhi ushikishi* (... may - be will start afresh). The *ushikishi* (chaos) refers to chaotic situation as Mazwe is mentally disturbed after all these adventures he has fallen which amongst others involve car accident and stressful life. Jabu keeps her words. Dramatic dialogue has two obvious ends, the telling of the story and the disclosure of character.

The language of a play has certain basic functions:

1. It is principally through what is said by the characters that the playwright is able to propel the action of his play;
2. The lines in a play characterize the persons who speak them; and leaving out everything that is superfluous.
3. The kind of language employed largely determines the general tone of a dramatic work. It depends on the character's tone of voice and state of mind from the spoken words themselves and the context of the story which makes an effective dialogue. Thus, the language of a play is effective only when it contributes to the story continuity, when it is appropriate to the characters and when it conveys the dramatic view of life ... that the dramatist wishes to reflect. (Shroyer and Gardemal, (1970:17).

Other scholars such as Kennedy, (1983:1) describes dialogue as follows:

On the face of it, 'dialogue' is a transparent term without marked ambiguity or haziness, and what is more, without marked contradiction between the popular and the critical denotations of the word. Ordinary usage overlaps at several points with the (all too few) useful definitions offered by the theories of drama. I myself have been able to assess everyday usage by noting the response of all kinds of people to the word 'dialogue' over a certain period of time: always some idea of conversation is at once understood or implied, it tends to have further, a connotation of serious talking: rather than a 'chat' ... It also seems to be understood that 'dialogue' is primarily a verbal activity. Paying attention to the choice of words, by speaker and listener as partners, is a prime rule of this particular 'language game' ...

In this quotation Kennedy endeavours to emphasise the importance of choosing precise words to create good dialogue / speech / verbal activity between the characters / actors. The reader is able to make conclusions on the pieces of literature when the story has been read. Kennedy, (1983:2) supports this view when he says:

The word 'dialogue' itself carries with it a fuller etymological connotation than is generally recognized; even those who have a sound enough grasp of the concept 'dialogue' seem to think that the word must mean two (di) people talking. However felicitous such a restricted meaning would, in one respect, be for a study concentrating on the dialogue, we need to recall the very much richer network of ideas behind dialogos (from dialegomai = to converse, a compound of dia= through, and logos).

In this quotation Kennedy further makes another attempt at stressing the etymological connotations that dialogue tries to unfold as compared to generally thought conclusions. He further notes that dialogue has deeper meanings and generally assumptions can be made to mislead shallow thinkers and that dialogue does not only engage two characters.

Kennedy, (1983:19):

Most interactive dialogue embodies a transference of values, which amounts to a transformation of the speakers. Those who have exchanged values are no longer the same persons as those who entered into that dialogue.

In the final analysis Kennedy draws conclusions as to what role dialogue plays in the lives of readers. He talks about transformation of readers after reading the passages where characters have shared their ideas in that readers get lessons from. In *Isela*, Ngcobo, (1993, scene 5:7) has tried to engage his characters into dialogue of high quality as will be seen in the following excerpts. He writes thus:

82. MAC: *(UKHULUMA YEDWA) ... Kungase kube kukhona ukungathembeki okwenziwe nguDudu noma uClara? Uma kutholakala ukuthi banaso bobabili ngiyokwazi ngani ukuthi yimuphi owenza ukuganga phakathi kwabo? Nansi –ke ingozi yokungagxili kumuntu oyedwa kuphela. Kungase kube banaso bobabili? Uma benaso bobali kuzokusho ukuthi nezingane zabo zinaso. Kungase kube abantu abayisihlanu bazophathwa yisifo esisodwa kanye kanye? Madoda, yinto ezomiswa kanjani lena? Ayophela nini amasonto amabili ngidliwa yile micabango? Kuzodingeka ukuthi ngisheshe ngiphindele kuMthiyane anginike amapheshana achaza kanzulu ngalesi sifo.*

MAC: *(TALKING ALONE) ... Could it be that this is unfaithfulness that has been caused by Dudu or Clara? If it is found that both of them have a hand how will I know as to which one who did the mischief amongst themselves? Here is the problem for not sticking to one partner only. If both of them have this disease it means their children have the disease. Is possible that five people are affected by the disease simultaneously? Men, how can this be? When will the two weeks end being under such thoughts? It will be needed that I hurry up to Mthiyane so that he gives me more leaflets that explain deeper about this disease).*

In this excerpt we find Mac being concerned about the HIV status of his lovers, Dudu and Clara. He is very worried about their highest standard of being true lovers and he suspects that if it is found that they are unfaithful how will he know as to who did it first. His main worry extends to their children as well who might also have been infected with the virus. At the end of the monologue Mac has decided to acquire literature on HIV in order to gain more knowledge regarding the pandemic.

As previously mentioned, dialogue moves the story forward. The inclusion of Mrs Bella Hlatshwayo, who is described as a wife with fierce temper, a tigress, in the matters affecting her husband in *Impesheni Yesiphalaphala*, moves and reactivates the play through powerful dialogue at a time when the play becomes static. After her husband has reported the matter in the cunning / tactic way he applied Bella vows to take the matter further. Joes fears his wife as he regards her as a ferocious beast, as a result of her violent temper refuses that she should intervene in this matter. His wife maintains she is aware of all the dirty tricks that women are engaged in when they want to gain something from men.

She states that even if Ruby's child belongs to her husband, Joseph (Joe) Ruby cannot demand an amount of R 300.00 a month for eighteenth years they are simple business people. She phones Ruby and the exchange of words over the phone is shocking as it is full of threats and disrespect. Ruby yells and Bella yells and threatens to take the matter to services. She tells Goba, the lawyer to stop the exploitation as practised by Ruby. Ngcobo, the playwright to activate Joe's mind which is somehow puzzled as has no other plan but to pay the maintenance of his child and such a move gives the play a new direction, development and trend. Bella maintains that Ruby is on a campaign to collect money using dirty tricks which must be stopped. Ngcobo, (1988, scene 16:4) records their dialogue thus:

83. BELLA: *Uhlale ukwenza kukulungela, ufike ekugcineni namhlanje. Usufike kwabangangawe namhlanje. Wawuhleli ungashadi nje ngoba ucabanga ukuthi uzothatha lena yami. Ucabanga ukuthi uzoyithola ngokuyizalela ingane. Ushaye phansi kwathunqa uthuli, ngeke uze uyithole. Nijwayele ukuthatha amadoda abantu.*

BELLA: (You always do it successfully; you have reached the end today. You have met people who are like you today. You did not marry because you think you will take mine. You think you will get him by begetting the child. You will fail dismally, you will never get him. You are accustomed in taking other wives' husbands.

RUBY : *Awezilwane kawathatheki, yingakho sithatha lawa enu. Man share and share alike. Ungacabangi ukuthi uzokuba nendoda wedwa.*

RUBY: (It is difficult to take animals' husband, which is why we take yours. Man shall share and share alike. Do not think that you will have a man alone.

The excerpt shows the highest peak of tension between Bella and Ruby. Bella emphatically states *ushaye phansi kwathunqa uthuli* (you kick up a dust) that Ruby is not going to get any money from her husband to support the illegitimate child. Such talk does occur when things are not normal but the harshness of the language is an indication of the degree to which the situation has deteriorated. Bella is trying to protect her husband from being exploited by Ruby. She mentions that prostitutes easily entrap their lovers by giving birth to their children and this is highly detested to Bella. Goba, the attorney confirms that Bella is going to be a great help in the case as she offers to get the tangible proof and evident about Ruby's other lovers.

5.8 Mood

A word mood comes from an Old English word 'mod' that meant "heart, spirit and courage." It can be described as a psychological state / disposition imaginary feel of the mind in which emotion or set of emotions has ascendancy.

In the literary work, Holman, (1980:1420) maintains mood as an emotional – intellectual attitude which the author takes toward the subject or theme. It refers to the work’s predominating atmosphere or tone. It meant every major work of literature has a prevailing mood but many shift in to achieve counterpoint, to provide comic relief or to reflect changing circumstances in plot.

Mood is created by music which is known as mood music; for example, instrumental music that depicts the relevant mood as it shows the characters’ happiness, sorrowfulness, being angry, furious and being sarcastic. In lullaby it starts from being active to non-active. In this sense it makes it easier to distinguish between subject matter and mood. This study therefore is undertaken to access how Ngcobo views the subject to differentiate moods. The mood as an expression of the author’s attitude becomes a control over the techniques of literary expression.

Mood in radio plays gives the real colour as it goes together with sound effects and in that it must be correctly introduced otherwise it may disturb the real tone of the radio drama. It is versatile in its own nature which means it cannot be static but must change to depict various moods. Mood is manifest in protagonist characters when it shows their psychological state / disposition of the mind’s memories, encapsulating of their experiences especially amongst the protagonist type of characters.

In characterisation it becomes clear when it depicts the way it relates to the function it fulfills. Frow, (1986:231) assumes that the character’s simple or complex integration in classes is observed amongst the character - types or types or actants. He states as an actant the character relates to other actants within the well-defined types of sequences and figures; for example, quest or contract and its relation to a series of modalities which shows the wanting and knowing of the characters. Mood is also prevalent in music which enhanced in that mood as the listeners experience the sorrowfulness and happy music. Mood

is also important in the production of the radio play and happy music. This issue depends mainly on the producer who must be good and versatile in his work. If the producer is flat therefore the drama will be flat as well.

5.9 Place

Place refers to the physical place in which the events takes place. De Fossard, (1996) maintains that establishing the place where a radio drama occurs is more important than establishing time. Drama location becomes important for an audience to visualize clearly the surroundings in which the characters live and work. There are always sound reasons for choosing the right and suitable place where the play occurs and acted. There are three types of places that can be used in literary works, namely; urban, rural and fictional place.

It becomes upon the prerogative of the dramatist to choose and use the place that he knows very well for the purposes of plausibility to its audience / readers. In the case of *uMadakeni*, the play takes place in the township of KwaDabeka, a place which is familiar both to the audience and the dramatist especially of Durban and surroundings. In this instance, the message is presented in a natural manner as characters are recognizable and people in the area are familiar even with minor places surrounding KwaDabeka like Chesterville and Clermont.

As Ngcobo has chosen KwaDabeka it comes up as a result that he knows this place as the palm of his hand and for him it does not taking time to make any research about it for the writing of *uMadakeni*. This has made him writes clearly about the place KwaDabeka and the way the urban people lead their lives in terms of culture, norms and customs.

Such a place makes it easier for Mazwe when he reconnects with KwaDabeka when he returns from Johannesburg Hospital. He is eager to pay a visit to places like; eMngeni, eNdunduma, eMvuzane and eFanin to revive old memories of

the well known places. The chosen location further makes it more comfortable for listeners by sticking to one venue rather than being moved from one place to another. The theme relates easily to the place, time and its environment. For the purposes of each standard plot, listeners easily recognize where a scene is taking place when it has an established standard setting for story to be more coherent and believable to the audience.

In *uMadakeni*, it is easy to recognize township sounds like taxi hooters, people's voices calling loudly on the roads (*UKUMEMEZA KAKHULU / SHOUTING LOUDLY*) especially during the peak hours in the morning and in the afternoon which are typical of township style and life. Ngcobo has used township sounds more regularly in order to avoid the interruption of the narrator who can interrupt the dialogue by actors / characters as his narrator is always at the beginning and at the end of the scenes. At the beginning of the scene Ngcobo always includes location sounds which he describes as:

84. SFX: *IMISINJWANA YASELOKISHINI IYEHLA IYENYUKA*
(TOWNSHIP SOUNDS MOVING DOWN AND UP).

Sometimes he refers specifically to the traffic sounds as they are easily discernible exemplify the township:

85. SFX: *IMISINDO YEZIMOTO EMINCANE NEMIKHULU IYEHLA*
IYENYUKA IYAPHUMA
(TOWNSHIP SOUNDS WITH LIGHT OR HEAVY TRAFFIC MOVING
***UP AND DOWN UP AND OUT*).**

When Mazwe goes to the park place is depicted by suitable sounds to the listeners for them to follow the play easily. To ascertain that he is at the park such:

**86. SFX: *IMISINDO YASEPAKI ENEMISINDO YAMAGAGASI
OLWANDLE IYENYUKA IYAPHUMA***

(PARK NOISES AND SEA WAVES FADE UP AND OUT) is used. This makes it easier for the listeners to visualize the place/ location.

On the other hand Raymond and Jabu decide whilst they are at the sea pondering about their new plans amongst others; re-marriage, beautiful home and also bearing children. The sea is a suitable place to wander and ponder upon new dreams of life whilst appreciating the creation of the Creator and the universe.

Besides *Umadakeni* which has been highlighted in the previous pages, most of other Ngcobo's radio plays take place in the urban areas except *Iwashi Legolide* and *Isela* which include both urban and rural environments. A play like *Impesheni Yesiphaphala* is based in two the cities of Durban and Pietermaritzburg these settings the sophisticated life surrounded by wealth.

Inkanankana's events are also based in the urban area. A reason may be that the playwright, Ngcobo grew up in such areas and he came to know them well during his youth. His experiences are manifest in the milieus he constructs. Even the people who have been chosen by the protagonist (Ruby) are wealthy men as she needs rich men. Other dramatists prefer to create fictional places based on from their imaginary worlds. These places are presented in a way that portrays the real world as it is achieved through the use of social circumstances.

Zulu, (1987:354) has the following to say:

Abanye ababhali bavele bazisungulele eyabo indawo esuka emakhanda abo. Kwesinye isikhathi lokhu kuyamsiza umbhali ngoba wenza umathanda khona endaweni azisungulele yona. Angabheka izintaba nemifula lapho

ethanda khona angaphikiswa muntu. Nokho I indawo ayisungulile kufanele ivumelane nesimo sayo esiyejwayelekile uma indawo ayisungulile ingeyasemaphandleni, noma eyasedolobheni, kufanele ivumelane nesimo esijwayelekile kuleyo naleyo ndawo.

(Other writers tend to create their own by using their imaginary places. Sometimes this helps the writer because he can do what he feels like doing in his own created place. He can place the Mountains and Rivers wherever he wants and no one is going to bother him or her. But his created place should relate to its normal social circumstances. If he or she chooses the urban or rural area, it should relate to the normal circumstances of that area).

For the above quotation Zulu mentions that fictional areas are advantageous for the author because he uses whatever he wants to. No one can argue and say he is wrong, as long as the theme matches the characters and place they are in. In an interview with Ngcobo, he mentions that KwaDabeka is an extension of Clermont which is an up - market development, with beautiful houses for people of class. He grew up at Clermont, attending the Clermont Catholic School for his primary education which was later closed down and places remains St Clement Mission.

This is no doubt why Ngcobo has chosen the area he knows so well. Another interesting reason for his choosing this environment is historical one. He states that KwaDabeka was named after his great grandfather, Dabeka (the son of Dube). Dube kaSilwane Ngcobo was a great friend of King Shaka (The monarch and the builder of the Zulu nation) who helped defeat the invincible iNkosi Zwide kaLanga Ndwandwe of the Ndwandwe tribe. Therefore, the Ngcobo people became famous and popular during Shaka's era which entails that the place was chosen amongst other reasons to be made popular, yes it is popular.

This history is reflected in the praise – poems of Dube with lines which read as follows:

*Induku egawulwe uShaka uMntakaSenzangakhona
Wagadla ngayo ngapha, wagadla ngapha
Waze wayogadla nakuZwide kaLanga.*

(A fighting stick that was chopped down by Shaka the son of Senzangakhona, He strikes with it this way, and strikes with it that way, until he struck down to Zwide of Langa).

This quotation highlights that King Shaka headhunted Dube for fighting purposes as he struck with him in different places where King Shaka was engaged in his wars which were aimed at building and finding a powerful nation for the Zulu people. This Dube is the chronological father of John Langalibalele Dube (the first ANC President in 1912). Dube Ngcobo sent his son, James to America for the pursuit of his studies and the Americans were unable to pronounce 'Ngcobo' but instead resorted to calling him Dube (the first name) hence the introduction of the surname of Dube. John Langalibalele was also not under the impression to change the surname to Ngcobo and retained Dube for various reasons but they recognize themselves as Ngcobo. An assumption can be made that Dube did change the surname back to Ngcobo as he was known as dube overseas and it was more convenient to maintain it as it included his pursuit of academic work and profession on evangelism. Even in their clan praises they are Dube → Fuze → Mashiyamahle because they do not follow the lineage Dube → Mbuyazi etcetera.

In *Iwashi Legolide*, Ngcobo is explicit in his efforts to popularize his birth place. Mpiyakhe relates the history of Dabeka when he tells Zoro, the police spy that most institutions have been named after his ancestors. He cites Umzinyathi Higher Primary as named about the where Ngcobo tribe lives, Clermont which is an up - market extension of KwaDabeka which decent houses have been built for those who can afford financially. The township and the KwaDabeka were of

course named after Dabeka, the great grandfather of Ngcobo. In the discussion between Mpiyakhe and Zoro, Ngcobo, (1989, scene 26:5) relates thus:

87. MPIYAKHE: *Yebo, kodwa kokubili kuqanjwe ngomuntu oyedwa uDabeka kaDube kaSilwane. UDabeka phela uzala uMqhawe iNkosi yeSizwe samaQadi eseyakhothama. Ngapha esandleni sokudla sishiya uMqhawe High School.*

(Yes, both institutions are named after the man, Dabeka, of Dube of Silwane. Dabeka gave birth to Mqhawe the iNkosi of the Qadi tribe who passed away. On the right hand side both we leave behind Mqhawe High School).

ZORO: *Habe, yiwo uMqhawe lona okuthi phatha phatha uzwe kuthiwa **usuphinde** wahlabana futhi ngesifundo seSayensi; uzwe kuthiwa kukhona umfundi wakhona osegile izimanga kwezeSayensi, usewelela phesheya kwezilwandle.*

ZORO: (Oh, this is Mqhawe which is often spoken about hear people say it has achieved again in Science studies, you hear people say its learner has achieved tremendously in Science and has gone overseas).

This excerpt is part of a digression in the play but the dramatist intends to highlight the success of these institutions through his ancestors. In his nature of being the historian, he popularizes and enhances the fame in the works and success of his forebears.

5.10 Music

Music is an element of the drama which adds atmosphere or creates a mood; a convention developed to indicate a scene or time lapse. It has essential elements such as rhythm, melody, harmony and tone colour. The rhythm and tempo of music gives an underlying foundation to dialogue. Music is enhanced by stereo. Stereo can be useful for providing breadth and perspective like crowd, battle, traffic and sea effects. It is important to mention that music is invaluable in evoking resonance, emotional and dramatic development in the scenes in drama.

There are three types of music cues which are used to help characters and actors know how a cue functions in the play. These cues are: bridge which is the music that is played between and separates scenes with no dialogue over it, the bed which is the music that plays under dialogue, either as a brief introduction before fading in and out entirety of speech for dramatic use and the sting which is the music that arises suddenly to emphasize a line of dialogue. The musical bridge depicts the mood of the previous scene or the scene to follow but in most cases it is the scene that follows. The sting in comparison to the bridge is the shortest bridge which gives no time that elapses but is dramatic in nature and happens simultaneously. Pause is another technique that is used to indicate the immediate stopping and joining in without disturbance. Whilst still on music the playwright / dramatist uses the cliffhanger which leaves the listeners in suspense and all these technicalities happen simultaneously and quickly in the radio play. Madondo, (2005/6:8) stresses the importance of music in the play when he says:

*Owomsakazo umdlalo uncika kakhulu emsindweni.
Okwenzekayo kweyeme emsindweni owenziwa abadlali
kanye nomsindo ohlelwe ngumdidiyeli ofaka izinto
ezinjengokuduma kwemoto, ukuvaleka kwesivalo, izinyoni,
izinkomo nemfuyo yonke neminye imisindo. Kuba namabika
angumculo owandulela futhi ulandele umdlalo. Kuba
khona nomculo ode ungena phakathi nomdlalo. Lo mculo
uye uhambisane nesehlakalo osandulelayo. Uma
kuzokwenzeka into embi nawo uba nokudlikizela wethuse.*

(The radio play is based so much on the sound. What happens depends on sounds that are made by characters and the sound that is done by the presenter which include moving cars, banging doors, birds, cattle and livestock as a whole? There are signature tunes which are in the form of music that introduce and are followed by music. There is also music that occurs within the scenes. This music goes together with an event that it introduces. If something evil is about to happen the music used could be eerie or frightening).

Madondo's quotation is still another attempt at emphasising the value of music in radio plays as an indispensable device for a play's enhancement. Dramatists emphasize the importance of music in the radio plays and Crews; (1934:127) says this about music:

Music is certainly one of the most flexible of all sources of sound and has the additional artistic value of giving an audience the effect of sound without giving them

In this quotation Crews highlights its flexibility and also being an ingredient to the addition of artistic value. Besides Crew's sources, music adds other functional value to the play by suggesting character, setting, time, date and mood. Other scholars maintain that it can create a sense of unity across the play and interacts with human speech. Sieveking, (1944:66) is in agreement with Crews when he comments thus:

Using music as sound effect is probably merely a more artistic way to the same end, creating the mood of the sound and causing a subliminal effect, which has a stronger effect on the audience than an ordinary realistic sound effect.

Whilst Sieveking stresses the importance of music but he warns that most music is dramatic underscoring, mood music that the characters are not supposed to be aware of. To confirm Sieveking's comment, there is a special problem about music and singing. The use of lyrics always presents problems with dialogue. It is very difficult to have underscoring music with lyrics under dialogue. The research finds out, Ngcobo has used the sound effects sparingly to heed the warning issued by Cruywagen, (1993) who maintains that the radio drama becomes a radio spectacle when there are too many sound effects. There are many acoustics that Ngcobo has used as follows:

88. SFX: MUSICAL BRIDGE WITH A TOUCH OF SORROW ...

This is an indication that music is used in various instances in the radio plays either for joyful or sorrowful purposes. In funeral services, sorrowful music is used and on happy occasions music is used to suit the situation. This concludes by showing the dominant music in Ngcobo's radio plays which is mainly for sadness, suspense and joy. Of the three, music for a happy mood is very minimal as compared with the two which is a result of tension and conflict in the plays. Thomas in *Umadakeni* whilst they are in his garage has been longing to hear what circumstances led Mazwe to be ashamed of problems. Mazwe starts relating what befell him after music which according to the narrator (playwright) is indicative of a great occurrence still to come and painful news. It means music can be a harbinger of painful occurrences still to come.

5.11 Sound effects

Sound effects, in the radio drama scripts are said to be the second most important technical tool that the dramatist should understand and know how to use it properly. A blind person where sound effects are seen to be effective and to realize their effectiveness coupled with the role they play. A blind person is able to relate the facts because his attention is undivided and not disturbed by outside factors.

Stanton and Banham, (1996:5) assert that sound effects are used more in the theatre for a variety of reasons to establish (a) locale (b) time of year (c) day or night (d) weather conditions. They serve other purposes such as to evoke atmosphere, to link scenes and introduce scenes to the listeners which means before and where the action takes place, to provide an emotional stimulus and to reproduce physical happenings: cars arriving, babies crying, clocks striking. This variety can be achieved by altering the lengths of sequence, number of people speaking, pace of dialogue, volume of sound, background acoustics and location of the action. O'Donnell et al., (1986:251) define sound effects as:

... any sound other than music or speech that is used to create an image, evoke an emotion, compress time, clarify or reinforce a message.

The quotation which is cited above still emphasises on the nature and role that sound effects play in the radio drama. In radio drama as Turvey, (2003: 3) makes an assertion that one way of capturing the imagination of the listener with very fine strokes of sound can be achieved with a subtle use of effects. On that score, the producer must be well - versed in controlling the technical side in order to ensure that sound effects are well - balanced and to the best background which is necessary to be heard by listeners for the best production and sound radio drama.

Therefore, this enables the sound effects to maintain the mood of the radio drama. A variety of sound is essential for holding the listeners' attention and engaging their imagination. She further maintains that silence in radio can be as dramatic as the spoken work or a devastating sound effect. Satyo and Jadwezwi, (2001:176) stipulate that they bring so rich a contribution to the money fold of radio drama that the double art becomes a new art altogether of African aesthetic. In any radio play sound effects are commonly abbreviated as 'SFX' or 'SX'. Tshamano, (1993:47) differentiates between noise and sound effects as follows:

Sound effects differ from noise in that they are intentional and used with a communicative purpose in mind, whereas noise may be defined as unwanted sound.

This quotation suggests that sound effects are intentionally used in the radio dramas with the purpose of creating certain effects which are of communicative value to the listeners. In the radio drama, action is suggested by means of sound effects. At this juncture it is paramount to cite the different types of sound effects that are used. The best production is obtained where we have the pre-recorded sound effects (SF). The volume is raised and decreased as the intensity

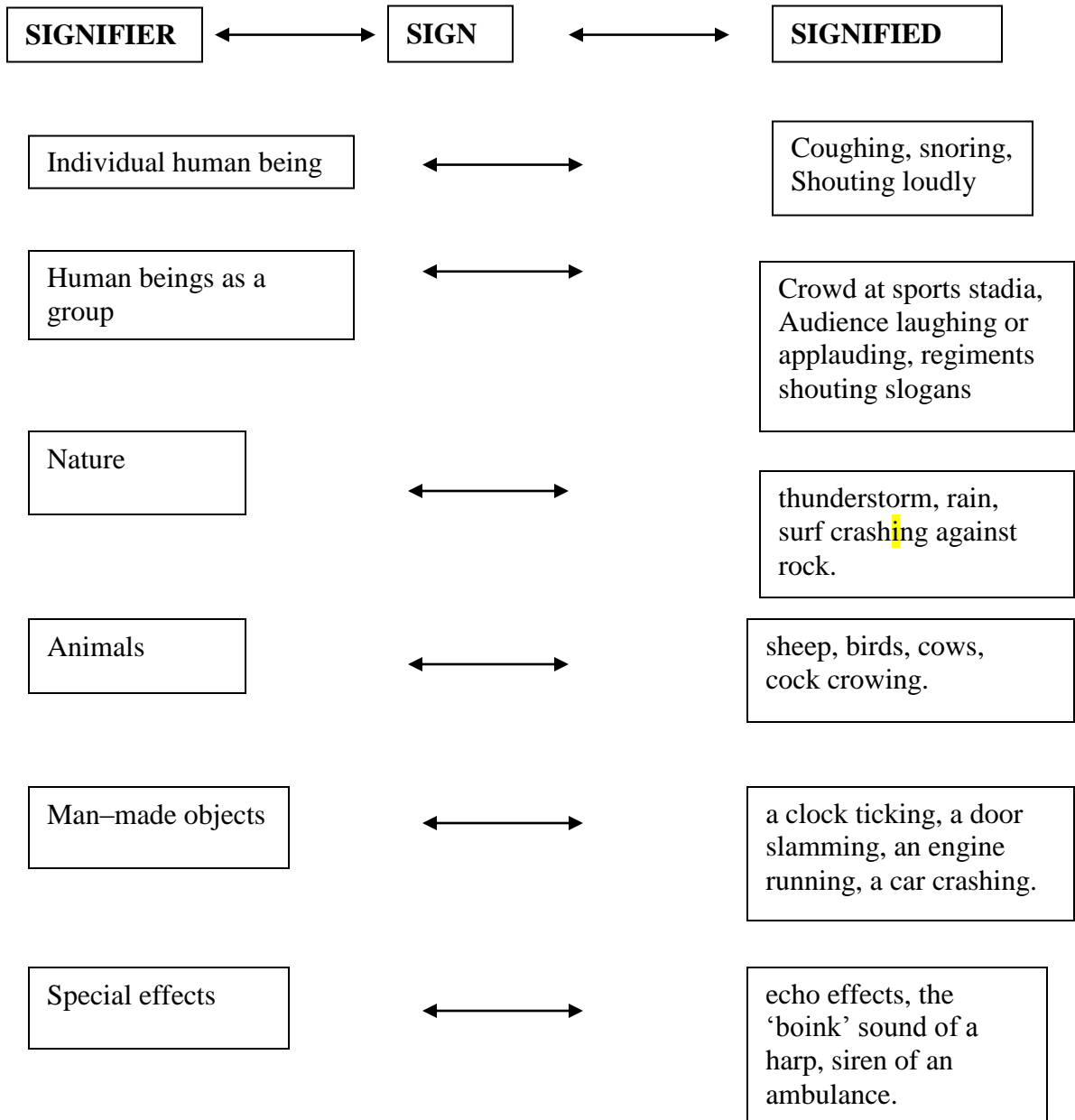
is usually controlled by the producer. The second group involves the sound effects that take place on the spot (spot effects) which happen during the actual scene as they are not pre-recorded. These can be created by the sound made by someone during the recording. Many other sounds that can be heard taking place on the spot. The third group consists of faked sound effects. These sound effects cannot be done and recorded but the producer has to fake it in such that it is next to or close to reality.

The producer does this by taking the tape from the reel to reel tape which is shaken during the recording. It is important that the listeners are able to hear it properly, in other words, the producer and the technical engineer must be well trained and has an access to it so that they produce the quality of it. If this is properly administered, sounds like fire, grass (burning) and times of the year (seasons) where the bird singing and the frog sound can be heard. They go hand in hand with acoustic sounds (ambiance) which are able to indicate to the listener the exact time of the day as in hall and jail acoustics.

It is of great need for the playwright, the producer and the technical team to stick to the original times because they give the real illusion of the mind and new technology does not feature. There are other kinds of sound effects that take place outside the studio / theatre which are known as dead room / studio as they have many forms and the sound here does not bounce back. Such sound effects (SFX) are commonly known as exterior (dead room / outside recording) and interior (inside the room). The echo in this regard becomes manifest as its reverberation (low and high) works especially when someone is dead (evil spirit).

Brooke, (1995:109) states that sound effects amongst other things are used to establish a drama's different environmental settings and furthermore this is done to illustrate actions, movements time changes for the necessary mood of the radio drama.

Fourie et al., (1989:60) draws six sources from where sound effects may emanate. They are categorized as follows:



This illustration determines which signifier is signified and the interpretation thereof. They are codes which act to prompt the audience into participative creativity. Their presence or absence creates a certain mood of reality or absurdity. These sound effects in a way work against the pre-recorded sounds

such as rain, sounds in the shebeen party or traffic sounds. These are opposed to what McLeish, (1988:20) calls intermittent sounds which are 'incidental furniture or props' as they are applied in the studio by actors. Cruywagen, (1992:10) warns that they need to be used sparingly, lest it becomes a radio spectacle, emphasizing the effect of sound, rather than the dramatic quality of sound – and – speech.

Cruywagen, (1993) gives another warning in that a script that could have been published during the Biblical times or pre-historic setting, relevant precautionary measures are taken with regard to sound effects and music with verbal cues. He says the playwright should be aware of anachronisms, especially when dealing with the past. He cites the incidents like War 1 or 11 where his characters refer to issues that happen nowadays. What is important for a script is to be convincing and properly arranged and planned which means they must bring life to the listeners.

Sound effects in the radio drama are of significant importance in that they are the vehicle means which leads the audience to visualize a scene. They are the most important element in well structured radio plays. Radio drama works within the medium of sound only and all information is transmitted by the human voice alone, supported by sound effects and music. Using music as a sound effect is probably a more artistic way to the same end, creating the mood of the sound and causing a subliminal. Moeketsi, (1990:25) emphasises of this point when she explains that an individual, when listening, translates the sound patterns he hears into his own particular mental language.

Sound effects are not mere incidental aids in establishing the conventions of radio drama as they may achieve more than words in certain cases which can strengthen, support or even replace words. They are categorized into two groups, being the recorded and the live or manual sounds. Any sound effects may be found on records depending on the situation whereas live or manual

sounds would include sounds such as the opening and closing of a door. Live or manual sounds also involve those sounds that emanate from natural sources such as walking feet of a character.

Makosana, (1991:96) speaks of self-identifying sound effects where the former refers to sounds that immediately create pictures such as telephone, chirping of birds and many others. The latter is the more difficult one which requires the listener to identify it. In this category mention of the event or incident needs the gun sound the like “gunfire” in order to attract and stimulate the listener’s imagination.

Playwrights use the sound effects with the aim of performing special functions which are used to enhance and convey a clear message to the audience. Makosana, (1991:97) mentions their incorporation into drama as a way of establishing mood and creating atmosphere in a situation. They are further seen as signifying other functions such as the entrance and exist of characters in the scene.

In this case the most noticeable evidence is the sound of footsteps fading in and out. They are also used to indicate stimulus and emotions of the listeners, for example; the sound of a breaking window or mention of gunfire alerts the listener to the possibility the imminent violence. Another way of telling the listeners about a place is through the establishment of the locale. The ringing of a school bell indicates the school as the setting and a church bell signals the beginning of a church service or marks the day as Sunday. Barnouw, (1949:44) highlights the function of sound effects as follows:

Thus properly handled, sound effects, whether used for plot action or to suggest a locality by its characteristic activity, are of value in steeping the scene in a sense of reality.

In the quotation above, Barnouw stresses the valuable point that the radio drama cannot be of a good standard without sound effects that bring variety in the play. What is remarkable about sound effects is that they are mainly utilized to establish mostly the locale which is an invaluable device to radio drama. Tshamano, (1993:56) maintains that sound serves as a transition between changes and time. If the sound effects are correctly used the playwright is able to take the listeners wherever he wants them to go in his imaginary world. This can be realised if sound effects are carefully chosen they are artistically turn dialogue of the radio drama into a lively and thrilling story. Ngcobo's sound effects in *Isela*, are based in two different places namely; urban both township and city and in the countryside. He directs his listeners through the sound effects. More often than not, his sound effects are indicated (SFX) record as follows:

89. SFX: INTERIOR ACOUSTIC ... TOWNSHIP NOISES UP AND UNDER, or CITY TRAFFIC UP AND UNDER ... CAR DOOR OPENS AND CLOSES ... CAR TAKES OFF ... CAR ACOUSTIC.

These may be many people in the morning and in the afternoon rushing to work and sound of cars especially taxis hooting for commuters. In jail the acoustics are characterized by the clank of big keys which forcefully open metal doors which also bang abnormally:

90. SFX: JAIL ACOUSTIC ... JAIL DOOR OPENS AND CLOSES AND LOCKED ... FOOTSTEPS ON CEMENT OR GRAVEL FLOOR +/- 5 SECONDS ... ORDINARY DOOR OPENS AND CLOSES ... INTERIOR ACOUSTIC ...

This was when Mthiyane paid Sipho, the rapist, a visit in jail to conduct counseling and also for blood testing which was supposed to be conducted. Ngcobo takes his listeners to the rural areas with rural sounds that are typical of the countryside.

**91. SFX: DROPPING OF THE PHONE SORROWFUL
MUSICAL BRIDGE RURAL SOUNDS ... FADE TO
CHURCH ACOUSTIC.**

**SFX: (KUZWAKALA EHAMBA ESIKHOTHENI KUKHALA
NAMAHLAMVU)**

(THE NOISE OF LONG GRASS AND BRANCHES IS HEARD)

SFX: (KUKHONKOTHA INJA)

(THE DOG BARKS)

**SFX: RURAL SOUNDS ... CHICKENS AND HENS ... POULTRY ...
UP AND UNDER. EXTERIOR ACOUSTIC.**

The above *SFX* description relates to the occasion when the rapist Siphon is visited by Mthiyane in jail to conduct counseling and blood tests. These sound effects are used during the funeral service of Thokozile Ngqulunga. These steps happened almost simultaneously and in their chronological order.

Even in schools where HIV / AIDS counselors used to visit, sound effects indicate that they are now at school which is heard by its acoustic:

**92. SFX: SCHOOL BELL RINGS AT A DISTANCE ...
CHILDREN'S NOISES UP AND FADE AWAY ...**

The school bell differs in tone from other bells.

Finally, sound effects are more than mere sounds added for effect. They are invaluable dramatic elements without which the radio drama could not be effective. The inclusion of sound effects makes a rich contribution to the manifold radio plays making this a new art altogether. It is noted that they artistically turn dialogue which is the engine of the radio play, into a lively, thrilling encounter and add humour to a story. Having explored sound effects in Ngcobo's plays, it is evident that he understands the rules that affect the

creation and art of this theatre of the imagination. Here a reference is to a radio drama. He has managed to handle sound effects and music successfully to the rural areas to achieve various effects.

5.12 Sound effectiveness

As sound is appealing to the ear, so sound effects bring certain outcomes to the story line or enhance the message either positive or negative. In this regard sound effectiveness adds more value to the story in that it brings an emphasis to the main aim of the story / message. Barnouw, (1949:30) maintains that:

“The radio script is like a trio for three singers: 1) sound effects 2) music 3) speech. At any time, any of these can carry a solo passage, or they may be used in any combination”.

This quotation states what must be contained in each script that is meant for a radio play’s production. He mentions that the script contains three inseparable important parts which are sounds effects, music and speech / dialogue. It means such a script is incomplete with the omission of any of these items. A script that could have been published during the Biblical times or pre-historic setting is relevant precautionary measures are taken with regard to sound effects and music with verbal cues. Sound effects are used in such a manner that auditive aspects enhance the impact of the performance. The listener is often deeply influenced by the atmosphere created by this device.

Maphumulo, (2001:25) states that the listener of the radio play is limited to the auditive information given in scripts and will have to visualize this information in his imagination. Cruywagen, (1993:41) warns that the playwright should beware of anachronisms, especially when dealing with past. He cites the incidents like War I or II but his characters refer to issues that happen nowadays. It is important for a script to be convincing and properly arranged

and planned. Radio drama, unlike a film or television scripts which make serious considerations when a script has to be published, radio drama poses no problem on time limit which is considered for the script to be presented. A *PAUSE* in Ngcobo's plays has been mainly used to break the talking for various reasons being; thinking, crying and interference.

5.13 Conclusion

Great writers like Ngcobo handle dialogue with dexterity and taste using neither too much nor too little who make events more vivid when they do arrive. Indeed its language, which it shares with the listener, is really a kind of mediating system of 'sound-sign' which both parties agree will conventionally represent particular kinds of experience. Since Ngcobo's language is not a sophisticated parole by which his characters can convey meaning but rather a simple language which reveals its own limits.

Characters state what they see, remaining ignorance, rather than imposing meaning by stating what they think they should see. On the issue of sound effects the study highlights that sound effects are used in the radio drama for various reasons primarily: to character referring to a specific sound effect, to add generally to the credibility / reality of the play, for greater clarity / comprehension and for effect / atmosphere. As this concludes this chapter the next chapter will be Chapter 6 which deals with Meaning and Interpretation of Ngcobo's sociological radio plays.

CHAPTER 6

6.0 MEANING AND INTERPRETATION OF THE RADIO PLAYS

6.1 Introductory remarks

Meaning is inherent and determinant in the text therefore all other considerations are irrelevant. This chapter aims to give meaning and interpretation to the radio plays as presented by Ngcobo, the playwright. Theme is another important element of the literary work. It is an author-centred term with an idea that readers can read theme out of a work and recognize it in many different works. In this regard theme enables readers to connect the text with their experiences of the world. In relation to this, theme is never an exception to this kind of work. Sirayi, (2002:250) points out that some African playwrights borrow their things from the oral genres such as oral history, epic, myth and many others integrating these with European drama traditions such as an envelope of auditorium, stage, scenery, lights and actor.

The term 'theme' originally meant the subject around which the orator proposed to construct a speech whilst Tacitus speaks of themes as equivalent to 'topoi' and Quintilian discusses theme under the rubric of 'invention' in the case. By the Middle Ages theme meant the spiritual text on which a sermon was founded. The term was popularized in the 20th century by the formalist schools which emphasized techniques of close interpretive reading. Though theme has undergone theoretical accusations it remains in common use especially in the classroom and an anthology designed for teaching but is never accepted in critical discourses which are engaged in interpretive readings of texts by contemporary theorists. Reception theory and reader-response criticism make statements of theme without necessarily arguing for intrinsic meanings in the literary works though other critics view it as a subjective projection onto the

work one that arises entirely from the reader and is described as mediating between word and world.

Abrams, (1981:121) states theme is sometimes used interchangeably with motif but the term is more usefully applied to a general concept or doctrine whether implicit or asserted which an imaginative work is designed to incorporate and make persuasion to the reader. The literary work contains or implies general thematic statements about the word which the reader as part of an appreciation of the work has to assess as true or false.

Gaskin, (1995:399) maintains artistic success depends on verisimilitude; it draws on the truth about how real people behave. If it could not do so, it could not have the 'humanly interesting content' which is the cornerstone of the author's account of the value of literature. Some of the truth that literature offers us is uninteresting because they are obvious; others will be interesting in spite of being obvious. A large interest in the investigation of literature concentrates on the special, literary mode of presentation of the objects and truths of its discourse.

Therefore the chapter looks at how the author has applied motif and theme in his writings and in trying to distinguish motif from theme. The chapter also aims to explore and examine themes as they are found in Ngcobo's work since it is the core or essence of the story which causes the writer to commit his pen to writing that particular story as Msimang, (1986:133) says:

A theme is the central idea in a story, its subject of discourse. The fact that theme is central, implies that everything else, including plot, setting, characters and their action, is concerned with conveying that theme. Moreover, if the story is a work of art, the thematic structure will draw all these elements into a unity.

Boshego, (1993:24) expatiates on the significance of theme when he says:

This controlling theme selects and arranges everything that goes into the story, the characters, action, the resolution of the conflict and everything else used by the writer to dramatise their total meaning.

Both Msimang, (1986) and Boshego, (1993) converge their ideas in that theme is the central idea in a story that selects and arranges everything that goes into the story. Theme which is the emotional focus of the radio drama reflects a universal moral value or emotion that is understandable to all people at all times, such as truth, courage, love, fear, greed or envy. Amongst other things, theme originally meant the subject around which an orator proposed to construct a speech and it has undergone a metamorphosis which this study has no intention of discussing.

Kenny, (1966:44) rightly maintains it is meaning of a work of art in a broad sense as he concurs with Nyandoro, (1994:93) who declares that theme occupies an important place in literature so it is worth probing. Writing a play is an art which not everybody can afford. Whilst a published play book sometimes deals with subjects known to readers, the dramatist tries to convince everybody that his ideas gathered from empirical research are more valuable and truthful. The audience / readers get what they did not expect to find out from the play.

Theme as an author – centred term refers to subject matter, topic or idea that readers can read theme in many different works. It became frequently used in the 20th century by formalist schools such as American New Critics that emphasized techniques of close interpretive reading. The themes reflected by Africans are largely determined by the circumstances prevailing in a particular region and time. The trend of these themes lies in the division of Africa into West Africa, East Africa and South Africa.

The North Africa falls outside this trend, since it has been inhabited by Arabs whose conditions and experiences were unlike those of other people in Africa. Makaryk, (1993:643) mentions that it has objections that have been made which

amongst others highlight that it is too vague to be truly useful. When applied to a single work it may not distinguish between dominant content, central subject, unifying thought or authorial intention. Some critics have enlarged the concept so that it becomes equivalent to all the non - formal aspects of a work.

The contemporary themes were actually demanded by the middle class as early as the 16th to 18th centuries which was coupled by the prose plays but theatre has never lost poetry. It is will be noticed that Ngcobo's themes have one main feature in common which deals with topics that border on religion, customs and moral issues which was the characteristics of the earlier writings in the literary history of literature. These themes are similar to the post-colonial or post – apartheid themes as Zulu; (2003:79) refers to them as bordering array of themes and future reveal qualities of a rich literary culture.

6.2 Intention

The main aim of this chapter is to show that the tragic and tragedy are primarily experienced as a cultural phenomenon that is interpreted according to the world view of the Zulus. Mafela, (1997:25) categorises issues that themes address as he says:

Themes can be catergorised in different ways. Firstly, they can be classified according to time and place in which the actions occur. These themes can be divided into two types, that is, topical and universal themes. In topical themes, events take place in a specific limited time and space ... there are also themes that are universal, that is, which cover events taking place in unlimited time and space.

It means Mafela's ideas emphasise the importance of categories in which themes are classified. The socio – cultural approach is used here to select the elements of the tragic as we break down bonds between progenitors and their offspring as a result of cultural transition and or change as evident in conflict,

characterization and emotional intensity of the tragic. Deurden and Pieterse, (1988:V11) concur with what has been said above when he comment as follows:

Authors in Africa today often write from a strongly felt social position that is akin to the position of the dedicated prophet. For him or her it is often the large social themes or questions or problems that are to be dealt with, not only citizen or politician, but also as poet, playwright or novelist. And it is for this reason that the enduring question of “Why do you write about these matters is asked so often and so insistently by interviewers”.

This quotation puts an emphasis on themes that are of socio-cultural in nature as some playwrights embark on them. Jabu as a bride in Mazwe’s home is part of the family. Amongst other things, meaning and interpretation of theme demonstrates that the dramatist uses characters to express his own viewpoints. Pfister, (1988:66) points out those characters are used or manipulated to present a particular theme. Gule, (1996:91) refers this to features which he names as open and closed perspective structures whereby characters in the play do not develop their own independent perspective, but are manipulated into being stereotypes that serve to satisfy the needs of the dramatist. In other words, characters are manipulated to address the audience directly and by so doing the views of the dramatist are expressed by the characters. In this case Pfister, (1988:66) summarises these perspective structures when he alludes to the fact:

... a text in which the author uses the utterance of the figures to express his own conviction and in which, in turn, the figures serve as the mouthpiece for the author by addressing the audience. In terms of verbal communication, the communication model for this kind of text is identical to that for expository texts.

In this summary Pfister emphasises of verbal communication as a theory of semioticians in the interpretation of texts.

With regard to this previous discussion in *Isela*, Ngcobo, (1993, scene 30:5-6) uses his character, Mac to articulate in summary the whole message. It takes almost the whole story to understand the relevance and the suitability of the title to the play. It is realized at the end when the protagonist Mac delivers his speech at the funeral service of his cousin, Thokozile Ngqulunga who is buried in the rural areas which clarifies the purpose of writing a radio play such as *Isela*, and expresses the dramatist's viewpoint which is presented metaphorically when he writes thus:

93. MAC: *Kulezi zinsuku esiphila kuzona kunesela elihlasela umhlaba wonke jikelele. Isela elihlasela abancane nabadala bazo zonke izizwe nezinhlanga. Isela elihlasela abacebile nabampofu. Isela eselishayanise ngisho izazi nochwepheshe ngamakhanda, bethi bayalibamba lingabambeki).*

(In these days there is a thief which attacks the whole world all the homesteads, gunning for young and old of all races, rich and poor without meek, even those who have not yet been born. This thief surpasses all human understanding which outwits even experts and once you are affected you can no longer be cured).

This is how Ngcobo introduces his radio play *Isela* in this excerpt which discusses the pandemic called HIV / AIDS and its impact in all the communities of the world. He prefers the metaphorical description of *isela* (thief) the effect that it steals people's lives. The thief never asks for permission when it steals property as a result many people have died because of the thief HIV / AIDS. It is estimated that there are 33 million people who are affected by the HIV / AIDS globally especially women and youth. Research institutions such as the Centre for the Aids Program of Research in South Africa (CAPRISA) maintain that they use medicines such Tenofovir and antiretroviral microbicide to prevent mainly the gel fluid that transmit HIV / AIDS to the women. Women give praises to such medicines since there are male partners who refrain from engaging in the protected sexuality. They apply Tenofovir by smearing it to the

parts prior and post the intersexual course and it is good because male partners do not feel it. It is believed in that such a medicine is going to decrease the number of people (especially women) who die because of HIV/AIDS also to people whose private parts are surrounded by sores. In this excerpt above he cautions the society how it is acquired in multifaceted ways and what precautionary measures that can be taken to avoid it. He further emphasises the importance of reading the information leaflets. At the end Mac tells the whole congregation / mourners/ society that he has AIDS. Ngcobo, (1993, scene 30:6) concludes thus:

94. MAC: *Ngikhulume ngezinsizwa ezimbili ezathola leli gciwane ngokugwazwa utsotsi ngommese owawuke wagwaza umuntu onaleli gciwane. Enye yazo yiyo lena ekhulumayo.*

(I spoke of two gentlemen who were infected by this disease through being stabbed by a knife which had stabbed another person who had this disease. One of them is me).

The above two excerpts affirm Scholes', (1977) belief that the dramatist can use the title of his work of art to help in determining the theme by presenting the theme directly or indirectly. *Isela* is the title of the radio play but Ngcobo has used it as the shortest possible summary of the play.

The strength of *uMadakeni* however lies in the motivation behind the dialogue. It deals with the doubts, the hope, the coming to terms with death, the anger and the dispute between the married couple. Mazwe's feelings of desperation and being alone in the dark renew sincerity of speech which is lost in an alienating society. Radio drama is thematically limited. Odendaal, (1968:11) stipulates that:

... die massa – gerigheid oefen ook beperkinge uit op die tema. Die Groot aantal luisteraars wat 'n ongeselekteerde massa vorm, is ook 'n beperkende faktor.

Odendaal is trying to explain that due to the casual nature of its listenership radio drama's is limited in the themes it can deal with. The study reveals that as the radio audience is a casual one, not a paid audience, it gives rise to the contention that such programmes should be thematically limited. It stands to reason that certain themes are not suitable for children; themes such as sex and violence, or any theme that has a negative effect on children are of great concern in this regard.

In *uMadakeni*, the dramatist makes a sort of an emphasis that life is a vicious cycle though divorce wreaks havoc on a person's health, even after remarriage. The play begins with an end, where in scene 36 which is the last scene is a continuation of scene 1. Mashiyane, (2009:28) calls such a beginning a hair-pinned shaped story which is U-shaped. The story starts with the event which is the climax or which is the complication, and thereafter untwines by revealing the events which led to the complication. The play opens up with highest peak of the complication. Here Mazwe is found by Thomas in a shabby and vulnerable state and yet Thomas is not aware that Mazwe is restarting his life and its time that he blossoms after having been engaged in a hectic life situation with Jabu who impoverished him.

Such conditions that befall Mazwe are not meant to occur in front of his only son, as they affect directly. The play aims at informing its audience those life upheavals which must never devastate a person completely. This sharpens the sense of touch, sight and hearing. After reaching the highest point the story takes a sharp U-turn back to the beginning to assemble the events which led to the complication. The hairpin has the effect of emotionally drawing the listener / reader forcefully into the drama. As the device sweeps down the reader with the story and ultimately finds he has read up to the end.

Mazwe, as a protagonist, is married to Jabulile and they have only one boy child. Jabu as the young married township woman aims to live a high social life

at the expense of her hard working husband. She is always angry and worrying to her humble husband who is sympathetic to her in a perverse way. She puts money as a stumbling block in her marriage life despite the beautiful house that her husband has been able to build. Such women of Jabu's status tend to mull over the problems in their marriage and think about it all day long.

Yet, it is not that men are not concerned about the issues, they just do not become overwhelmed the way women do. So, it was with Mazwe who had difficult times with her estranged wife. This behaviour is based on that men tend to internalize stress and relate to situations differently from women, as they handle stress better. She buys heavy clothes and live heavy life with extra expenses. Her husband Mazwe is portrayed as a hard working man, moderate, loving and very soft – hearted man who can afford from what he is paid at work as salesman of high note.

In *Inkanankana*, Kwazi also is in agreement in that women are obsessed with the status especially on matters that have a name and fame. This is after he has received a love letter from Prudence his girlfriend and he is too shy to tell her he has a blue collar job (panel beating). Instead he lies to Prudence about his actual work as he intends saying he is doing the clerical job. MaVezi is an impetuous and short - tempered character who has a deep longing to see his son Kwazi completing his university studies. She complains of the nature of the job (panel beating) that Kwazi has been employed for and further despises it as the job for hobos. She is concerned about Kwazi's university education and also has a perception that people will not be able to discern between educated and uneducated. This is the reason that causes MaVezi to hunt from various sources of income for Kwazi to complete at the university. She insists he never made university a holiday resort as she expected good and quality results. In *Inkanankana*, MaVezi puts it in a discriminatory, sarcastic or ironical way as Ngcobo, (1987, scene 5:4) exaggerates thus:

95. MAVEZI: *Ucabang' ukuthi lemali yami engaka ebengikufundisa ngayo yonke leminyaka bengidlala ngayo? Yini le oyenzayo? Ngingakufundisa, ngikufundise ngezimali zami ezishisiwe uyasuka wena uyokwenza umsebenzi wosikhotheni? Ugenelwe yini nje nempela?*

(Do you think that I was playing with my money that I have been paying for your education for all these years? What is it that you are doing? I can educate you with my monies and in the end you opt for hobo's work? What are you really up to?)

This is another reason that forces MaVezi to stop Kwazi from working for Zondi immediately after receiving the R10000, 00 from the Good Samaritan who does not want to be known. To Kwazi this issue is not probable and not characteristic as he calls it *insumansumane* (myth) as they relate it to him.

Other themes of serious consideration, include ridiculing / offending a race, religious group, propagation of violence in an unstable or political climate is not accepted in radio listening. The affected communities always have the right to make a petition that prohibit the continuation of that broadcast even though the matter was subtle reference and not even the focal point of the plot. Cruywagen, (1993:47) states that Independent radio stations such as Radio 702 and Capital Radio 604 have the right to broadcast their programmes but be preceded by an announcement to the effect that the following programmes might be offensive to some listeners and the topic is not a suitable material for children under certain age.

Straczynski, (1996:240) maintains that it is proper for the ordinary reader to absorb the meaning of a story or description as if the words were a transparent sheet of glass. Words, in short, must be there, not unseen or unheard, as they probably are and have been up to now.

Ngcobo intends emphasizing the African renaissance in his character in Thulisile who suggests that they must look for other traditional ways of searching for Mazwe's whereabouts including going to a diviner for a consultation (*bayobhula esangomeni*). He mentions also that in ancient times when things were not right the people would consult a diviner. He cites the issue of King Shaka who was not above divining the affairs of the nation with the witchdoctors. Likewise, King Pharaoh in the Bible called Joseph to throw light on difficult dreams on the issue of famine and abundance for seven years.

Joseph's explanation saved the country of Egypt as well the neighbouring countries from perishing. He emphasises that this is an ancient tradition. He examines the comparisons between the traditionalists (African) way of healing *izinyanga* (herbalists) and the modern (western) way of healing, it differs on the methods. He says in these days there is sharing between the traditionalists and the modernists. They refer patients to each other which is the result of the diversity of diseases in this new dispensation. In *Umadakeni* Ngcobo, (2001, scene 24:8) defends thus:

96. THULISILE: (SAKUDINWA) *Angiqali ukuyizwa le nto oyishoyo. Likuphi ihlazo ekwenzeni into yakini, yendabuko. Nasendulo kwakuyiwa emhlahlweni. Ngisho neLembe lake lazibiza izanusi. Ngisho noFaro waseBhayibhelini wakhipha uJosefa ejele ukuba azochaza iphupho leminyaka eyisikhombisa yenala kanye neminyaka eyisikhombisa yendlala. Incazelo kaJosefa yasindisa elaseGibithe kanye namazwe ayengomakhelwane. Ngaphandle kwencazelo laliyobhujiswa yindlala elaseGibithe nomakhelwane balo. Ukuhlola loku akusiyo into yanamuhla. Yinto yasendulo; njengoba nina zicwicwicwi seniyibukela phansi.*

THULISILE: (WEARILY) (It is not the first time that I hear what you are saying. There is no disgrace in following your original custom? Even in the ancient times they used to divine in the affair. Even King Shaka once called in the witch- doctors. Even Pharaoh in the Bible released Joseph from prison to explain the dream concerning the seven

years of plentiful harvest and the seven years of famine. His explanation saved the land of Egypt and her neighbouring states. Without the explanation the land of Egypt and its neighbours would have perished from famine. Divining is not something new. It's a thing of the ancient time; as the tidy people despise it).

SETH : (NGELIPHANSI) *Kahle Mzala, ngolaka.*

(*FILTERING*) (Do not lose your temper, Cousin)

THULISILE: *Ngamanye amazwi usho ukuthi babedukile okhokho bethu uma beya ezangomeni nasezinyangeni? Ingani namuhla sebekhona ngisho nodokotela abasebenzelana nezinyanga?*

(In other words you mean our forefathers were lost as they went to native doctors and witch - doctors? Even today there are doctors who work together with traditional healers).

These excerpts discuss the historical and traditional events that took place some time ago. In *Isela*, the emphasis is the assumption that HIV / AIDS goes across colour line as there have been myths for finger – pointing where overseas people have a negative attitude on African people as they towards that HIV/AIDS emanated from Africa. At the same time Africans also that negative thought that it came from overseas and it is the Whites' intention to spread it to African for various reasons for various purposes emanating from socio- political to economical purposes. The Africans base their arguments on the rumours that it started from North America and was spread to Africa. Research reveals that the 1970s and early 1980s were the height of sexual liberation for many gay Americans, many of whom were congregated at gay bathhouses in urban areas like New York and San Francisco. The bathhouses were commonly referred to as “the tubs”, which evolved from being discreet meeting spots for sex to fully-licensed establishments that served as informal gay meeting spots where many in the community would congregate to discuss social politics. Nevertheless, the tubs were still a Mecca for unprotected sex, and by the mid – 1980s, most were shuttered including the San Francisco club in an effort to prevent the spread of

HIV. Such mentality is wiped out by the occurrence of HIV/AIDS in whatever culture or country.

Therefore, on the educational perspective Ngcobo is trying to emphasise the need for training the teams for Voluntary Counseling and Testing (VCT) on Human Immunodeficiency Virus (HIV) and Acquired Immuno Deficiency Syndrome (AIDS). He makes an emphasis much on patience which is needed to disseminate and cascade the information to those affected and infected with the HIV/AIDS. Mthiyane and Nursing Sister Sibongile Magwaza are trying their possible means to adhere to guidelines as they can on this practice. They have done this from the very first day when MacPherson (Mac) came for testing, as it is discovered he got HIV/AIDS from being stabbed by a knife. Such training brings hope and trust to the very affected members. This dogma is inculcated to other members who must also follow suit. Mac Mngadi lives in the Durban Township but it is never problematic for him to visit his cousin Thokozile who lives far away in the rural places from towns including schools, jails and people individually. The illustration below shows how HIV/AIDS is acquired which is the fundamental objective for the writing of this play.

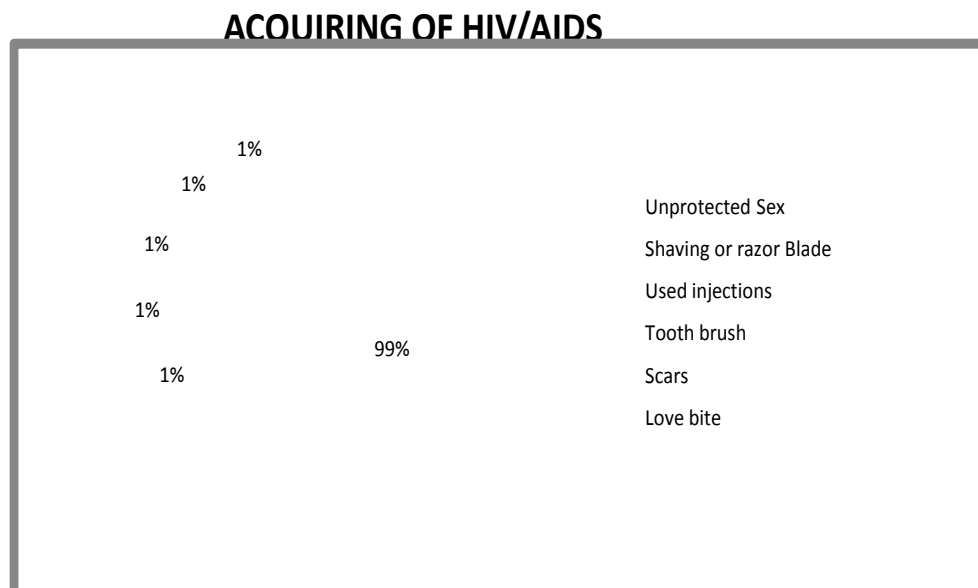


Figure 2

Figure 1 indicates how watch category acquires HIV/ AIDS of the dominating category is the unprotected sex which is 99% and other categories follow with on 1% each. Therefore, this is one of the intentions of the play to encourage all the societies to actively participate in this exercise to disseminate and cascade the acquired knowledge on HIV/AIDS programmes. The sick people usually have a short temper and anger about their sickness and diseases but Ngcobo inculcates the spirit of being calm, tolerant even if being reprimanded as it the case with Mthiyane and the belligerent Siphon in jail. Siphon bears grudges with the victim (the girl) who was raped by him. He wants to find out why she did not tell him before they were engaged in the unsafe sex. The same exercise further goes forward into the girl who was unaware. This is similar to Nzuzo Biyela who got HIV/ AIDS through being stabbed by the criminal who is serving 15 years imprisonment. Nzuzo is patiently waiting for him for revenge on his release. Ngcobo touches shortly on the issue of witchcraft and mysteries. The playwright does not write the story to make an explicit didactic message but he tells the story as the story that shows how the society reacts to witches.

Ngcobo's *Iwashi Legolide* displays the role played by jealousy and the grudge which marked the twilight of diminishing Cele's family. Jealousy is what drives a man's eager to devour the attempts of others and needs to be conquered. Ngcobo's failure to exaggerate Mpiyakhe and his mother's actions needs its own analysis in that public's opinion. It needs an exaggeration which expands and expounds the public to shun into such activities that retard the society's progress.

In *uMadakeni* (scene 34:3) Ngcobo gives the original cause of jealousy as he dates back to Adams's sons. He makes an assertion that the human creature is created out of jealousy. He quotes the incident of Cain and Abel in the Bible as Cain killed his brother, Abel. He further refers to another incident of Joseph who was sold to Ismael people as he eventually ended in Egypt. At the end Ngcobo asserts that there is nothing that you can do for a person who is controlled by jealousy. Satan easily manipulates these people. There is no sin

when someone is tempted but it is sinful to abide by Satan's instruction in that you become his instrument. As a cause of jealousy, MaMngwengwe is without her only son, Mpiyakhe who is guillotined, MaMwandla and her only son, Fano died despite all the efforts in trying to develop their place, family and the surroundings.

The dramatist intends challenging and putting the message across that crime does not pay. A message is clear in this text, which magnifies the rule of law. A life span of this radio play takes six (6) years and few months which causes Mpiyakhe to completely forget about the case and after such long the incident is made new and the verdict takes its own cause. Mpiyakhe had planned in brutal and chilling detail this action over months. He clearly was out to demonstrate he could destroy Fano's life on jealous and hatred the act that he successfully managed to accomplish. Their actions were out of social patterns. In African life social conventions have great authority over the individual so that conformity to social patterns forms a communal good and any personal denial of the group commitment appears to weaken the whole and is deplored. Harmony with the society ensures man's happiness but discord results in chaos and suffering. Anyone like Mpiyakhe who ignores or defies such traditional patterns is inviting disaster. It is this disaster that destroys MaMngwengwe's family. Mpiyakhe's actions are out of African philosophy humanness which is a philosophy of life that Jafta, (1996) lately says it is generating interest in the western world. The ring was tightening for Mpiyakhe and obviously was desperate with no choice, as the heavy penalty sentences were finally imposed. Thulile acted heroically and risked her own life she was not taking into consideration her personal safety but she was taking the greater good into mind to see justice being done to save other people's lives. This is how Ngcobo, (1989, scene 45:5) puts it:

97. IMANTSHI: *Inkantolo isibuzwe bonke ubufakazi. Kuyacaca ukuthi umona nenzondo okwaholela kulesi senzo sobulwane. Umufi uFano Clifton Cele wenza konke okusemandleni akhe ukukhombisa ukuthi wayengatholanga lifa likayise. Phezu kwakho konke lokho, bobabili*

abamangalelwa baqhubeka namasu okumbulala. Ummangangelwa wokuqala uNkosikazi Gertrude Ntombana Cele utholakala engumsunguli wozungu lokubulala uFano Clifton Cele. Ummangalelwa wesibili uMpiyakhe Hilton Cele waba nobuhlakani obukhulu, waqasha imoto ukuba imphuthumise ekhaya. Wafike wabulala, wabuye ngokushesha. Ekubuyeni kwakhe wabonana nabantu abaningana ehositela ahlala kulo ukuze kube nobufakazi bokuthi akazange aye ndawo ngalobo busuku. Leli su lakhe lasebenza. Ukube ufakazi wokuqala akabanga nenhlanhla yokubona iwashi abe elithengele umufi; eselibona lifakwe ngummngalelwa wesibili, ngabe namanje akakatholakali umbulali.

(The court has heard all the evidence. It is apparent that it was envy and hatred that led to this act of inhumane. The late Fano Clifton Cele made it in his power to show that he received nothing from his father's estate. On top of that both accused continued with the conspiracy to kill him. The first Mrs Gertrude Ntombana Cele is found to be the initiator of the conspiracy to kill Fano Clifton Cele. The second accused Mpiyakhe Hilton Cele had all the great cunning, hired a car to rush him home. On his arrival he killed, and came back quickly. On his return he met many people at the hostel his dwelling place so that there would be evidence that he did not go anywhere on that night. His tactic worked. If the first witness was not lucky to see the wristwatch she had bought for the deceased; seeing it on the accused, even now the killer would have not been found).

This excerpt discusses the issue of hatred and jealousy as the leading characteristic in these Ngcobo's radio plays. In *Iwashi Legolide*, a township girl, S'bongile lured a country girl, Sizakele into love affairs. Sizakele has given birth to twins of whom their father Vusi is jailed for dagga smoking and there is no one to support these children. S'bongile continues with her school education and yet her friend Sizakele is in trouble. She finds the job for Sizakele to be a maidservant at Isipingo. There has never been good talk when someone works for Indian employer because of the long history for Indians' exploitation to Black people. Indians do not pay good salaries so Sizakele is to work for low or no salaries at the expense of two identical twins:

98. SIZAKELE : *Yini nje ozongisiza ngayo S'bongile? Yini ozongisiza ngayo ngoba nawe awusebenzi uyafunda? Awubheke nje, wena uyaqhubeka nemfundo, thina sesingamabhola amadoda nje. Awu, kodwa ngangenzani?*

(What are you going to help me with S'bongile? What are you going to help me with because you are not working but you are learning? Behold, you continue with your education, we are playing balls of men. Oh, but what was I doing?).

S'BONGILE: (AKASAKHALI) *Okunye engikuzele Sizakele Ukuzokutshela ukuthi sengikutholele umsebenzi. U- Anti ukhulume neNdiya elithile eSipingo. Uthe uyingane kadadewabo. Ngiyofika ngoMgqibelo sengikuphelezela siye khona.*

(*SHE IS NOT CRYING*) Another thing that I am here for Sizakele is to tell you that I have found a job for you. My aunt spoke to one of the Indians at Isipingo. She said you are her sister's child. I will come on Saturday to accompany you so that we go there).

This excerpt highlights that there is no cry over the spilt milk which means damage can no be recovered. Ngcobo's intended mission *Inkanankana's* (difficulty) radio play is to highlight the difficulties caused by irresponsible parents without being aware of the implications thereof. The difficulties are never new in the social life of the Zulu people and tradition but the society is once again made aware and warns against indulging in such practices. In scene 31:6 of *Inkanankana*, Ngcobo highlights the old and accepted custom that was practiced amongst the Zulu people. If the new bride (recently young married woman) did not conceive she was sent to collect cakes dry of cattle dung (*ilongwe*) so that she could meet another man who would impregnate her. That was done to keep the young bride's marriage in order to avoid divorce. The elderly people would know that the child conceived by the young wife who does not belong to his actual husband but he / she is *ilongwe* (cake dry of cattle dung).

Dudu (Prudence's cousin) espouses the same tradition. After Prudence married Kwazi they did not have a child; something that shakes her wonderful marriage. MaVezi (Prudence's mother - in - law) is worried that Kwazi has no heir to carry forward the family name which is intolerable for MaVezi. This issue causes much tension, inter alia; that have forced MaVezi to give Prudence an ultimatum of six (6) months to get pregnant. She is labeled as *inyumba* (the barren); ultimately she is living with Dudu as her return to Kwazi's home depends on her producing a child.

Before Prudence fell in love with Kwazi she was involved with Thomas Manana in Lynnville, Witbank and they separated being at different schools perusing their education. As Prudence is in this dilemma Dudu organizes Thomas Manana to impregnate her; the child will be regarded as Thomas'. In this tradition the father of the child would not be known and was cautioned never to reveal his identity as he would be killed. Dudu does the same as she warns Thomas Manana never to reveal his deeds to anyone even to his best friends. The act is likened to a mouse which gnaws the heels of a person at night and is never found. That is how Thomas should behave in this instance, to be as careful as possible so that the matter remains secret.

This old tradition sustained many marriages that could otherwise have dismantled had it not been the practice of it but Prudence is afraid to yield into it. Dudu's actions are empowered by the estate that Prudence is going to lose and in this regard Ngcobo, (1987, scene 31:7) echoes such words:

99. DUDU: ..., *nawe uyobe uyisilima uma uke walishiya leliya lifa. Ifa leliya Mzala.*

(..., and you will be a fool if you leave that estate / wealth. That is an estate, Cousin).

In this excerpt, such words take Dudu into madness as Kwazi on the other hand has proposed Philisiwe Phewa, a deputy principal lady whom by now they are in love as his mother encourages him for another marriage.

In scene 67:1 the resuscitated B.Sc university graduate Vusi Dlamini, gives the biological or scientific explanation as to why Prudence and Kwazi could not get children. After all has been done Joseph Dube reconnects with his family. In his re-union he is told about what has transpired concerning the dismantling both Kwazi and Prudence's marriage. He explains the unintentional root cause of the trauma which emanated from hiding his real surname when he fell in love with Prudence's mother, Beauty Dlamini.

Unfortunately Beauty Dlamini died when Prudence was still very young in such that Prudence does not know her mother. Ngcobo traces the root cause which led into this fiasco. He (Ngcobo) in Vusi's mouth explains what happens when two sexual related people are married to each other. Therefore Vusi expands in that this difficulty (*Inkanankana*) is a result of self-pollination whereby he states that pollination is the transfer of pollen grain from one flower to another so that food is produced. The pollen moves from the anther through wind or is carried by insects like bees where it lands on the stigma as it goes down through the pollen tube until it reaches the ovary where photosynthesis takes place until food is manufactured.

If the pollen grain of the same flower moves to the stigma of the same flower what is called cross-pollination. It is that works well so that proper fertilization takes place. If the pollen grain the pollen grain moves from the anther of the same stigma of that flower such the process is called self-pollination because it is the same pollen grain. If by mistake the self – pollination happens to survive it does not last and the fruit is not of a good quality. This applies even to animals to animals like dogs where puppies that were reproduced during

reproduction by the same *ichalaha* (male dog) there are slim chances that they survive as in many a times they die.

He further explains what happened to Kwazi and Prudence. He says if people of the same related genes get the children what normally happens is that children are born crippled and deformed. Normally there are three possibilities that happen when an incest occurs , that is, i) there may be no pregnancy as it is the case with Kwazi and Prudence ii) deformed and crippled children may be born and iii) dead children may be born. Normally these die in the mother's womb or dies immediately after birth. These are bad consequences of self – pollination which is called INCEST (which is a sexual relations between people classed as being too closely related to marry each other) or which is positive and positive or negative and negative. Vusi further enunciates that such perplexes frustrate the social workers which Dudu responds by referring to it as *ubunja* (rudeness or low) moral standards. Dudu and Vusi further pronounce that even (*izelamani*) siblings do engage in such practices and children are born deformed.

Ngcobo further tries to highlight the sexual relations amongst the relatives such children of the same mother or who were born consecutively after one another as they sometimes escape getting deformed / crippled children. Vusi elucidates that each one of them takes the parental hereditary genes either of his / her mother or his / her father. If they meet for intersexual it happens that they are not the same it is positive and negative and it is susceptible for successful mating and reproduction. Culturally, this is always based on the wrath of the ancestors as they detest such the behaviour and malpractice. It means Kwazi and Prudence have the same hereditary genes from their father Dube. Ngcobo once distinguished that Prudence and Kwazi resemble one another.

In another occasion it is Ngcobo's intention to revive the cultural custom of *ukushweleza* (forgiveness). Forgiveness tradition has been prevalent and dominated the Zulu philosophy. In the olden days of KwaZulu (region)

especially during the genealogical dynasty of constitutional monarchs, when a married woman had committed adultery she was not divorced. Ngcobo's objective in this radio is to remind, instill and revive this tradition that whenever the woman has committed adultery she must never be divorced and expelled.

Even the present monarch, King Zwelithini kaBhekuzulu still insist that women adulterers must never be divorced. This is the stance that guards the rebellion against the Zulu cultural tradition and faith. When a woman was found having committed adultery with another man sometimes with the baby of another man certain cultural procedures were followed. The matter would be tried by both families affected / involved of which the end results would be to purify the home which is the sacrifice for slandering a person (a sacrifice). The woman would collect a beast to be slaughtered and eaten outside home by family members only.

If the husband felt that he was not eager to pardon his wife (the victim), he was requested to establish another home for his children who would live with their mother. Though there would be no sexual intercourse between the husband and the estranged wife, but he was expected to support his children who are living with the estranged wife with *amavezandlebe* (illegitimate children) as they are called. Therefore, Ngcobo denounces what is done by Kwazi and MaVezi when they throw out Prudence through the window with her illegitimate children and she is given a small amount of R 10 000, 00 to cover transport and support for both the mother and children. Poole, (1978) maintains that a tragic hero must always be put in a difficult and trying situation in which he must find solution.

The action is always handled in such a way that it produces a number of dilemmas. When he reconnects with his family such the tradition is revived as they agree to keep Prudence's illegitimate children at home under the Dube surname which would be changed later on to their real surname of Manana. Culturally such children belong to the uncle. Dube, Prudence's father sees to it

that he buys her a supermarket for consolation in order to manage the living. This is what Ngcobo tries to instill in the society which is done under very trying circumstances and agony. There is no pith or hole to throw and bury the adultery wife.

In *Impesheni Yesiphalaphala*, Ngcobo relates a very critical situation where a saloon hairdresser (Ruby) is in financial difficulties as her hairdressing business is not doing right due to that there are many and crowded. She has a bird-lime of boyfriends; namely; Ray, Joe, Mduduzi and Solomon Sibisi (school principal) who they were attracted to each other when they met in his office. *Umadakeni* and *Impesheni Yesiphalaphala* share same name of Ray and *Inkanankana* and *Impesheni Yesiphalaphala* share the same name Joe. Here she spots / points many businessmen to harness them on the pretention that she is pregnant. She does this with a premonition of collecting as much money as possible in order to boost her fading saloon business.

Bongi, her servant complains she was to leave such a fading business and opens the training school for hairdressing. While she tells Sibusiso about her pregnancy that causes a large pillar of smoke as he complains that such pregnancy is a planned affair. Amongst the complaints levelled against Bongi is his future on education because all the collected money must be taken for a fine. When Bongi reports the matter to Ruby they plot evil deeds. Ruby takes this opportunity to make money as Ngcobo, (1988, scene 5:7) puts it:

100. RUBY: *Mmmm! Le ngane ikhulelwe. Good; ngalithola isu engizokwakha ngalo imali; futhi lizosebenza ngempela. Ngizwa ekhanda ukuthi lizosebenza. Kwangisiza ukukhulelwa kwale ngane, belingeke lingifikele leli su. Kodwa sonke lesi sikhathi bengingalicabangi ngani isu elihle kangaka? Ngizoqala ngoJoe. Buzophela lobu buthotho bakhe. Uzovuka emaqandeni.*

(Mmmm! This child is pregnant. Good; I have found a plan which I will use to make more money, and it is going to

work in reality. I can hear from my brain that it is going to work. It has helped me this pregnancy of this child otherwise this plan would have not come into my mind. Why have I not thought this all this time? All his helplessness will come to an end. He is going to change suddenly).

Ruby plans that she will pretend to be pregnant and the fine will be paid to her and no longer her parent because she is old enough to handle her matters. They make a plot to hypnotize all Ruby's lovers. Sibusiso vows he is not going to be fined for a purposeful pregnancy because Bongi did it deliberately as she did not apply the family planning. Their arguments end with a quarrel and they depart Sibusiso having rejected Bongi and the child to be born something which gives Ruby a chance to capitalize on it as she wants to strip him. They make an impulse that Ruby is pregnant and the matter will be decided by the attorney for the payment of rearing a child. They treat the matter with all the confidentiality it deserves. In *Impesheni Yesiphaphala* Ngcobo, (1988, scene 7:2) puts it as follows:

101. RUBY: *Ungaxoxeli ngisho utshani, ngoba nabo bathi buyakhuluma.*

(Do not tell even the grass, because they say the grass is also talking).

This excerpt shows that the matter is confidential and the information between Bongi and Ruby cannot be divulged to anyone. Ruby starts reporting the matter to the lovers attached as she starts with Ray in the list whom she claims to be intelligent of which Ray denies it saying that Ruby planned it because she wants a child. A character of Ruby's status may upset the social cohesion as she goes against the norms of the society. She proceeds to Joe reporting the same pregnancy that they end up the assault and Joe slaps Ruby for insulting his wife. Ray who claims to know a woman says as Ngcobo (1988, scene 7:5) narrates

that at the end of the day he does not trust women even his own wife on the matter pertaining to pregnancy. He puts it thus:

102. RAY: ... *Nina nikhulelwa nivele nikhlosile ukukhulelwa, bese niqamba amanga nithi kube yiphutha. Nithi beniqaphile impela, anazi ukuthi kwenzeke kanjani. Nisho niqamba amanga bho. Nifana nonke futhi, umuntu angathi nizalwa ngunkosikazi oyedwa. Umkami savumelana naye ukuthi siyama ezinganeni ezimbili; ngithe ngibona fuku fuku isisu. Ngathi uma ngimbuza wangitshela ukuthi kube yiphutha. Kanti kuzothi ngelinye ilanga ngimuzwe ekhuluma nomunye umngane wakhe, ecabanga ukuthi angizwa. "Uyazi yimbi kabi le nto eyenziwa nguMatron. Ngangimtshele kahle ukuthi sengifisa ukuba nomntwana wesithathu, savumelana. Uyajika usengiyekisa umsebenzi, usengitshela ngomthetho ongavumi".*

(... you get pregnant simple because you like it and you tell lies in that it has been a mistake. You say you were watchful so you do not know how it happened. You say that telling lies. You are all the same; a person may say you are begot by one woman. We made an agreement with my wife that we will stop at two (2) children, and all of a sudden I saw a swellig stomach. When I asked her she told me that it was a mistake. It happened that one day I heard her talking with her friend, thinking I was not listening "Do you know what this is a bad thing that is done by the Matron. I told her straight that I need to have a third child, and we agreed. Now she stops me at work, she tells me that law does not permit me").

Both Bongi's boyfriend and Ray are unanimous that women do not plan for the child but just get children as they relate their similar experiences.

A similar real-life incident was reported in the *Ilanga LaseNatali*, newspaper where a *iqola* (ruffian) girl demands child support from fiancés of neither of whom the child belong to. The newspaper reports that Ntombenhle Miya from KwaMashu, north of Durban demands the support of a child from two of her fiancés (Xolani Nzama and Xolani Hlazo). These two men come from the

Nzama and Hlazo families, and they both live at Lamontville, south of Durban.

The reporter puts it as follows:

*Liswele umgodi wokucasha iqola lowesifazane elibanjwe
oqotsheni ngabesilisa ababili kwabathathu elibondlisa
ingane bonke abangayazi.*

(A woman ruffian who was caught red-handed needed a hole to hide as two of three fiancés who are supporting an unknown child found her).

(Ilanga LaseNatali, 2010, August 9-11; p3).

This is an indication that such events still take place in many areas / communities and not just that it may be Ngcobo's own creation of the story. The trap to catch Ntombenhle red-handed was planned at the flat at the central Durban where the Hlazo family resides. The Hlazo family organised a child's birthday party and the Nzama family was also invited but was requested to wait in another apartment. When the party got underway two unrelated families (Hlazo and Nzama) appeared before the talks and the girl looked all sides with an aim of running. Suddenly, she was brave, faced with the situation of having to answer the flood of questions from the two families. Eventually, she agreed that she knew both "fathers" as lovers and further admitted that she collected the child's support from both men on the 15th and the 25th of each month. She lied saying she demanded the supports from them because she was uncertain whom the child belongs to. Later on she admitted to the people that the child did not belong to either of the two "fathers" but she refused to name the real father.

Nzama could not control his temper and protested loudly. This was because they had been involved for more than ten (10) years and supports the child on a monthly basis as Ntombenhle (mother of the child) gets the money on the 15th of each month and buys from the expensive shops. Nzama admitted that at month ends Ntombenhle would request to go home at KwaMashu. Both Ntombenhle and the child, whose name is not mentioned, have a R400 000.00

insurance cover from Nzama. On the other hand Hlazo states that on the 25th of each month; Ntombenhle used to come and collect the support grant (money) but could notice that after the 15th of each month she used to have a lot of money. She would sometimes be phoned when they were together with Hlazo but would not answer that call. Hlazo was alarmed when Ntombenhle came along with the child wearing *isiphandla* (an armlet of the hide skin) on the wrist which is claimed to have been given by the child's grandfather. No proper answers and convincing reasons were infected by Ntombenhle to that effect. Hlazo also mentioned that both the mother and the child are covered in the insurance as part of their estate. Ultimately, both fiancés concluded that they were going to cancel both the child grant support and the insurance covers from their insurance companies.

The matter became known in view of the fact that Ntombenhle wanted to kill another “father” of the child because the other “father” of the child wanted to marry her and it would not be proper when they are all alive. Both families of the victims suspect that the real father of the child is a foreigner when look at all the features of the child. When they dismissed Ntombela vowed that she is going to revenge to the informer as if she knows him / her. She further maintained that she will carry on with the fiancés and they are still going to support the unknown child because she is able to convince them. The reporter puts it as follows:

*Ucele ILANGA ukuba limhambise erenki yangakubo.
Endleleni uthe noma ingathini imindeni kodwa
usazoqhubeka nokubondlisa ngoba uyakwazi ukuxoxa
nawo la madoda futhi amuzwe.*

(She asked *Ilanga* to take her to the rank where she could get transport. On the way she vowed that no matter what the two families say but she is still going to continue forcing the fiancés to support the child because she is able to discuss with these men and they understand).

Ilanga newspaper, 2010, August 9-11 p.3)

There are similarities between *Impesheni Yesiphalaphala* and *Ilanga LaseNatali's* report. Here is what can be observed as both incidents took place at the apartment in the centre of city in Durban. Both incidents crave for money which must be collected wrongly from all lovers. At the end all lovers / boyfriends are revealed with a great shock which results to an action to be taken. In both incidents girls are stripped off of their properties in different ways but still persist to continue with the dirt. This proves beyond reasonable doubt that people have the same capacity which is aimed towards enriching themselves in a cheating manner. This is noticed in that *Impesheni Yesiphalaphala* was written in 1988 and the newspaper report came out in 2010 which marks a 22 years difference

Another incident where confidentiality is stressed but never successful and materializes is between Thomas Manana and Dudu Dlamini in *Inkanankana*. After Prudence and Thomas have reconnected Dudu uses simile as she likens their love as that of a mouse which must be secretive enough. Dudu tells Thomas about the habitual actions of the mouse when it enters into someone's house. She says the mouse enters someone's bed at night and gnaws the heel slowly but surely with all the greatest care in a way that the owner does not feel the pain. The owner feels the heel's pain in the following as he tries to tread the foot. In their discussion Dudu concludes that it is Thomas who is likened (simile) to this type of a mouse. She explains that he must tell not even his friend as Ngcobo, (1987, scene 32:2) stresses thus:

103. DUDU: Konke okwenzayo kufanele ukwenze ngokukhulu ukucophelela. Ungalokothi uhlebele umngane ngesithende osilumile. Imfihlo iyimfihlo ngoba yaziwa ngumnikazi wendaba kuphela. Uma uke wathi uhlebela umngane wakho, usuke usuyone yonke lento. Usuke usutshela lonke iTheku namaphethelo. Naye umngane wakho lowo, unabangane bakhe azobahlebela. Athi usize mngane wami ungatsheli muntu.

(All that you do you need to do it carefully. Do not tell anyone about the heel that you have bitten. A secret remains a secret when it is only known by the owner only. If you dare try to tell your friend, you have spoiled the entire thing. You are like a person who has told the whole of Durban and surroundings. Even your own friend has his own friends he gossips with. He will say do not tell anyone else).

In all his actions Thomas must never be like foolish highwaymen/ gangsters who confess everything after drinking liquor. They say it has been a long time that they are involved in plundering, even so and so was murdered by me without being convicted. Instead he must eat stealthy like a mouse. The secrets never last as they were nearly caught on the point of action of the first meeting with Prudence. On that day Kwazi was filled with Prudence's remembrance as he paid her a visit in the early hours of the new day at 02h00. As a guard Dudu was watching as she heard and saw Kwazi's car which precipitated her to hide Thomas in her room while Kwazi proceeded to Prudence's room which was by that time filled with air freshener to wipe out smoke and beer smell. Dudu indicated to Thomas when she said 'the cat is away, the mice may play' and that signaled him to come at 12h00 midnights. Prudence complains about the new experiences in her life as she has never thought she would be involved in this type of affair in such that she sleeps with two men on the same night. In her criticism of such behaviour of a dog – like suspects that Dudu called Thomas to come. Ngcobo, (1987, scene 33:5-6) records her words as follows

104. PRUDENCE: *Ubunja le nto engiyenze izolo Mzala. (AKHALE KAKHULU) Hawu Nkosi yami; ngaze ngayenza into embi. Kodwa ngangizifakelani kulesi silingo? Kodwa ngangizifakelani nje nempela?*

PRUDENCE: *(UYACHIPHIZA) Akasolanga lutho Mzala. Kodwa, kodwa, kodwa ... (AKHALE KAKHULU) Amanyala le nto engiyenzile Mzala. Abantu ababili busuku bunye Mzala ... (AKHALE KAKHULU.)*

PRUDENCE: (It is rudeness that I did yesterday Cousin. *(CRYING A LOUD)* Wow My Lord, I did something bad. Why did I involve myself into such a temptation? But why did I involve myself in actual?

PRUDENCE: (*SHEDDING TEARS*) He did not suspect anything Cousin. But, but, but ... (*CRYING LOUDLY*) It is disgusting behaviour that did Cousin. Two people on the same night Cousin. *CRYING LOUDLY*).

All Prudence's concerns are nothing to Dudu who insists that Prudence must go back to Kwazi's home no matter what. Prudence was not aware that she became pregnant on the first instance with Thomas and gave birth to twins; Qedusizi and Nokuthula.

6.3 Significance

Before embarking on the significance of meaning and interpretation of these radio plays, it is very important to look at various views on theme. Many writers refute on theme to be a moral lesson. Mashiyane, (2009:31) expresses the concern regarding the split views whether or not there should be a moral lesson in every story / drama. He avers that a playwright must not strive to be a preacher because he may not be successful in doing so and thereby dent his relationship with the reader. He asserts that "let writers be writers and leave preaching for preachers. He condemns those authors who preach to the readers because writings are primarily meant for entertainment and teaching. A warning is extended to authors who try to teach moral lessons because the tendency is that some people / readers who are being taught might have learned those lessons long ago. The meaning and interpretation of these plays must solely be left to the reader for his / her contention and conceptualisation. The New Critics, the masters in literary criticism, dominated the scene in the 1930s and 1970s on theme but their views on theme were somewhat impressionistic and one –

dimensional. This can be seen in a description of theme by Brooks and Warren, (1979:273) who stipulate that:

The theme is what a piece of fiction stacks up to. It is the idea, the significance, the interpretation of person and events, the pervasive and unifying view of life which is embodied in the total narrative ... what we make of such human experience always, directly or indirectly, some comment on values in human nature and human conduct, on good and bad, on the true and false, some connections of what the human place is in the world.

This quotation by Brooks and Warren emphasises what the idea of theme entails components that are included in a theme such as the interpretation of events, human values and human experiences. Scholes, (1977:20) is more relevant in the explanation about what is aimed in this study when he talks of meaning. This is how he infers:

More often than not, when we talk about a story after our experience of it, we talk about its meaning.

Scholes, (1977:20) proposes the following to identify theme:

Discovering theme or meaning in a work involves us in making connections between the work and the world outside it. These connections are the meaning.

These two quotations by Scholes give a clear picture concerning the meaning of theme and message or moral lesson as they are inseparable. A problem arising in identifying theme is the fact that interpreters or readers / audience may propose different themes which may be closely related in one way or another. He (Scholes, 1977) articulates thus:

If we isolate everything in a story which is not just narration, description, or dialogue, some clues are likely to appear. The title of a work is often a striking instance of this kind of material. Sometimes it will point our thinking about the work in a

particular direction, or it will emphasize for us the importance of a particular element of the work.

In this quotation Scholes maintains that no part / element of the play must be excluded since it makes an incomplete piece of writing. Gerard's observations, which he made on the literature of Xhosa, Zulu, Sotho and Amharic, are of significant note. He makes this point as quoted by Kwetana, (1987:246) when he declares:

Contact ancient wisdom and superstitions, and exciting and perplexing experiences with Western civilization was also responsible for the chief original theme of African literature, the theme of acculturation, with its many subordinate motifs: new money industrialization, and technical development, impact of city life and economy on ethical behaviour, transformation of marriage customs and sexual mores, contrast between more education and privilege few who have gained first hand knowledge of Europe or America.

Kwetana in this quotation mentions what the ancient literature mainly discusses after mixing with the western civilization as it embarks on acculturation, industrialization, the impact of city life as aspects that were not popular before the contact with the western people.

Amongst so many things in *uMadakeni*, Ngcobo has tried with great success to indicate how important it is that all families live happily, how important it is that families enjoy stable marriages. Women are responsible for overseeing the relationship, making sure the relationship runs smoothly, that everything gets done and that everybody is happy. Wife power can signal a harmonious couple. On the other hand he further tried to indicate with great success to indicate well the miseries and tribulations that are as a result of badly managed marriages. Jabu maintains that bad marriages strain women but not men's hearts. In this sense a high –conflict, abusive marriage, divorce is a relief and does not recommend that people in high –conflict, abusive marriages must stay in them. He gives highlights of expenses that are caused as a result of broken families.

He makes a distinction between the real love and the fake which eventually brings destitute between the partners which spill over to innocent people of which children are always never an exception.

The dramatist portrays daily experiences through his antagonistic character, Jabulile, *alias*; Jabu, who lives an immoral, corrupt, selfish and greedy life. It may be that she does all these things under the pretext that wives have more power than their husbands in making decisions and dominating discussions. The marriage is a place where women can exert some power as a result of changing societal roles. There is an assumption which is a marker of a healthy marriage – that men accept influence from their wives which means the woman makes more of the decisions in the domestic realm than men do. She strips her husband of all his belongings which are reminiscent of the urban life. These events happen off course and play takes place at KwaDabeka Township, an urban area. She sells the house with an undisclosed amount to her friends without sharing it with her husband. The dramatist cautions about the repercussions and dangers of a one sided love. Mazwe works so hard and eats so little like a canary whereas Jabu lives like Her Royal Highness but opt to live an immoral and corrupt life in her husband absence as she is engaged with Raymond, her boyfriend at College, in love affairs. The scenery in this instance is mistrust which is the end result of the corrupt life.

Jabu's life is like that of a white woman, who is described by Serudu, (1991:10) as destructive. He infers it thus:

A white woman does not enrich a family. She impoverishes it by undermining its unity. She cannot be integrated into her community. She keeps apart, dragging her husband after her.

This quotation describes the white woman as opposed to an ordinary African who with regard to the lifestyle who is never demanding from her husband and

family members. Jabu is ever demanding from her husband which is the end results of jealousy for a costly life. High social status people like Jabu never get satisfied as she lives a competitive life with neighbours and other fellow people. Such life always has the negative impact on others. Research consulted shows that 20 percent of those who have divorced or widowed suffer chronic health conditions, such as heart disease, diabetes or cancer compared with individuals who are currently married. The dramatist further makes an emphasis on thorough planning and a correct choice of a life partner. Jabu gives account of the dilemma that is faced by females before they commit themselves into marriages. She cites the shortfall of females to make correct choices which ends into the destruction and the dissolution of marriages. She cautions parents to give freedom to their girl children to discuss the love affairs with their children to avoid such occurrences.

The co-operation amongst the family members is overemphasized. This is what Greunen, (1993:84-85) says in an emphasis about the family where it is cited that the family is the homeport where the child begins on his or her long journey through society. The dynamism of culture change brings about conflicts in families and communities so that it becomes difficult to establish why people stick to their traditions even at the expense of peace and happiness in the family. The family is taken as the tragic milieu and the breaking of family bonds results in alienation of parents and their offspring. Jafta, (1996:1) stresses in African culture marriage is not a concern of individuals who fall in love. It is a public concern that involves the whole community because it is where the values of the society are nurtured and perpetuated. Had it not been the co-operation and efforts of Mazwe's family and relative members as a result of the stress caused by Jabu's evasive actions, Mazwe's life would have been history today. The Africans are known by their communal culture which emphasizes interpersonal relationship and this co-operation shows the communal nature of Africans from which their literature takes root. In African way of life no individual is an island but everybody is part of the corporate whole. All the family members co-

operated and fought together until Mazwe is freed from psychological and mental stress coupled with evil spirituality. All members in unison fought tirelessly.

The same co-operation is shown by Kwazi and MaVezi in *Inkanankana* after Joseph Dube, Kwazi's biological father has re-connected with the family entirely. After having been told about the critical situation at home concerning Kwazi and Prudence's marriage, he solves the matter by putting the blame on himself. That truth revamps the healthy home atmosphere and everything goes back to normal. Prudence and Kwazi co-operates with him therefore re-surface solves many familial problems. There is co-operation in that Kwazi accepts Prudence's illegitimate children (Qedusizi and Nokuthula) as his uncle. He agrees that they grow up under the influence of his uncle until they assume their real surname of Manana. Through this co-operation Prudence is consoled by being given money to buy her business (shop) and all is done under the spirit of *ubuntu* (humanness) as all problems are solved in an amicable manner. Had it not been this co-operation, the opposite could have resulted. Even Prudence as far as she is, has the right to join the home at her suitable time in order to check her children.

Lastly, the dramatist takes note that when something big or small takes place or occurs at home, all affected members need information. Zaba, Mazwe's son complains that the status of his parents is hearsay to him. His father has suffered mental and psychological disturbance which has forced him to be in recreation centers including being taken to hospital in Johannesburg, with nobody taking care to inform him. His mother is involved in a car accident where both legs are amputated which eventually causes her to spend her lifelong on the wheelchair without his knowledge. He maintains that his family members are susceptible to criticism.

Marriage can boost a man's health and augment a woman's purse but divorce or losing a spouse to death can exact an immediate and long-lasting toll on those mental and physical gains. The sociologists maintain during this time that this event is taking place it is extremely stressful, in that the victims ignore their health; they are stressed of which itself is a healthy risk; they are less likely to go to the doctor, they are sleeping poorly. Divorce and spousal death have similar impacts on a person's health which suggests that divorce operates like a traumatic event in one's life. Though Mazwe is assumed to have recovered economically with Thulisile, the new partner, but once a person's health has been tarnished, it is hard to snap back even if the person tie the knot again. Ngcobo maintains that remarriage helps but it puts life back on a healthy trajectory. The study suggests much of health can be altered by these major turning points in one's life, like divorce from which one does not recover.

In *Isela*, Ngcobo stresses the importance of testing for a person's status so that test results are known. If tests results confirm that a person surely is HIV positive that he needs to be cautious in monitoring his life and being positive to the situation to which he has fallen into. Amongst other things, he needs to control his diet, engages in the bodily exercise, have enough rest and adequate sleeping time. It is important that people who are HIV positive and who fully understand the dangers of HIV / AIDS need to be part and parcel in advocacy campaigns as does Mac Mngadi. He looks for more literature from Mthiyane (HIV/AIDS Counselor) in order to increase his knowledge for his personal gain and for his community in its entirety. He has high plans to become a columnist in the newspapers where he will write and address the community on the dangers of HIV/AIDS and what precautions need to be taken to safeguard life. As a caseworker, Mac is prepared to buy his own stationery which entails digging deep down his pocket for the love of his community.

Mac will stick predominantly on the preventative measures of the diseases, what measures to be used by the affected to avoid re –infection and the affected must

never spread such diseases deliberately. He will also promote the positive attitude and mind to those who take care of the affected people and those who are suffering from such chronic diseases as a result of AIDS. Therefore Ngcobo, (1993, scene 20:8) in appreciating Mthiyane's attitude in agreement with Mac's ideas writes:

105. MTHIYANE: *Cha, uza kahle impela. Ngizozama ukukusiza ngazo zonke izindlela.*

(No, you are coming alright. I will try to help you in all the ways).

In this excerpt Mac is praised for the treatment seriously as opposed to other people who take this type of treatment. He is learning more about HIV / AIDS. Such positive thinking is highly recommendable from Mac. Some patients complain that the treatment is heavy, tiresome as there are tablets and even ARTs have many complications that lead to bad effects. It must be remembered that the HIV / AIDS goes hand in hand with the tuberculosis (TB) and once a person has been diagnosed with the TB it means he / she must get a treatment of six (6) to eight (8) months to set a cure. They visit the clinic every month for a check up. The blood test results of a person's sputum shows if a person is infected with the TB thus starting the treatment programme under the health care workers supervision that are well trained on TB and AIDS like Sibongile (AIDS nurse in *Isela* radio play). The play *Isela* touches on pregnant women of Mac who goes for HIV checking to find out about their CD4 status. They start the antiretroviral treatment (ARTs) programme if they have a low CD4 which is below 350 as ART controls the HIV virus and delays AIDS. Patients are warned in that if they stop ART the AIDS illness comes back again but if they take the ART medicines everyday they can live a long and healthy life. The non-governmental organizations such as Treatment Action Campaign (TAC) and NAPWA do help HIV / AIDS patients in great deal. Most people complain with

such the treatment because they are given many tablets in this regard as the person also gets treatment for any infections.

The danger of TB is observed in the Multi - Drug Resistance (MDR) which is another type of TB. The study that has been conducted recently comes out with serious results as there are patients who and become deaf people after the intake of such tablets and medication. It is revealed that there are patients who even think of committing homicide after taking *Kanamycin*, *Amikacin* and *Cycloserine*. When the Department of Health officials in KwaZulu – Natal are approached they admit that they are aware about the consequences but also state that there is nothing they can do because the patients need the medication. They maintain that the failure to issue such medication implies that they sign the death certificates to the patients.

The dramatist, in *Iwashi Legolide* displays the multi plot structural type of the play. Of these plots, the dramatist takes many scenes / episodes discussing the health related issues. He begins the story through deserted Cele girls who are orphans got refuge at Umlazi Township and expelled by their uncle after one of them (Sizakele) has fallen pregnant. The greater part of the story continues when Sizakele (the younger sister) has given birth to twins. They stay in the squatter house where they are dumped by their boyfriends. The dramatist makes precautions to the society and community about safety measures that need to be considered to maintain healthy living conditions. The issue begins when the twin children are never taken care of by Sizakele, amongst other things the poor feeding programme which results to kwashiorkor; lose weight, inactive and ineffective. The nurses pay visit to their squatter house which is also found wanting. Lectures are given to these two girls concerning the correct diet, clothes that must be washed often and general cleaning procedures.

The dramatist emphasizes physical exercises, fresh air (with oxygen), eventually nurses maintain that if the society takes heed of the major diseases such as

Tuberculosis (T B) will not affect the society. He stresses the notion: prevention is better than cure. These girls indicate to nurses they are afraid of the T.B. and they are given an assurance that they will never be affected by these endemic and fearful diseases. She even gives symptoms of a person who has been affected with the T B such as unceasing cough, tiredness, without the appetite, difficulty in breathing and many more. On the other angle the dramatist is on a campaigning spree to educate the society about the correct measures that need to be followed to bring up healthy children. As these twins have acquired kwashiorkor, the dramatist exploits the chance given to him to highlight on the measurements that need to be taken to bring up a healthy child. He articulates the right type of diet that must be given to the young growing children to avoid healthy hazards. This is tangible evidence that before Ngcobo commits his pen on the paper he makes research. It is a clear indication that he spent time with Health Authorities to find out about the issues that are pertinent to the society at large as far as diseases and general hygiene are concerned.

The acknowledgement and admission of guilt is always important no matter how difficult circumstances are. The issue of confession comes into play. Confession of truth and admission of guilt break no friendship. The court describes MaMngwengwe as the hard-hearted person who is pushed and driven by jealous and all these are construed in a witted networking of a cunning fox - like. At the highest peak of circumstances, MaMngwengwe realizes the reality of how bad and it was to kill Fano. She confesses with agony coupled with tears how she orchestrated the plot to kill Fano. Ngcobo, (1989, scene 44:7) avers MaMngwengwe's words as follows:

106. MAMNGWENGWE: *(EKHALA) Cha, sengibonile ukuthi ngenza iphutha. Ngangenziwa umona. Kwakubuhlungu kimina ukubona indodana yami, ummangalelwa wokuqala esedlulwa ngumufi ngokwensebenzo yize umufi wayesanda kuqala kuqala kusebenza. (UKHALA KAKHULU) Ngicela iNkosi ingithethelele. Sengiyabona ukuthi ngenza iphutha.*

(CRYING) (No, I have seen that I made the mistake. I was pushed by jealousy. It was painful to me to see my son, the first accused being defeated by the deceased as far as work is concerned despite that the deceased worked later than my son. (CRYING LOUDER) I ask for forgiveness from the Lord. I realize that I made the mistake).

It is cruelty that leads to their arrest as they have no respect for life. Their boastfulness about an evil action leads to their punishment. Nobody sympathises with such villains like Mpiyakhe and MaMngwengwe but it is the consequence of their statements that injures and even kills others. Mpiyakhe's actions make him a villain and less of a dignified eldest brother who should be providing for their entire family. He is selfish and cruel and seems to misuse his power as head of his father's family. As Kwazi in *Inkanankana* has finalized the purchase of the supermarket and now he has the duty to organize all the systems and processes of running the business in a professional manner following all the correct procedures. After he has taken over he immediately reduces all the prices with the purpose to entice and attract most customers for very good turnover. He organizes the opening party where he emphasizes the importance of the treatment of customers by workers where he stresses the language used in business. He asserts that any business cannot sustain without buyers / customers. Ngcobo, (1987, scene 20:5) maintains:

107. KWAZI: *Lo msebenzi uqhubeka ngoba kukhona abathengi; ngaphandle kwabo awukho. Ngakho-ke kufanele sibaphathe kahle; sikhulume nabo ngenhlonipho.*

(This work exists because there are customers; of which without them it cannot. Therefore we must treat them well, talk to them with respect).

The excerpt above makes it clear that customers are the cornerstone in business, so for it to be sustainable workers must be polite. He conducts the lessons regarding the language aspect which aims at the proper approach emphasizing

the proper way of greeting which avoids statements such as “*Ya, ufunani wena?* (Yes, what do you want?) (*Ya, uthini?* (Yes, what do you say?) He articulates this is the language that is not acceptable in the business sector but statements such as “*Sawubona; ngingakusiza?* (Good morning, can I help you) and “*Ngicela ukukusiza*” (May I help you) adding whether “*Sisi, noma Bhuti, noma Mama, noma Baba*” (Sister, or Brother, or Mother or Father) as the acceptable approach that comforts the customers.

Kwazi maintains that in life there are upheavals as it happens that some customers fail to remember what they exactly want so the workers are expected to respond positively thus avoiding arguments and confrontation as they are sometimes not very sure of the items they are looking for. The workers are never expected to teach customers on how to mention items that they want but they have to give them and market / praise that item as they are not teachers. Workers have to listen carefully to what the customers want / need and just respond to their needs with a smile if necessary.

Workers have questions about customers, who come for shopping bringing their arrogance, fighting and never co-operative. Kwazi responds by stating that such customers need the first attention so that they can go immediately since they have no time and patience for anything as they are angry. As the businessman, Kwazi knows the different types of customers / buyers as he enumerates them according to their categories. Kwazi has the solution to treat them as Ngcobo, (1987, scene 20:6) puts it:

108. KWAZI: *Bakhona-ke abayinkinga, abeyisa sengathi bayahola ngokweyisa kwabo. Kodwa –ke lokho akusho ukuthi nawe beyise, wena enza lokho okufanele, ubathengisele ngokushesha ungakunaki ukweyisa kwabo.*

KWAZI: (There are customers who are troublesome, who are insolent as if they are paid for their insolence. That does not mean that you must also treat them as they do that, you

must do what is right, sell them their items without taking into consideration what they say).

Attached to the business language is the business etiquette which is emphatically addressed by Kwazi which he regards as the serious concern which may lead the shop being losing customers and businesses? In this light he highlights three pariphrenal / fundamental points of which packaging tops the list. He cites packaging as the tool that keeps customers attached and clanged to the shop as the reliable source of their demands. The shelves must always be full of the stock where older stuff is packed at the front and new at the back. He articulates this with the underlying reasons thereof. Attention is also given to cleanliness as a major concern at the shop. All the destroyed items must be quickly attended to otherwise customers lose interest. In this regard, he concludes with metaphorical mice which are referred to thieves as an issue which he never entertains. He says these mice are never seen stealing but the shops are dropped down because of their presence, they cannot be tolerated.

Ngcobo, the dramatist is the man of cultural conscience. In his plays he cites cultural beliefs that are practised in the black society as a premonition that needs to be revived for its sustainability. Bongzi was arrested, charged and sentenced for four (4) years imprisonment of which she served full three years as one year was a remission of sentence (parole). On her release she does not come home and MaNzama (her biological mother) and MaKhoza (her mother-in-law to be) complains that why has he not come home in order to practice a tradition that is normally done when somebody has befallen something evil which may be killing of a person or being imprisoned to remove misfortunes. Ngcobo, (1988, scene 47:6) puts it thus:

109. MAKHOZA: *Cha, nami ngithi ngimdala nje; angikwazi okunje. Esikhundleni sokuba aphume eze ekhaya; kuzokwenziwa nezabana zokukhipha leli shwa lokuboshwa ukuze kungamphindi ngelinye ilanga, yena ukhetha ukuzula futhi? Nansi imihlola bo!*

MAKHOZA: (No, as I claim to be old, but I do not know of such. Instead of coming home from jail, so that we make some means to take away this misfortune of being arrested so that it does not happen again, she has opted to wander around. Here is awe-inspiring occurrence).

This is an old Zulu tradition that Ngcobo revives in his plays which needs to be considered to avoid it becoming a family weakness. By this time Bongis was wandering in the township being shun going home as she is afraid of her mother (MaNzama) which marks the end of her life as in few days later she is stabbed with a screwdriver and dies. In other words she sets a precedent that wrongdoer must be given an eighteenth year punishment. The misfortune was never taken away from her which is a similar case with Bee (another thug in the township) who is also serving eighteenth year imprisonment. The eighteenth year is a yardstick of punishment in *Impesheni Yesiphalaphala*. Ruby decides to demand a child's support from all her lovers for a period of eighteenth years as a standing rule in the South African courts. Bee (new Bongis's boyfriend) a well known ruffian after being convicted of so many charges including the cutting off of a white woman's hands with goldfingers, is given an eighteenth year imprisonment. Lastly, Ruby is sentenced to eighteenth year imprisonment which marks her incarceration to mingle with the society and confirms the Biblical doctrine "do what you would expect others do unto you".

The actions of Ruby could be thought of metaphoric devices. She is said to be this (Role model, business woman) but surprisingly does that; for instance she grooms young girls for better avenues in business but also robs the very same girls she is supposed to be nurturing. It thus becomes logical to examine all her actions individually in order to gain a least understanding of her. Each of her action defers meaning, sometimes to an extent of giving rise to the opposite, to say laziness and greedy. Her actions could be equated to killing because she jeopardises other people's opportunities. She is not a killer *per se* but she kills

because she is too lazy to work industriously to support herself and family. Laziness, hunger, greediness and deception give rise to killing.

Majola, (1995:17) alludes to the fact that such instances in life claims that “no surpasses the other” and is ironical, given the general view of her status as a woman. From where does Ruby get such powers that she boasts of. This points out to the fact that there is no relation between sign and meaning as the two antithetical signs (woman, powerful) dissolve into identity. This, by its own right, defers the comprehension of the signification of the character. As a troupe of metaphor, animality of Ruby could well refer to people who behave like her character represented in the texts: people who do not respect other people. This is somehow an insult to other people (especially women) who kill and rob other people. People, who do all these things, definitely deserve to be called animals and they are. Thus “animality” represents bad and corrupt behaviour. This further gives signs “the bad woman” as signifier that signifies upon several rhetorical figures as Majola, (1995:19) mentions it including and other corruptible devices.

The years from 1994 onward in the Republic of South Africa are known and recorded, to be the years for reconciliation, forgiveness and renaissance (revival of humanness). It is believed all things are done anew. Attached to the tradition of misfortune avoidance (*amashwa*) is the tradition to bring home all illegitimate children who were born outside the legal marriage. To all the typical and traditional Zulu people it is customary that all such children must be brought home to legitimate parents in order to appease the ancestors’ anger as it is manifest through *umkhuhlane* (the influenza sickness). This is what Ngcobo is also emphasizing in his *Impesheni Yesiphalaphala* as a call for *Zibuya emasisweni* (renaissance) all forgotten things are done anew. Because that MaNzama (Bongi’s mother) is old customary she concludes that Bongi’s child must be taken to Sibusiso’s home and that Sibusiso should pay reparation as a way for fining all people who have done such an event so that the child becomes

his legally. So MaNzama talks to Bongi who fortunately agrees to release the child and writes a letter for commitment.

6.4 Motifs / Sub-themes

Many literary critics use ‘motif’ and ‘theme’ interchangeably but some however distinguish between the terms by defining motifs as theme like units that are smaller than theme (sub-theme, of less importance to the text as a whole). To add to the terminological impreciseness, it must be noted that some theoreticians equate theme with motif. This is what Abrams, (1981:111) says on this:

Theme is sometimes used interchangeably with motif, but the term is more usefully applied to an abstract claim or doctrine whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader.

Shipley, (1970:274) rightly looks at motif as a recurrent element (one that may enhance the theme of the work):

A characteristic of a work’s design, a word or pattern of thought that recurs in a similar situation, or to evoke a similar mood within a word ...

Radio drama has featured prominently in the cultural life of society in such that audience / listeners learn acquire good moral behaviour / conduct. The listeners / audience learn how to behave and treat other in this living.

So this study prefers to explain the word for sub-theme and motif as a small component of the body theme. It may further be referred to the subordinate message of the theme. Message is usually minor and it gives a specific message or lesson for the audience that is related to the theme. It is of significant important to mention and highlight what Ngcobo intends emphasizing and

instilling in the minds of the society on specific lessons as they manifest in all his radio plays. Corruption and corruptability leads to human suffering, fear, piety and destruction as exemplified in many areas of the plays. The character Raymond in both *Impesheni Yesiphalaphala* and *Umadakeni* has been given a destructive characteristic name in the people's lives which according to Ngcobo is something that actually happened in his real life.

Raymond took Ngcobo's girlfriend during their youthful stage. It shows here that something never passes in the person's subconscious even if he is no longer bearing a grudge and Ngcobo in an interview states such the name Raymond comes immediately when he thinks of somebody with similar type of action and caused such affliction. In *Umadakeni* we see Raymond from Johannesburg falling in love with Mazwe's legal wife Jabu. In a car accident that takes place Raymond dies and Jabu suffers a never healing pain as both legs are amputated. Mazwe is in search of the second wife as Jabu has sold the house and fled with all the furniture. In *Impesheni Yesiphalaphala* the character Raymond is depicted as an unfaithful lover to Ruby who is envious of what Ruby has. He is jealous of Ruby's business as he immediately jumps up to confiscate it when he realises this as a serious problem. He is unmerciful, has a ravenous appetite and a robber, a braggart type of lover who destroys Ruby's life. So Ngcobo cautions his readers to be watchful of people in human life.

In *Inkanankana* and *Umadakeni*, Ngcobo has a character Thomas who does conflicting deeds and contrary to each other. In *Umadakeni* we see Thomas who is sympathetic, kindhearted and merciful despite the belligerency of his wife, Millicent who is an opposite of what Thomas is. Thomas in *Umadakeni* is unlike Thomas Manana in *Inkanankana* who is destructive. Ngcobo insists that women do not forget their former lovers as they from time to time remember and reconnect with their lovers. This Thomas Manana was the Prudence's first boyfriend who reconnects with Prudence when she has problems in her marriage. At this stage he is the private lover who makes it that he impregnates

her and she bears twins; Qedusizi and Nokuthula. By implication, these two names are self explanatory as *qeda* means (finish) and *usizi* (sorrows) and *nokuthula* means being quiet and peaceful. It means by giving birth to these two children, to console and comfort her from such traumatic life she is living. Eventually, he finds them in an act with Prudence at the hotel and both Thomas Manana and Kwazi draw their pistols shooting each other and Thomas Manana dies at the hospital at a later stage. Important lesson and clear message to all private lovers (roll on) who are fashionable to this practice die in all Ngcobo's radio plays.

The last issue in this point is Mpiyakhe Cele who is suspicious and envious as he is overpowered by his half – brother Fano who is finally killed. Ngcobo here in Mpiyakhe's name (he fights his own fight) proves that a person dies for his / her own course and for what he possesses.

Ngcobo proves to be a man who is culturally conservative and a man who is imbued with traditional practices. When an evil omen has befallen the Zulu family it is customary that the head of the family, after pondering and meditating about it, consults either the diviner to exorcize the evil omen that has shown itself or consults with the whistling spirits (*ukubhula abalozi*). Ngcobo has two instances in his plays where his characters decide to engage in this tradition. As Mazwe as result of stressful life and frustration caused by the stripping off of his properties (house and personal belongings) in *uMadakeni*, his friends and relatives engage in this tradition. Mazwe has begun a habit of simply disappearing and ostracise himself amongst the members of his family until he is found in the Recreation Parks. Such a situation causes a stir in the family and they decide to consult the diviner for such an evil omen to track down his whereabouts.

In his examination, the diviner finds out that Mazwe is still alive and is somewhere near the Maydorn Wharf staying at the Recreation Park. At the

beginning of the play Ngcobo foreshadows what is going to befall his protagonist where he talks of people who as a result of insurmountable problems, decide or find themselves at the recreation parks. When he discusses this in advance he is somehow indicating that something painful is still going to befall his actor of which in this case is Mazwe. The incident happens when Mazwe has been transferred to his psychiatric hospital in Johannesburg for the diagnosis by psychiatrists. He disappears until his sister, Thandeka reports at home concerning his disappearance. Fortunately he is found by Thomas and Millicent at Harrismith from rehabilitation that is ready for new life. Such a practice works for Mazwe.

In another incident in *Inkanankana*, Prudence is abashed by marital problems which have accumulated in so much that she may lose her marriage. As she discusses the issue with Dudu, they conclude that she must consult a diviner at Eshowe for medicinal herbs that are going to tame Kwazi for the revival of the once flourished marriage. They consult him but unfortunately it was never successful as she finally loses the marriage when it is discovered that she is Kwazi's blood sister. Ngcobo talks about these issues in his plays as he looks at various possible ways for bringing solutions for peace sustainability in the society in which that family is affected.

In *uMadakeni*, Ngcobo talks of Jabu, Mazwe's estranged wife as the wife who is troubled by sexual jealousy which led to the marriage being dismantled. He looks at jealousy from all different angles and regards it as a world phenomenon. Thomas was nearly killed by the so called "BIG FIVE" of the school simple as a result of jealousy. He had done not much as Mazwe expatiates as someone who diffused the conspiracy after Satch whispered to him. When Thomas asks him he explains thus as Ngcobo, (2001, scene 1:9) exemplifies it:

110. MAZWE: *Kanti-ke kwakungekho lutho olutheni.*

Kwabe kungumona nje wokuthi wabe uphuma phambili ezifundweni, udume isikole sonke ngokudlala kahle ibhola. Nokuthi-ke wabe uyisilomo nakothisha, ukhuluma nesiNgisi esihle. Kwabe kungumona nje, akukho okunye.

MAZWE: (And there was nothing much. It was just jealousy as you used to get top marks in your studies; you were famous at the school, playing excellent soccer. You were also popular amongst the educators, as you were able to speak good English. It was the mere jealousy, nothing else).

In this excerpt Thomas wants to know of what has transpired in Mazwe's life as he meets him being in such state of distress. In the final analysis jealousy in *uMadakeni* is a common practice which is multi-faceted as it approaches from all different angles.

Ngcobo highlights these pertinent issues though sometimes he is not discussing them directly but it seems proper that sociological plays consider much what is happening in the society with an aim that the citizens will have wide opened eyes until all the problems are solved for better stability in the community at large and harmony. In passing Ngcobo in *uMadakeni* highlights four related issues that are commonly found amongst all the leaders as their common weaknesses that lead to their names being vilified. He discusses them to caution the public before damage occurs.

In a discussion between MaVezi and MaCele (parents-in-laws) Ngcobo mentions that educated and learned people, women in particular take leads who squander the church's offerings. He highlights that they occupy key senior positions of high respect in their communities. He claims that such monies come from the elderly people and pensioners. Furthermore, he comments about principals of who misappropriate school funds. He criticises such principals as he claims they earn high salaries but they are not ashamed to misappropriate monies that come from the unemployed people and grannies. He condemns

teachers who are involved in the sexual relationship with the school children as something of the new dispensation. He explains that these activities detract school children from their studies. He touches upon the love affairs between married women and other men as something which needs other people's attention and must be condemned. Ngcobo concludes his talk on new unfamiliar practices by highlighting for what happens when someone is involved in the car accident as his character MaVezi in *uMadakeni*, Ngcobo (2001, scene 16:4) puts it as follows:

111. MAVEZI: *Umhlaba usuyabhubha, Mlingani. Abantu kabasalesabi ihlazo kabasawenyanyi amanyala. Abantu sebafelelwa wonembeza. Ungabona umuntu ehamba ucabange ukuthi usaphila kanti kudala azifela. Abantu sebafa bephila. Uma uke washayiswa yimoto, abantu bathi ngu bekukhuthuza, bethatha imigexo namawashi nezicathulo nezikhwama zemali, bashiye isidumbu kuphela.*

MAVEZI: (The world is perishing, Fellow parent –in – law. People are no longer afraid of shameful deeds; they do not have an aversion for something disgusting. People have lost good conscience. If you are involved in a car accident, people will enclose robbing him the money, taking the beadwork, watches, shoes and wallets thus leaving only the corpse).

In this excerpt, Ngcobo regards it as of a high standard of people who have no humanity. In his observations of events there are exemplars when certain accidents have occurred, he mentions that people do not have humanity anymore. He highlights that when people are involved in car accidents they do not receive any assistance instead they are stripped off their belongings ranging from pickpocketing wrist watches, necklaces, handbags, monies, shoes and just leaves out the corpses. This is the world phenomenon of people who are cruel to others in this fashion. MaVezi maintains that such cruelty comes from the well educated and enlightened people who live in urban areas as compared to rural people. Their actions of cunningness are well orchestrated.

The following statistics in *Isela* given by Ngcobo is meant to serve the dual purpose to those who have been affected or not affected. Mac displays how much information he has acquired since meeting Mthiyane. He enunciates what he has learnt so far as he mentions that he must not share the tooth brush and nail clipper as a result blood stains that remain behind. He must put on hand gloves when peeling the potatoes and many more which these can be illustrated as follows:

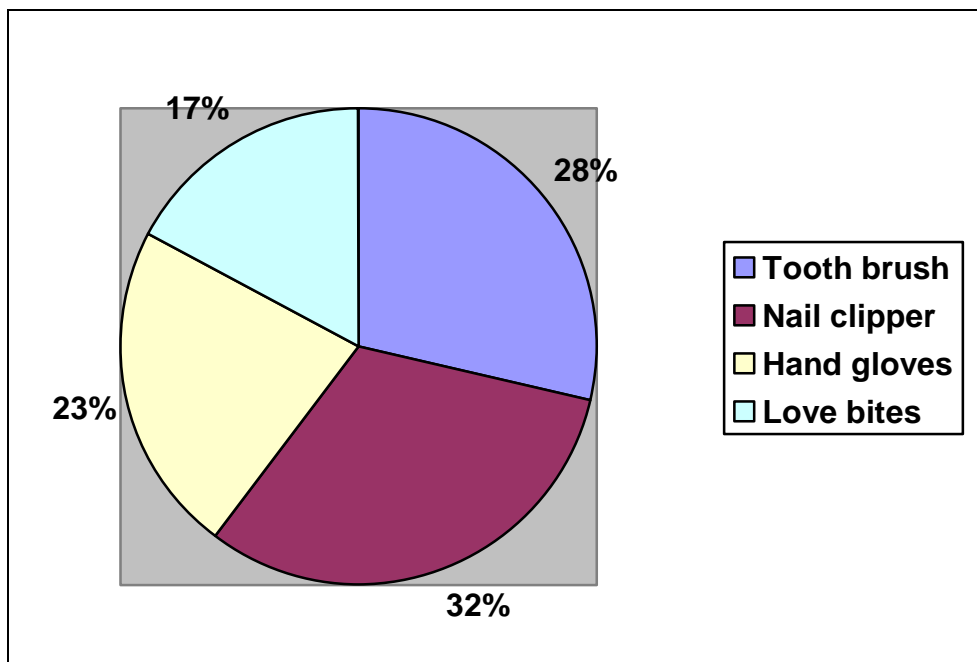


Figure 3

In figure 2 Ngcobo gives the preventative that can be applied and done to minimize the possible chances of infection of HIV / AIDS to those who have not been infected. The careful consideration of these measures indicated in this figure serves as precautionary measures that humanity can engage in for a zero HIV/AIDS community. Other diseases that easily attack the patients have the followings symptoms:

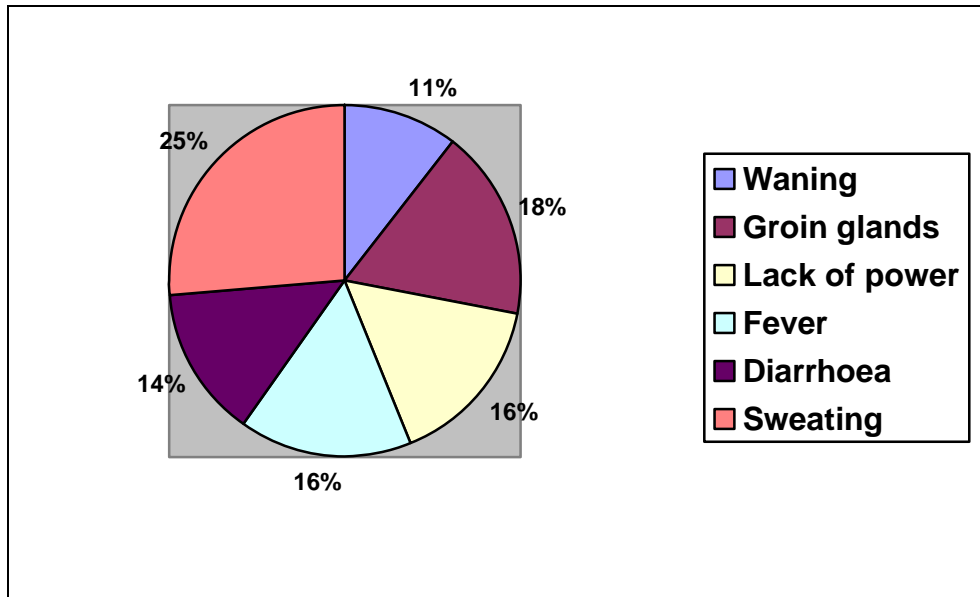


Figure 4

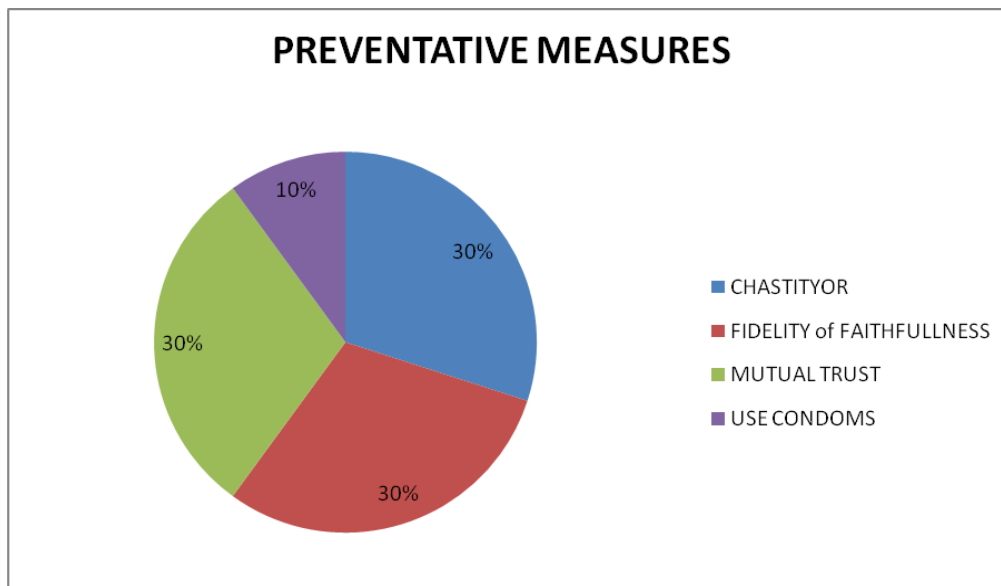


Figure 5

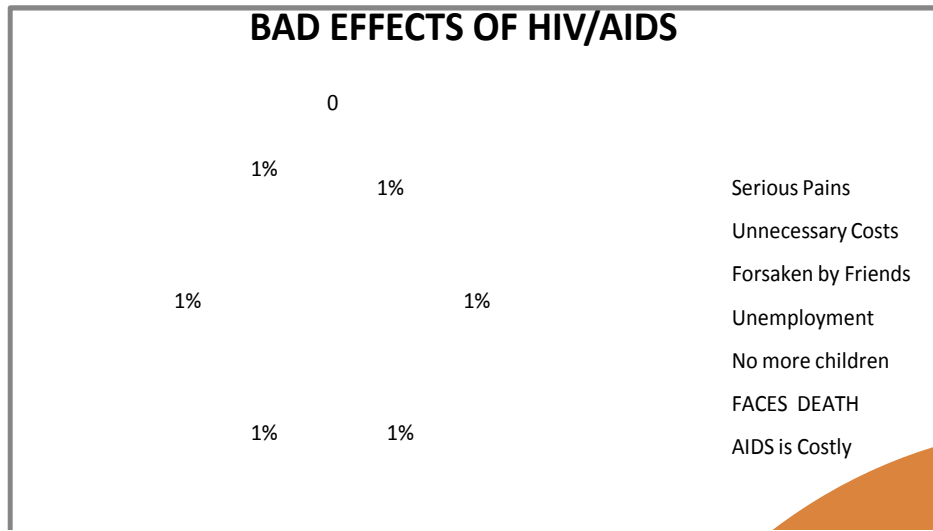


Figure 6

Balanced diet is also another serious concern in Ngcobo's plays. Also in *Iwashi Legolide*, talks about the nursing sister at the hospital who advises Sebenzile about the right diet to be taken by a mother of the young baby. The advice talks of too much water to be taken a day, fruit juices, milk, balanced diet, mother's breast feeding and many other kinds of body formatives but breast feeding is the dominating factor. This is how it is represented in figure 4:

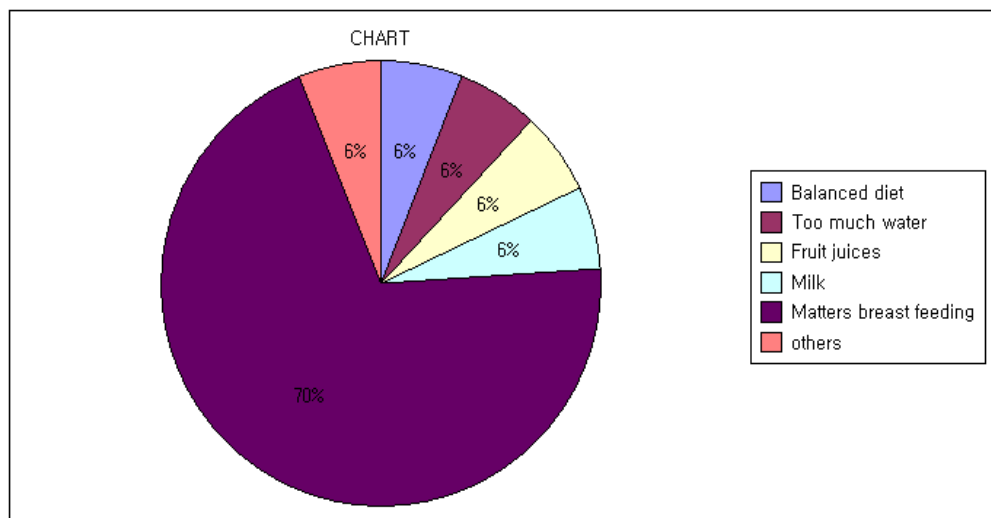


Figure 7

In her emphasis, the Nursing sister stresses breast feeding as it has protective formatives that fight with different diseases from being infected. In her visit to where Sebenzile and Sizakele live with the children who have been forsaken by Vusi as he abandoned them, she along the chart of pictures with different kinds of food. She gives lessons on food which is suitable for young growing children. On stage one she cites protein oriented types of food, inter alia; meat, cheese, beans and many others. On stage two she cites fruits and vegetable as they give power to children to fight against diseases that attack children and they also help to heal wounds quickly. Amongst these she makes an emphasis on cabbage, tomatoes, oranges, pawpaw, guava and mangoes. It means Ngcobo is engaged in educating the society concerning the right diet as he mentions that raw vegetables such as salads are healthier than the cooked vegetables. In stage three she cites oats, soft porridge, brown bread, butter and cooking oil as they give the body heat as against cold necessary for energy and play.

Education is strongly recommended as a tool for social change, a world phenomenon and development. Thula complains that black learners easily leave the school at the early stages of life whereas learners from other races stick to education and succeed. This complaint stems from the desertion of Cele's daughters who left the school on dual purposes; their mother had died ending their uncle where they short lived. This is normally what happens when the parents have died, takes refuge at anywhere. In *Iwashi Legolide* Ngcobo, (1989, scene 23:2) asserts that:

112. THULA: *Zisihlula lapho –ke ezinye izinhlanga ngoba ezazo izingane zinamathela emfundweni. Ezethu zibona ukuthi ukuchitha isikhathi ukufunda. Le nto izokwenza ukuthi sihlale singabafana kwezinye izinhlanga. Hhayi ngoba singahlakaniphile, kodwa ngoba singakwazi ukulungiselela ikusasa lethu.*

THULA: (The other races defeat us here because their children stick to education. Our children regard education as the waste of time. This is going to cost us to remain

inferior to other races. This is not because they are not intelligent, but it is that we cannot prepare our future).

In this excerpt above Ngcobo emphasizes the fact that other races continue with education uninterruptedly but amongst the Black population it is easy for their children to disrupt their own education at school. They take the school as a place where they can spend their time without learning thus disturbing other learners. In *Inkanankana*, Kwazi complains that young people easily leave the school for piece jobs which they do not accomplish because of its difficulty instead they opt for short cut whereas there are no short cuts and free lunches in life. These young people ends up in difficult situations. MaMbhele in her discussion with MaVezi echoes the same sentiments especially referring to her son, Vusi who could not complete his university education because of his drinking.

They complain that children do not take time into consideration girls produce many babies whereas schools are not built and classes are full without educators to teach. Kwazi has left at the university without informing his mother who is complaining of her money that has been lost in his education. She maintains that Kwazi should have stayed at the university as she is completely convinced that her application on sociological aspect in making newspaper advertisement looking for funds from well wishers and friends would help. She is expecting any Good Samaritan to help. Her religious belief is expected to produce fruit as she prays dearly to God to work in a miraculous way that can bring back Kwazi to the university in order to complete his B. Com studies. Her pastor has been approached and informed about this matter.

In the same vein, this issue on education is highlighted in *uMadakeni* as Gwala (petrol service assistant) talks with Thomas Mthethwa regarding the jobs skills. Both of them affirm that in places like Johannesburg in these days people must have training skills ranging from one to two job skills so that they consolidate their jobs. They maintain that in these days it is only people with trained skills

who are required in the job market. In an article from **UMAFRIKA**, Nomsa Ndimande further emphasises this issue on young Black people who refuse to take education as their first priority when she compares them with their Canadian counterparts. She explains thus:

Izingane zaseCanada zifundiswa ukonga imali zisencane ngakho zikhula zazi ukuthi zifunani. Akekho umuntu onesikhathi sokuntshontsha ngoba wonke umuntu uyazi ukuthi kufanele asebenze ukuze athole imali.

(The children in Canada are taught to save money whilst they are young and they grow up knowing what they want. There is no person who has the time of stealing because everybody knows that he is expected to work so that he earns money).

UMAFRIKA, September 3-9, 2010.

She directs her argument especially to the South African youth when she expresses that:

Inkinga yabantu baseNingizimu Afrika ikakhulukazi intsha wukuthi ayifuni ukufunda ukwenza imisebenzi engcolisayo.

(The problem with the South African people especially the youth is that they do not want to learn for blue collar shirt jobs which make people dirty).

UMAFRIKA, September 3-9, 2010.

Ndimande's appeal is to educate the South African youth to open up their businesses on the completion of their school trainings so that they do not steal as it is the norm in some other African countries like Zimbabwe and many more who teach their young people to be involved in theft and corruption. Such a practice emanates from the government system of the day as it engraved by poverty.

In *Impesheni Yesiphalaphala*, Ngcobo amongst other things highlights the importance of the Police Force, the matter to reckon with as it is taken lightly that the Policing profession has no more value due to the high level of crime as a world phenomenon. His character Detective Gumede does his job with an honest heart, as it were not the man of his status, Ruby would not have been arrested been charged. As news broke out that Bongi died, the first man to arrive at the scene was Detective Gumede. The crime has been committed so the law must take its course. He found a shoe and a button from Ruby's clothes which he uses to track down the spoor and leading evidence for investigation. This helps as he searches Ruby's house and they match with Ruby's clothes. As Ruby realizes the seriousness of her committed crime and its consequences she starts pleading and begging Gumede that they settle the matter without taking her to the cell and for prosecution. She lures, seduces and entices him for sexual intercourse of which all those delaying tactics bear no fruit as detective Gumede refutes. At the end the law takes its course as Ruby is taken to custody, prosecuted and is sentenced to eighteen years imprisonment.

Revenge and conspiracy in Ngcobo's radio plays as there are many observable cases which are aimed to cause pain and fear are prevalent. In England, revenge was viewed sin against God and the State. When one was killed as an act of revenge it was thought that God would be offended because he was the one that was supposed to control human life. When one was killed unnaturally it was perceived as great violation of what was accepted as right. In *Inkanankana*, it was very unfair for Prudence to refuse loaning and lending money to Ntathu during her time of need as she wanted to continue with her teacher college studies. She blatantly refused that she be helped financially something which caused Ntathu to tie a baboon's knot. She conspired with Philisile (Prudence's thy sister –in-law) who by this time is looking for Kwazi's marriage but

Prudence remains as a stumbling block with all the threats which are directed to Philisile including death threats on the phone and being haughty. Prudence was

puzzled to take note of Ntathu who was closer to as a biting snake and a cunning fox. They want her to be toppled and fired so that Philisile marries Kwazi and their deal concerning the payment is finalized and successful. Prudence never respected her marriage hence many adventurous episodes including being an adventuress woman who has private lovers especially with Thomas Manana something which eventually kicked her out of the marriage. Ntathu followed her step by step closely until she found her thus evacuating a hot seat unceremoniously leaving all the wealth of Kwazi at the warm hands of Philisile. Where she is, she has a never - ending pain because of being corrupt and unfaithful. This confirms the isiZulu idiom which the first shall be at last and the last first. So Ntathu and Philisile's revenge was never of human character as it causes Prudence to suffer indefinitely despite that Ntathu is boastful about it as Ngcobo, (1987, scene 55:2) puts it:

113. PHILISILE: *Ungathini ungathi yi – ‘adventure’ lena noma ungathi yi – ‘drama’?*

NTATHU : *Kokubili; kodwa mina ngithanda ele – ‘drama’. Sikhande i- ‘drama’ yangempela. Ngiyayithanda mina le nto. Yizinto ezinjena esiyoxoxa ngazo lapho sesiyizalukazi.*

PHILISILE: (What would you say, would you say this is an adventure or you would say it is drama?)

NTATHU: Both; but I like to say its drama. We have made a real drama. I like this thing. It is such things that we will discuss when we are grannies).

In this excerpt, Philisile (Kwazi's new spouse) and Ntathu (Kwazi' servant) revise their conspiracy to traduce and slander Prudence so that she divorces with Kwazi. At this juncture they are at the hotel when they phone Kwazi to inform him where Prudence and Thomas Manana's room. As he catches them there is fighting and they reminisce about the incident and maintain that they have created history which they will discuss at old age. In their discussion they try to discern between drama and adventure and they conclude that what they have done is the drama since it has many eventual happenings.

In *Isela* Ngcobo disusses the different types of healing by comparing the traditional (African) and the western where he dismisses the myths that exist amongst the people. He does this by highlighting the belief that Ngqulunga suspects Gabela for bewitching his daughter Thokozile. Thokozile, a faithful lady with one partner admits that she got HIV / AIDS from her only fiancé who sleeps around with other unfaithful females. It means Thokozile is unlike Mac who has forgotten all his girlfriends due to their numbers. He admits that it has taken time before people have come to believe AIDS knows no colour, race and creed, it is meant for all humankind. He cites a situation of a rich white man who went overseas for business purposes and met up with a beautiful white lady.

As he woke up in the morning he discovered on the bed that the lady had gone leaving a piece of paper behind written “**SIYAKWEMUKELA EZWENI LE-AIDS**” (Welcome to the world of AIDS). As Sister Magwaza counsels her, she is requested to share the information with her partner so that he does not spread it to other people (re-infection). The tension escalates as Thokozile refuses to reveal her HIV/AIDS status to her parents and his father, Ngqulunga takes some drastic steps to find out the root cause of his daughter’s illness. He visits Skhokhokho (the diviner) who suspects the neighbours of bewitching his daughter. He vows that he will go to *KwaMhlabuyalingana ekhaya lezinyanga* (at Mhlabuyalingana where there are many diviners) to avenge for his daughter. Ngcobo dismisses further that AIDS is caused by mixed-marriage of different nations thus emphasizing to stick to our own ways of healing.

6.5 Challenge poses

Biyela, (1997:93) concludes his study on Ntuli’s themes by stressing the value of themes when Biyela refers to Ntuli’s works. Though the researcher is not dealing with Ntuli’s works but the researcher has something in common with Biyela when he declares:

What can be observed in Ntuli's themes is that in each theme, the author seems to have an obligation to fulfill, a message or warning to convey to the society at large.

This quotation gives a warning to playwright that whenever he attempts writing he fulfills an obligation to send a clear message to the listeners.

In *uMadakeni*, Ngcobo challenges marriage institution as a way of highlighting those marriages which were haphazardly arranged as they eventually present complex problems. In his character Jabu, he remembers how he mistakenly was engaged in the love affairs in prematured with Mazwe who she realizes later she did love him whole heartedly. She was once attached to Raymond, a boy from Johannesburg at the College so as a result of being away from him fell in love with Mazwe who quickly organized the wedding and married her under the pressure of her parents. She did understand all the institution's intricacies for being in the marriage life.

Mazwe was not the real life partner in her heart she intended marrying until she re-connects with Raymond which is fundamental reason for abandoning Mazwe despite the boy child they have. She makes emphasis of how important it is to marry your real life partner without pleasing your parents, relatives of blood and friends. Raymond questions her relationship with Mazwe for so long who was not the real life partner where she responds by stating and posing the woman's dilemma as many girls marry fake people because of marriage and not that they really love them in their hearts. This act is coupled with money and social status which is the most temptation of a single woman as becomes so easy for the wealthy man to lure girls for marriage purposes because they need money and social respect. Money and housework are popular picks in any marriage because the woman wants to have more said at home regardless of her earnings. Jabu insists that it is important for any girl to get married in order to close a gap in her heart.

In *Isela* Mac has been infected by HIV / AIDS which means he can no longer be exposed and have access to many opportunities. Amongst other things; he can no longer bear children. He is afraid and shy that people are going to make him a laughing stock and despise him. He is no longer in a position to open an insurance policy with an insurance company but he opts to start a small business like a Tuck Shop which may develop into something bigger. The opening of a new business has many challenges that may arise on the way. He looks at life with new eyes as he thinks of opening insurance for educational policy for his newly born baby.

Some of the challenges that Ngcobo poses includes the denial of HIV-positive patients. Once people are notified with their status which is noticed by the decrease they engage themselves into many unaccpetd activities. Once the CD4 Count decreases (less than 200 soldiers in the body) the possibility of the viral load increases (where a person is vulnerable to paranthesis that cause HIV-positive and they are exposed to any diseases.

CD4 VS VIRAL LOAD.

The illustration above indicates the imbalance between the CD4 count and the viral load which works like a seesaw in the person's body. The more CD4 count is in the body, the less viral load is, the vice versa. Under normal circumstances there should be more CD4 count in the person's body to fight and protect the body from whatever disease that attacks him. It means a person starts taking the anti-retroviral treatment (ART) at the hospital and the partners at his stage must start using condoms for safe sex. After the negative results from the blood test which declares people as HIV-positive some engage into the denial stage and get impatient. Revealing of the status has serious effects in that some people runaway until they return at the critical stage. By that time some fail even to walk because of painful feet. Other people prefer to pretend as if they have other

types of illness and become *ithwasa* (witch–doctor apprentice) divination to avoid the labeling instead of engaging into monthly treatment.

Some complain that they cannot afford transport to the centres where they can collect their treatment. These are some of the challenges that Ngcobo tries to highlight to the community. He encourages that people must read extensively and communicates with centres like Red Ribbon Resource Centre (RRRC) (where people order and get more information) on HIV / AIDS, balanced diet and venereal diseases, People Opposed to Women Abuse (POWA). These organizations help to caution people on sexually transmitted infections (STIs) or the sexually transmitted diseases (STDs) to protect against the risk of getting HIV or passing HIV on.

Ngcobo is a man of tradition who highlights some of the activities that are contrary to the Zulu customs. The analysis of the work is based on African experience especially that of the Zulu people as mainly determined by their world view. The African world view is culturally different from that of the West as it is going to be explained at a later stage in this chapter. It is also necessary to explain what culture is because it plays a very important role in both the religious and social realization of people. The transition from one state of culture to other causes a conflict which is the subject of this study. Culture plays a very important role in any piece of work because it is used as a determinant of the type of language used.

Jafta, (1996:6) maintains that the cultural norms of society are reflected in the language used in the work so that the social context in which the language operates is very important. Clara is Mac's girlfriend who she intends marrying as his second wife after a long time being in love. He has paid all the *lobola* (dowry) to her parents and the day she finds out that she is HIV negative (free from HIV /AIDS), it is the day she decides to return Mac's *lobola*. This is really out of African traditions and customs, even it rarely occurs but it is not that the

whole *lobola* is returned. The worst part of it, this *lobola* is turned back by Clara and not her parents. Clara is full of pride despite being pregnant with Mac's child. She states she will support the child on her own without anybody's help. Mac's remarks in the acknowledgement of Clara's actions are of a brave man who responds as Ngcobo, (1993, scene 24:5) puts it:

114. MAC: *Semukela kunjalo Mama; semukela okuhle, semukele okubi.*

MAC: (That is how we accept Mom; we receive well, we receive badly).

These are painful words from Mac who departs with Clara his old girlfriend as they have been engaged in love affairs for a long time and his not yet born child forever. Armstrong, (1975:95) explains culture as a:

... viable pattern in the consciousness, a structure and dynamic engagement, a code of awareness that instills each person causing him to inherit and in turn to help constitute his culture, dictating the terms under which the world is to be perceived and experienced.

Thus man is obliged to perpetuate the values of his community and thus form his perception of reality. Le Vine, (1984:20) is more pertinent to our discussion in that he gives a view of culture as:

an inherited system of ideas that structures the subjective experiences of individuals.

In *Iwashi Legolide*, Ngcobo challenges the society to take in charge of the rule of law. It does not matter when the crime was committed; eventually it finds the criminal case for punishment. The transgressors of law are put behind bars as they have committed sin and sin is the transgression of law. The popular saying of leaving no stone unturned is prevalent and actualized. Even after six years

when Fano was murdered but Mpiyakhe is still convicted. In summary Cele, the uncle extends the gratitude of thanks to Thulile who followed Fano's matter like a sinking star beyond human understanding. Cele who has been the first suspect for years to give Fano his father's is clean today as it becomes clear that it was Fano's efforts that put into better heights to accomplish all his dreams. The dream never dies. To emphasise this, Cele unreservedly thanks Thulile (Fano's girlfriend) for her sterling work as she has been engaged into intensive investigation on Fano's murder case. Ngcobo, (1989, scene 45:3) exemplifies by stating thus:

115. CELE: *INkosi isebenzise isandla sakho ekuvumbululeni loko obekugqitshiwe. Lisho njalo iZwi leNkosi. Okumboziwe kuyosibukulwa, okufhliwe kuyovezwa obala, nokugqitshiwe kuyovumbululwa.*

(The Lord used you to unearth that which was hidden. That is what the Word of God says. All the hidden shall be opened, the hidden shall be put on the surface, and hidden shall be uncovered).

Every discussion of the play's tragedy centres on Aristotle theory of tragedy as a starting point by virtue of his pioneering work among the Greeks. Tragedy cannot be undertaken without looking at the moral issues because they influence the tragic vision of a particular people and at a particular time. Krieger, (1973) makes a distinction between tragedy and the tragic version. He maintains that tragedy to the totality of the work and considers the object's literary form that is associated with Aristotle's formalistic or structural definition. The tragic refers to the subject's psychology, his view as well as his version of reality. In discussing tragedy our starting point is Aristotle's definition of tragedy as Butcher; (1951:240) gives a definition of tragedy as follows:

Tragedy is an imitation of each action that is serious, complete and of a certain magnitude in language embellished with each kind of artistic ornament the several kinds being found in parts of the play; in the form of action,

not of narrative, through pity and fear effecting the proper catharsis or purgation of these emotions.

The issue of single is another Ngcobo's main concern. The issue of single parents becomes a major problem in upbringing children as Ngcobo touches on this critical issue in almost all his radio plays. In *uMadakeni*, Mazwe who is troubled by his wife, Jabu is supported and controlled by his mother, MaVezi. MaVezi in this radio play goes thin and thick to see to it that Mazwe's marriage problems are calmed down. MaVezi depends on other people like Seth, MaCele and Thandiwe her daughter to discuss Jabu's wild behaviour.

In *Iwashi Legolide* the dispute starts immediately when Cele, the senior dies. He is survived by his two wives, MaMngwengwe and MaNzimande, his two sons Mpiyakhe and Fano and lastly his two daughters, Sibongile and Sebenzile. Mpiyakhe's envy is a direct cause of being dependent to one unemployed mother as he is overshadowed by his half brother. Fano who is killed by his half brother works so hard to support his two sisters and the unemployed mother. His family has no one to discuss and solve the encroaching problems because one party is not there but missing.

Inkanankana and *uMadakeni* share the same character name, MaVezi. In *Inkanankana*, we find two different families who are engaged in the similar situation of being single parents. MaMbhele Dlamini has a drunkard son, Vusi who has discontinued his B. Sc studies at the university because of liquor problems. His mother has nobody to discuss with concerning Vusi's problems because he is threatening his mother, always demanding and stealing money at home for liquor. Though by the grace of God he rehabilitates from his on unbecoming behaviour and goes back to complete his university education.

Lastly, it is the Dube family whose father disappeared in Johannesburg because of trafficking drugs and smuggling diamond to neighbouring countries like Botswana, Lesotho and others. Mirriam Vezi is abandoned by his lover Joseph

Dube when she was six months pregnant. She leaves working in Johannesburg instead works in Jacobs to up bring her son Kwazi. As a result of being a single parent, she is engaged and involved in great debts she pays for son at the university. At one time Kwazi had to leave his B. Com studies as his mother could not pay for his studies and was so worried to share the problem. Ngcobo, (1987, scene 3:7) puts this in a prayer form:

116. MAVEZI: Akubanga yintando yami ukuba angabi nayise ozomkhulisa, amondle, amfundise; kepha kwaba ngenxa yesimo sempilo yalo mhlaba. Yenza umusa wakho Baba olungileyo Nkosi yoMusa. Uma kukhona amafindo aboshwa ngumuntu womhlaba, ngiyakunxusa ukuba uwathukulule Nkosi yokulunga. Veza isu lakho Baba olungileyo....

MAVEZI: (It was not my wish that he had no father to nurture him, support him, educate him, but it was the condition of this world. Bring your grace our gracious Father, of the Mercy. If there are earthly knots that were tight by man, I beseech that you untie them gracious Lord. Show us the technique our righteous Father ...).

Unknowingly Kwazi marries his half-sister (from the same father) and they do not get children because of self-pollination as discussed in the previous pages of this chapter. This situation is very stressful to MaVezi in such that she ends up dismissing her son's bride for the inability to bear children. This is the biggest mistake that is made but she excuses herself in that it was Joseph who caused all this as his whereabouts are unknown. As Dube returns he solves Kwazi and Prudence's issue of the surname as he puts the blame on him for hiding his real surname to Prudence's mother because he falsified as Msibi and Prudence maintained that surname throughout her lifetime. Ngcobo puts this as a stumbling block that causes instability in the societies thus depriving many opportunities that children require and cannot be single handedley.

In another occasion, Ngcobo denounces and discourages his listeners of his radio plays on issues regarding an insult at tertiary institutions especially at the

university as a serious concern as young people do not emulate any good out of it. Through his character /actress Dudu, he highlights it in passing as Dudu, Kwazi and Prudence; the university graduates discuss the university life where Dudu mentions that she disliked the formal university life. According to Dudu only three things are done at the university, namely; learning, eating and sleeping and that does not give her any challenge to that effect. She was discouraged to pursue formal university education due to male students who were heard uttering the vulgar language. She maintains that she was never impressed with such behaviour as she opted to study privately through distance education.

What people learn is what people will put into practice or will live by. Peace has disappeared from Kwazi and Prudence's marriage because of Prudence's belligerence. Kwazi finds Ntathu, one his shop assistant on the road and rainy day looking for a lift home and he picks her up. In Ntathu's grocery items there is one that smears Kwazi's coat and Prudence finds out that the coat has got such a dirty substance which looks like a lipstick. Prudence is under the impression that Kwazi got this from his prostitutes. She gives the persistence on this matter until they quarrel despite that Kwazi tells the whole truth. Prudence is never satisfied as she labels him with vulgar words as she associates him with onondindwa and izikheliyane (prostitutes).

A married man can never be called by his wife with such words. It means Prudence is accustomed to insult as a habit that she inculcated at the university which vilifies her name and status. Kwazi takes to Ntathu in order to prove that the coat was smeared by Ntathu's groceries. Ntathu agrees that her groceries corrupted Kwazi's coat and Prudence finds it difficult to extend a word of apology to both Kwazi and Ntathu. Kwazi demands such an apology and the issue ends up in a serious fight as Kwazi slaps Prudence as never before. MaVezi steps in to patch up these two contending parties and thereafter Kwazi expels her at home because he is sick and tired of her behaviour which is

aggravated by sexual jealousy. These are strong points as cited by Ngcobo to caution our society especially the university going students from such practice. Ngcobo as a playwright has made an attempt about moral and traditional change amongst the people. This has been observed mainly amongst the women characters especially in *Impesheni Yesiphaphala* (Ruby) and in *Inkanankana* (Prudence). Satyo, (1999:166) maintains that such characters uphold certain values and beliefs which need to be re-evaluated and re-visited.

6.7 Conclusion

In a work of art, themes are presented in a subtle manner in order to afford the reader / audience an opportunity to formulate his / her own conclusion. This means that theme is usually presented in an implicit manner. This study has found out that themes are presented in an implicit manner, taking into account the cultural context of the audience as well as their social problems. The researcher notes Maphumulo's great question when he enquires to know whether a theme must make a true statement about life. He concludes that many times the theme is obvious that a play is scarcely necessary to establish it. He further asserts that a theme need not necessarily be true as some themes are true but some are false as far as application is concerned.

Another conclusion is that the truth is not required except that it needs be true only in terms of specific characters involved in certain actions against a particular setting. It stands to reason that before Ngcobo wrote *Isela* he made a thorough research both for his plot structure and themes on HIV and AIDS. This is manifested in the radio play of *Isela* manuscript where he extends his gratitude of thanks to certain institutions of which are thought to have been the basic for this play. Another reason to this effect is that he never gives the places / locale where actually the play takes place. It is on suspicion that Mthiyane, the HIV / AIDS Counselor and Miss Sibongile Magwaza, the Nursing sister, are operating at the Medical Clinic better known to the dramatist though the place is

never given. With regard to schools no suspicion can be given as they are never mentioned except on sound effects whether they are on rural or urban areas.

Both Prudence and Ruby are tragic characters who experience downfall from good fortune to bad (reversal of fortune). Cohen, (1973:200) observes that reversal of fortunes is the downfall of a protagonist from good to bad. This refers to his collapse from a position of eminence to a state of destruction, though not necessarily death. In both of these plays reversal of fortune can be seen in the development of Prudence and Ruby. Before a person falls he / she must have risen. It is important to explore their successes:

- i) Prudence is educated, has a stable job and lover (husband) Kwazi.
- ii) She is married to Kwazi, runs business professionally
- iii) She drives beautiful cars.
- iv) She does not bear children thus she is given a six months ultimatum of expulsion because she does not bear children (barren).
- v) She is traumatized and ends up smoking and drinking heavily to remove stress and frustration.
- vi) Eventually she is divorced from Kwazi and becomes wayward.

This is almost similar to Ruby (*Impesheni Yesiphalaphala*):

1. She is the businesswoman (hair salon).
2. She owns an apartment in the city (highest standard of living life).
3. She is surrounded by many suitors (men) whom she loves.
4. Her neck is surrounded by difficult cases.
5. She is serving a sentence of an 18 year imprisonment.

Ngcobo as a playwright has made an attempt about moral and traditional change amongst the people. This has been observed mainly amongst the women characters especially in *Impesheni Yesiphalaphala* (Ruby) and in *Inkanankana*

(Prudence). Ngcobo has made an attempt to avoid unnecessary killing in his plays and this makes his plays' plot more tragic because characters are always seen as products of a plot. It is evident as most of these plays are moral –like bring their messages across by focusing on the wrong –doer and the error. This is, of course quite understandable in dramatic art. More tension is generated through mishap than the permanent equilibrium. Satyo, (1999:166) maintains that such characters uphold certain values and beliefs which need to be re-evaluated and re-visited. It can also noted that the playwright has oversimplified some of his radio plays like *Impesheni Yesiphalaphala* and *Inkanankana* in order to bring out the message or moral of the theme.

This brings Chapter 6 to a close it will be followed by by Chapter 7 which deals with the general conclusions, highlighting the observations and making summary of the study thus giving the way forward for future research on radio plays.

CHAPTER 7

7.0 GENERAL CONCLUSIONS

7.1 Introductory remarks

This chapter aims at reviewing the discussions of the study's findings, observations and presents a summary with regard to the foregoing chapters. It will elucidate and give comments on each chapter together with observations and findings arrived at in the discussion of this study. In the final analysis it will throw light on the possibilities for undertaking further studies of Ngcobo's radio drama as this genre has not yet been thoroughly explored.

De Fossard, (1996:102) asserts that the golden rule for radio is to write everything for the listener's ear. The study of this has clearly revealed the richness of the isiZulu language twwhereby Ngcobo has managed to choose the precise words and employing them in an artistic manner. As Ngcobo is born at uMzinyathi on the outskirts of Durban, it means his environment is a predominantly rich area in isiZulu language and this is demonstrated in that he handles words well. Mabuza (2002:40) talks of the repetition as the device used to emphasise something for certain purposes and Ngcobo has done this by using different words with the similar meaning something that cannot be attempted by someone who has no good command of the language. Such an author avoids employing the same words by using words with similar reference. Drama succeeds when it is affixed firmly on four pillars which are: the setting, the characters, the action and the message the drama carries to the listeners. This necessity emanates from the fact that radio drama is delivered by sound only where particular attention is paid to dialogue, sound effects and music. None of these elements should predominate but be fused to create a complete picture in the imagination of the listeners. Though this has been tiresome the researcher

has had to read and re-read, the work, in order to understand the core images of the radio plays.

7.2 Observations and summary

It is observed that Ngcobo like other African playwrights has built his plays on the pre-colonial and European drama traditions with an aim to return to indigenous roots African theatre. African drama, radio drama in particular has drawn an influence from the European drama tradition because it cannot operate in isolation like any other culture. Sirayi, (2002:249) avers that indigenous and foreign influences have contributed to development of contemporary African drama. There are many devices which can be cited where these influences can be observed like in narration. To support this Schipper, (1989:82) points out that:

Oral tradition continues partly in written literature, and traditional theatre has had a great influence on written drama in our time. In many contemporary written plays, the narrator functions very much as he did traditionally. The same holds for a number of other devices in present-day African theatre.

Schipper's quotation is evidence that such devices exist as they are observed in the African dramas. As Ngcobo (the dramatist) worked for SABC for a long time and also he also performed in stage plays like *uMabatha* proves that he drew from the western contact with playwrights operating in different climes and cultures so exposed to foreign influence. Play is at once the realm of the possible and a state of contradiction. It is an activity that challenges, that encourages one to take risks, to leave matters to chance. It is complicated because one person's play might be another person's non-play. Researchers define literature as the intellectual commerce of a nation whereby ideas are generated, shaped and transmitted as Davis and Harris, (1985:xvi) puts it as the chief glory of every people arises from its authors who bring literature to the people. Even in the olden days the study of literature was largely the province of

well-educated men who preferred high – minded evaluations and discussions of an author's sensibility to critical analysis and attention to the structure – the actual workings - of literary texts.

Hwang and Mohamed, (2007:3) in their explanation as to why the teaching and reading of literature is promoted argue that literature subscribes three models (i) it contributes to the holistic development of an individual (ii) it is a resource for language learning and (iii) it manifests valuable language experience. For this reason literature provides images of the world people live in. Such an activity influences the thinking of dramatists about their work. The study has been undertaken as there are only a few isolated examples of published cultural, sociological and literary analysis. On the other hand this research has been an endeavor to further enhance the promotion and studies on literary criticisms on radio writing as Crooks, (1999) always maintains especially in isiZulu where less research work comparatively speaking has been done.

At the heart of radio drama writing has been an endeavor to assert and promote African languages as having adequate structures and possibilities for rigorous literary work. This is in line with Vilakazi's, (1938) belief that Bantu writers can learn to love their languages and use them as vehicles for thought, feeling and will. An assurance must be reached that African tradition is not falling prey to Western culture through people's ignorance about their identity. He even made an assertion that it was a demonstration of people's pride as being black which could not change the creation.

The radio serial actually originated in the form of children's adventures shows and daily 15 minute programmes. Children's adventure serials were popular like film serials with containing characters involved in exploits with episodes that often ended in a cliffhanger. Serials have existed since the beginning of mass marketed entertainment in the 19th century, beginning with the penny dreadful serial novels, and continuing with the advent of the movie serials of the early

20th century. They usually ran from Monday to Friday at exactly the same time every day, as it the case till to date. It is a matter of fact that drama stimulates the imagination of humankind.

Jafta, (1978:160) states the dramatist creates an imagination world with characters that live in it. The actors and audience have to use their imaginary in addition to the guidance of the dramatist in order to understand what takes place. Any writer like Ngcobo, in order to have relevant works of the period must write about events that dramatize and elevate the quality of survival in spite of the conditions. Events / problems that are real today must still exist even in the near future and this must not be judged by the way in which events are portrayed but in the manner of the language and symbols used. Ngcobo in his plays has dramatized the predicament of the sickness that everybody sees in highly developed societies, showing the readers/ listeners in the process of a portion of life on the stage.

The researcher notices a particular ordering of events in which each of the situations is linked to one another to reveal a tragic pattern. The events in *uMadakeni* have almost the same pattern as in *Inkanankana* despite the years between writing. Topical themes, which are of current interest, such as serious lessons of life, sweeping themes which give food for thought, man's struggle for happiness, these are appreciated by the listener. *UMadakeni* deserves its longevity, not only is it brilliantly plotted and filled with wit and humour but it uses the theatre audience's favourite strategy; the dramatic irony and it takes up timeless human concerns; gossip and rivalry.

Perhaps the most distinctive successful feature of this play is the dominance of great actor-playwright, Ngcobo. Ngcobo created acting parts in other playwright's plays and knew how to please his audience. It is, however no wonder *uMadakeni* has been repeated several times by the SABC as great actors and writers continued to ask for it. Its success is sometimes seen to be

depressing situation as its problems arise in marriage. Backscheider, (1989: xvi) suggests that the written and acted must be like Lewis's *The Castle Spectre* of (1797) which became one of the most popular plays in the 18th century; acted sixty times in the first season and it has an abundance of spectacular scenes.

Ngcobo was able to produce despite the apartheid era government as the government was able to shred into the trash can of censorship any material that it deemed to be against apartheid and its attendant evils as per Publications Control Board which was enacted in (1963). This was an historical period that was a key move by apartheid's architects to control the airwaves and the minds of its African – language audiences. Radio drama expression has been very much a reflection of the politico–economic story of the twentieth century. Freedom of expression was fiercely controlled in the totalitarian regimes that sought to influence and control the thinking and beliefs of citizens.

The broadcast environment in South Africa was state controlled. Radio drama was utilized for propaganda purposes. Intelligent and cunning dictators in the world realized that propaganda worked if it was entertaining and floated within a well told - story. This poses a number of critical questions pertaining to the role that radio plays played in fostering and hindering the democratic processes amongst the African listeners. However, drama is alive and well and enduring a life of its own, for no amount of repression and censorship has been able to kill the will of the people to release their frustrations and act of their aspirations.

Drama is a cultural product and it reflects to a great extent the cultural organization of the people although it has some universals as highlighted in Chapter 3. Ngcobo has displayed the artistic prowess in this sub-genre but it is shown that it deals much with African oral tradition which appears to be the great inspirator of African literature. This is the most commendable aspect of the writer's creativity. In *Inkanankana* his jokes are hilarious to many listeners

as they are manifest in the discussions where MaVezi complains to Kwazi and Prudence that they have no baby. She suspects that they are using birth control.

The closing statement in their discussion forces the reader to laugh uproariously as she says “... *niyoze nibe nengane ngo 19 bhuzimpukane*” (... you will eventually bear a baby during the unknown year). There is no year like 19 *bhuzimpukane*. In this case he shows the ability, as an African, to retain his culture despite rigorous efforts by the colonizers to assimilate the cultural value. In another instance he resembles what chickens do as they *qhwanda* (to scratch) the soil. He maintains that they are seeking for a lost key which remains unfounded. There is no such a key that is missing.

There are many incidents that Ngcobo is an historian who who often than not refers to historical events by other authors in his writings. As the historian, he does not confine himself solely to the historical events that occur in KwaZulu but across the spectrum of South Africa. In *Inkanankana*, Ngcobo, (1987, scene 5:7) through MaMbhele he cites the Xhosa saga of the notorious uNongqawuse. This is how he puts it:

117. MAMBHELE: ... Nami ngiyakufisela sengathi kungebe yilesiya sikaNogqawuse wakwaXhosa owalindisa abantu kanti ubathembisa udwadwa. Ilanga lazihambela njengemihla, kwangafezeka sithembiso. ...

MAMBHELE: (I hope that this may not be the Xhosa Nongqawuse saga that misled people whereas she promises them emptiness. The sun rase as usual, no promises were fulfilled ...)

Ngcobo in this excerpt refers to the Nongqawuse saga when the Xhosa people were given empty promises as things occurred normally without any change from their daily occurrence. His historical references prove that besides writing his own works he is an extensive reader of other writers' works, hence being the writer / playwright of high note.

Chapter 1 has dealt with the hypothesis in this study which it touches upon justice in the context of human experience and behaviour and how this governs human relations and social intercourse. It concludes that as individuals in social groups, people exist in their actions as actions involve values. It has stated the purpose of the study as it has mentioned amongst other things; how Ngcobo has endeavoured to reflect the relationship between justice and injustice in the general effect. The study's main concern has been to ascertain how Ngcobo's artistry in sociological aspects and realism in the radio plays have been handled. The scope of study has been given as it comprises seven (7) chapters as well as the research methodology and fieldwork. Definition of concepts such as radio drama, serialization, sociology, didascalia and intertextuality have been highlighted and discussed.

The theoretical approaches to the study such as sociological, structuralism, semiotics, reader - oriented, the historical – biographical, moral – philosophical and New Criticism approaches have been dealt with. The study has highlighted Ngcobo as an author where it tries to specify how much has he done in writing, general life and places visited. The characteristic nature and history of the radio drama have been highlighted where the historical background has been dealt with where it specifies that drama is as old as mankind himself. Even scholars of high note maintain that theatre in Africa is part of ancient performance culture, rock painting, depicting shamanistic dances among the San dating back 25, 000 years and versions of these dances still occur among the San. Today radio drama can be presented in three different styles; being independent, a series and a serial drama.

The traditional African drama is the basis of all forms of drama as it is known today of the tribal drama served as the basis for (modern) African drama as Dhlomo, (1939:34) maintains. An influence of traditional drama is observed in praise poems, folktales, dance, ancestral veneration, songs, ceremonies and lullabies. A review on parallel research in isiZulu radio plays has been analysed

and such a review helps to ascertain the literary standard of work conducted by researchers and also to reflect at the amount of work that has already been done. The study observes that the academic research has been conducted at all the levels starting from Honours, Masters, and doctoral theses up to post – doctoral research including journals. Lastly, the synopsis of all Ngcobo’s serial radio plays has been done and summarized.

Chapter 2 deals with theoretical approaches. The theoretical approaches of radio plays underpinning this study have been discussed as these are applied in the work of literature which serves as the guide to writers and listeners / readers. Scholars such as Moody, (1983:23) explains the importance of an approach to be providing a framework or sequence of opinions to be used when we come to actualities as they also help in the teaching of literature. Dhlomo, the father of the modern black drama in South Africa produced in the 1930s and 1940s was mainly concerned with the theoretical writing and made his attempt to incorporate traditional forms of public ceremony into a western style of drama.

On this the study observes that he lacked an access to constructive criticism and while his ideas were interesting but their proper execution had slim chances of success. Criticism is regarded as the overall term for studies concerned with defining, classifying, analyzing, interpreting and evaluating works of literature. Bertens, (2008:vii) stresses that literary theory and literary practice cannot be separated and further shows how theory and practice are inevitably connected as they have been connected. Theory, in its essence, aims to uncover hidden patterns and brings to light hidden assumptions which have sometimes pushed things to rather implausible extremes.

The study covers eight theoretical approaches in this study being; the sociological, semiotics, New Criticism, reader-response oriented, structuralism, moral – philosophical, reception – oriented and historical – biographical approaches. Individual theory has been analysed in depth. It is believed that

theories have dramatically sharpened and widened our understanding of a great many fundamental issues and expect that theory in its restless grappling will ever issues will continue to enhance our understanding.

Scholars maintain moral - philosophical was praised in its inception but has become less popular and influential during the 20th and 21st centuries due to the excess of the critics who have pinpointed many deficiencies on the approach and also due to the moral laxness of critics.

In Chapter 3 a theoretical background in the plot – structure of Ngcobo’s sociological radio plays has been provided. In all Ngcobo’s plays action has been acted with reason. The action has been properly motivated, has followed logical sequence of events and has been seen to be natural. In plays like *Impesheni Yesiphalaphala*, the cause of action is clear and vivid in that the protagonist (Ruby) has been pushed by the love of money so that she is comfortable up to pension time. The cause of action has motivated fornication as she loves so many people from whom she tries to extort the exorbitant amount of money. From the action begins when she talks with Solomon Sibisi at his office, her actions and thoughts never stopped but was carried away until she is imprisoned.

The episodes involved in the play have developed and carried until the end thus placing listeners / audience into suspense and foreshadowing. The action coupled with conflict has been characterized with tension within it which has been developed from the exposition. In plays such as *Inkanankana*, the conflict show that it has been well developed, readers / listeners being on their toes for the eventual outcome of the events, thus keeping their minds occupied with thoughts, imagination, pondering over and being in a situation of guessing the outcome and possible solutions to the conflict. Such kinds of well structured plots by Ngcobo keep his writings alive and have the necessary authenticity and perseverance.

The study has observed that the versatility of serial plays lies in its multi - plot structure and in all Ngcobo's plot structure plays are interrelated in some way through multi – faceted episodes. On the unity of Ngcobo's plays, it has been well organized in such that plays like *Iwashi Legolide* listeners / audience / readers' minds are occupied until they witness the last resort and see that the law takes its place when justice is done. Eventually Mpiyakhe and MaMngwengwe are caught and convicted whereby the verdict of the case is very severe. Ngcobo manages to keep his readers / listeners focused by eliminating all the unwanted details / incidents in his plays as they may harm the impact of the main action.

The study has observed and comment can be made with regard to *Inkanankana*. *Inkanankana* is characterised by the prolonged delay which keeps the listeners with unnecessary thoughts or ideas before the proper action /conflict begins. On the conclusion, we see Ngcobo concluding his plays without any waste of time. Thompson, (1946:149) comments thus with regard to the conclusion when he stresses thus “The ending of the last act must be a resolution”. This is what Ngcobo has managed with success to conclude his scenes though *Iwashi Legolide* is somehow nearly goes out of its way as it seems to take the denouement as the final disentanglement of the plot that takes place as Grace, (1965:234) says. Moto, (1988:144) asserts that:

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

Though Mpiyakhe has been given a life sentence it has taken a prolong delay until in *Inkanankana* where everything has been done accordingly. Prudence has been fired in love and peace prevails after her departure.

It is observed that most plays address the issue of mistrust / distrust as the term compliments each other and suspicion as the other social aspect that easily destroys stable marriages. The inability of Jabu and Prudence to bear children in

their marriage is regarded as the root cause that brought the social disorder which eventually led to their dismissal thus dismantling their families and marriages. Their children Zaba (Jabu's only son) and Nokuthula and Qedusizi (Prudence's twins) were left without mothers as had separated with their respective fathers. This brings a burden to a single parent as discussed to be something that remains a disturbing factor to the community and which brings chaos to the marriage institutions.

The sexual relationship is a major root cause that eventually dismantles the institutionalised marriage. Insecurity (fear) has been observed as another major concern that brings unhappiness amongst the married couples as they cannot manage to miss each other for a long time as money cannot close the gap of loneliness. The issue of emotions, pity and fear is part of the definition of tragedy and any work of art is capable of creating some empathy in the listener / reader of which the emotion is said to be a subjective one.

This study has endeavoured to address all issues that bring and cause disorder and has also highlighted how Ngcobo has worked hard to bring harmony which has been taken away by such disorder. Examples have been given where possible and excerpts have been provided where necessary to support the argument and have served as evidence. The study has observed that humanness is an important philosophy of life that governs interpersonal relationships. African philosophical humanness dictates that humanness is the core of the family and societal organization as it harmonises the life of the living in relation with the living and dead.

In Chapter 4 style has been described as an all – important to radio drama as good style makes a good radio drama because the language problem is a very sensitive issue. As a conclusion the researcher thinks that it can be shown that the critical language of radio drama shares with music and other art forms. Elements of style such as diction and phrases of sentences in the daily use have

been discussed in detail. Ngcobo in displaying the advantage for being a prominent mother - tongue speaker of isiZulu has managed in his serial radio drama to create natural dialogue which reflects the speaking patterns of the audience for whom the material is intended. Most people prefer a play that is rich in which an author does this by using different words in different circumstances in order to attract readers' and viewers' attention.

In most African plays good style is affected by means of proverbs, idioms, figurative language and periodic sentence constructions usage as these heighten the ordinary language to a higher platform. This has ensured that all lines of actual dialogue are fully scripted which makes listeners believe they are listening in on a real conversation. Ngcobo spoke his written dialogue out loud, paying attention to the aspirations and pauses which the spoken words invoked, and the tempo at which they were best delivered. Language is used almost exclusively to conceal thoughts and intentions and veil them with words that are formally correct but palpably insincere. He has shown a great fascination of the shape and balance of sentences which they revealed.

He has managed to stress without fail as raised by Donald McWhinnie, the fact that when listening 'every individual must translate the sound pattern he hears into his own mental language' whether that be visual images or a 'mental sequence of ideal, tones and emotion.' Like the short story or traditional oral narrative Ngcobo's radio dramas have economized words and action. The decade in which Ngcobo has written his radio drama has seen the development of South African scripts which enabled actors to use their own voices in drama that was set here. The SABC has played a major role in fostering local talent as characters are responsible for making sound effects for live and recorded plays.

Despite Ngcobo being the prolific playwright and dramatist of note, the research picks up that he does not take care in choosing and creating his characters' names. It is observed by the repetition of the same characters' names in

different radio plays which makes it difficult for readers and researchers to follow his stories properly. This disturbs the readers' attention as they do not know who they talk to including the theme. When interviewed on this issue Ngcobo remarks that he does not take any particular notice of it when he is writing and notes that in his radio plays he will be forced to write down all the characters' names that have been used previously. This fact might not have affected the listener as the productions were written and transmitted many years apart. However in close study of the manuscripts, it can be confusing.

In some radio plays like *Isela* and *Inkanankana*, it has been difficult to discern who the actual protagonist is as Rice and Waugh (1992:25) stipulate clearly that several characters may perform the function of one actant, or one character may combine the functions of two actants. In *Isela* it is difficult to discern exactly who the protagonist is between Mac and Nzuzo, and also in *Inkanankana* between Kwazi and Prudence. These two radio plays end up leaving the readers in dark clouds on this issue.

The study witnesses the eagerness of Ray in *Impesheni Yesiphalaphala* who is so keen to bring down his lover, Ruby in order to possess her wealth he bears her a grudge with the intention of getting rid of her from the business. The powerless woman easily becomes insolvent. This play has tragic undertones in which a woman committed to a good cause is destroyed since the whole play revolves around her conflicts, feelings and fate. Even when Ruby sees the looming danger yet she continues because of over-confidence emanating from the popularity as she wants to be rated amongst the well well rich people. She sees this as the reason to fight for the economic recognition of her life.

It has been observed that Ngcobo is a poetic writer as is manifest in his radio plays and the study maintains that this poetic and philosophical language makes Ngcobo as the playwright a custodian of isiZulu language. Poetic language in plays make characterization and structure is more vivid / effective as may be

regarded as works of art written particularly in poetry and partly in prose. These two aspects function harmoniously to bring the necessary facts to the surface with an appealing effect. Ngcobo has used different kinds of sentences including serial verb construction as it uses verbs which begin from two to four in one sentence to emphasise and highlight the message in question. Scholars such as Köning and Nylander are noted proponents of this component.

Nylander, (1997:85) concludes that the peculiarity of a serial verb constructions dictate that a single noun verb should function as the subject of two or more finite verbs. On the other hand, Nylander, (1997) and Byrne, (1987) support each other in those serial verb constructions (SVCs) are found mainly in a small number of language groups around the world.

The issue of temporal as basic meaning of time has been discussed. Time is viewed by Zoran, (1984:310) in literature basically as a device of time which means the dominance of the the time factor in the structuring of narrative text that remains an indisputable fact. Amongst other things; it refers to placing events in their proper historical context or placing them at specific times of the day. Ngcobo uses all times interchangeably in his radio plays since it is impossible to bypass the time factor in the narrative.

In other words the narrative is arranged in time so that the reader may speak of a temporal agreement of space. Space is used to mean specifically the spatial aspects of the reconstructed world. So locations in radio drama are very important as they are linked to theme, plot and and milieu. In *Umadakeni* events take place at KwaDabeka in order to give a full description of the social life especially pertaining to leading characters.

Characterisation is seen to be a framework to help listeners / readers to understand how certain attitudes and behaviours shape everyday events by means of the play of characters. This proves that there can be no play without

characters. Narration has been seen as the vehicle that introduces / exposes the radio drama to listeners with a definite function to fulfill to the main characters and the circumstances. Ntuli, (1999:251) maintains that drama listeners do need additional information to facilitate their orientation regarding the milieu in which the play is going to unfold or regarding matters of characters.

On other hand, Doubtfire, (1983:110) cautions the dramatists as he insists that they should never use a narrator unless there is no other way of writing the play effectively. At the beginning in Ngcobo's radio plays the place that characters physically occupy contributes to the creation from the onset of a carnival atmosphere that modifies the normal perception of space and time.

Chapter 5 looks at the linguistic appropriateness the radio plays which means how Ngcobo has managed to manipulate the language in his plays. The aim has been to verify as to how he has managed to use the language in as far as assessing how it suits characters, time, and situation and addresses the issues of questions and answers that affect relationship. The study shows that Ngcobo has successfully managed to address the linguistic sector appropriately thus displaying his expertise as a competed language speaker and writer. The issue of monologue has been addressed.

It is concluded that Ngcobo has numerous pieces of monologue in his radio plays ranging from being short to very long pieces as they have been indicated in the main chapter. It is observed that monologue pieces have been directed to protagonists who are in trouble thus trying to find ways in which they can resolve their difficulty. Some have ended having failed to free themselves as their problems remain being unresolved.

Radio is very good at dramatizing what people are thinking because pictures in the mind of the radio listener are individual to that person alone. One of radio's great assets is that it is able to create dramatic atmosphere which goes beyond

that which is possible on stage, film or television. In the higher expressive arts, the dramatist asks the listeners to perceive his truth through all senses but only through some, upon which the listeners concentrate in an imaginative way.

It becomes very difficult for a dramatist like Ngcobo to avoid some instances. Ngcobo in *Umadakeni* and other radio plays tries with fail to avoid the inclusion of foreign words (English) in his plays. In scene 26:4 Thulisile talks to Seth (cousin) but ends up the discussion with pure English words; *bye for now unreservedly*. This is reminiscent of the daily and lively discussion between the two characters and there are many instances of this nature which is also an indication that Ngcobo is the competent English speaker and sometimes does not even translate words such as *Jackport* which is supposed to be *umjaho wamahhashi* (horse racing), *boarding cards in the airport* / *ithikithi le bhanoyi* (air ticket).

Bokwe, (1993:81) maintains that these borrowed words are indications that language is dynamic and never static as people are gradually changing to more universal modes of expression. This too is very common in urban areas where educated people speak any how, mixing languages as please. This transcends the language boundary as it points how free characters are at the certain points.

The interlarding aspect that has been used by Ngcobo proves that language is bound up with the culture it serves which emanates from the enculturation with other cultures as a manifest of foreign phrases as they are common in Ngcobo's writings. The interlarding in these writings is a marker which depicts characters as being educated urban men and women as they are more often not use borrowed English phrases which are mixed with isiZulu.

Dialogue has been explained and discussed. Ngcobo's dialogue has managed to meet the requirements of dialogue as it has been observed as being in harmony with the characters, appropriate and consistent. It is seen that writing great

dialogue which is spoken words between two or more characters is an art form on its own. Dialogue has been observed to be on parallel with music and sound effects in the radio plays. His dialogue foreshadows events, makes events even more vivid and gives characters life between them. The study has observed that the language of a play has certain basic functions in as far as ascertaining what is said by characters which propel the action of the play. There are many instances that have proved beyond reasonable doubt that dialogue takes the story forward.

Mood has also been discussed and has been observed to be dealing with the psychological state of characters and has been seen to be giving colour as it goes together with sound effects. The issue of place has been discussed where it is seen as the physical scene where events take place. Drama location makes possible for an audience to visualize clearly the surroundings in which characters live and work.

Sound effects have been highlighted and noticed that they are said to be the second most important technical tool that the dramatist should understand and take care to use it properly. They serve other purposes including evoking atmosphere, linking scenes, introducing scenes to the listeners and also where the action takes place in order to provide an emotional stimulus and reproduce physical happenings; like a car arriving, babies crying and a clock striking.

The variety of this nature is achieved by altering the length of sequence, number of people speaking, pace of dialogue, volume of sound, background acoustics, and location of the action. The sound effects are recorded and the producer must create them so that they closely resemble reality. Sound effects are more than sounds added for effects. Music also has been highlighted and discovered that it is an element of the drama which adds atmosphere or creates mood; a convention developed to indicate a scene or time lapse. There are three types of

music cues namely; bridge, bed and sting. It is used in various instances including joyful or sorrowful purposes.

Chapter 6 deals with meaning and interpretation where meaning is regarded as an inherent and determinant in the text which makes all other considerations to be irrelevant. The term 'theme' including its originality and types has been explained and discussed at length. The intention of the playwright has been discussed citing the relevant excerpts that support its course. The significance of themes has been discussed where it is discovered that many writers refute on the theme to be moral lesson as well as the splitting views.

Motifs / sub – themes have been discussed whether it becomes evident that literary critics use 'motif' and 'theme' interchangeably to distinguish between terms by defining motifs as units that are smaller than theme. The study has preferred to the word for sub – theme and motif as a small component of the body theme. Challenges in Ngcobo's writings have been highlighted and discussed as it has been discovered that there are many challenges imposed as they take place in our universe. There have been more questions than answers that remain unresolved.

For all its brilliance, Ngcobo's work has managed to portray evil as it really is. Sikhosana (2009:11) notes that social change is making inroads in South Africa both in rural and urban societies at the expense of moral standards. There are many dangers inherent in human nature that is exacerbated due to the present speed and evolution of life. Ngcobo's radio plays have tried to house relevant, fundamental and an indispensable human character on practices that portray the good upbringing of a well - rounded person in the community. They try to address the issues of lost behaviour, values and many more African traits that become and confirm an African person. People who do practice their culture do so of their own free will, which is a great loss of a people's forms of expression and heritage.

Ngcobo as a great dramatist has strived successfully to express a truth about human experience or human nature. It is pleasing to note that Ngcobo did not imitate the traditional folktales in his plays which were used for entertainment and preaching a moral lesson as it would have caused his plays to have shallow dialogue thus trivialising life and its problems. His themes are obviously serious and profound problems of life in the modern world are explored. This means in his meaning he avoided superficiality, pretentiousness and ostentation which are quickly recognized by the listeners and eventually lead to failure when the listener switches off his radio. It should be noted Ngcobo's major concerns are always presented in comic form, which the motifs which set the plots in motion are often hilarious, and the plays are comedies in which primacy is assigned to the wit and humour of the message or moral. Ngcobo's primarily social theme in *uMadakeni* has to do with the individual's responsibility to uphold the rights of all rich and poor alike.

It can be articulated that Ngcobo has correlative themes *Inkanankana* (1987) and *uMadakeni* (2001) with regard to their common characteristics as far as common issues they discuss are concerned. This does not mean that such an issue leaves out other plays but this is referred to their closeness of themes. It is speculated this occurred as a result of their spatial period of fourteen (14) differences. *Inkanankana* is a play with so many depth dimensions that only repeated readings and viewings yield the full meaning. The study discovers that themes in the radio drama were reflective of the South African society. This is indicative of social change it has been the plays that the whole societies have been rallied around on common goal of ensuring the survival of the nation especially the marriage institutions have to sustain.

Such by Opland, (1983:128) who puts it as:

As a consequence of the politics and economics, Xhosa books, with very few exceptions, avoid sensitive political issues, are in conformity with Christian ethic, reflect western literary sensibilities, and are suitable for reading by

children ... These publications satisfy market for books in schools, for syllabuses devised by educationists with a western concept of literature. The reading public for Xhosa literature is thus composed almost exclusively of children; at best, with few exceptions, there exists an emasculated literature for adults.

There are instances in Ngcobo's radio plays that talk about repeated issues / expressions / phrases / words but in different plays. Repetition is of the most important stylistic features in the sociological radio plays. It means the act of repeating or something repeated. Repetition is explained in Hodgson, (1988:137) as a device of style which is put as follows:

Reccurence; using or doing something more than once. An important formal component of drama where the repeating of a word, phrase, action, sound, grouping, gesture or situation has a variety of functions.

There are many repeated statements / phrases in Ngcobo's radio plays. Kwazi in *Inkanankana* talks of stock taking in his supermarket and Ruby in *Impesheni Yesiphalaphala* talks of the rotation of on the shelves when she has hired a Tea Room in Pietermaritzburg. This is what Ngcobo says about these repeated statements; i) *Enye into ebalulekile ebhizinisini yi – stock rotation. Uma kufika impahla entsha ingene ngemuva, endala ize ngaphambili ukuze kuthengwe yona kuqala* (Another very important issue in business is stock - rotation.

When the new stock comes it goes to the back, an old stock comes forward and it is purchased first). ii) Buyi with Raymond as they are searching for Ruby's whereabouts are of the same opinion of what the Bible says as Ngcobo elucidates it: *Izwi leNkosi lithi: "Uyokudla isithukuthuku sakho". Akukho lapho lithi khona "siyokudla isithukuthuku sabanye abantu"* (The word of God says: "Thou shall eat thy sweat. There is nowhere it says it says we shall eat other people's sweat". The same statement is pronounced by Kwazi immediately after

taking over the supermarket. MaVezi in her discussion with MaCele proposes that they ask Christian women to pray for Jabu on Thursdays (Women's prayer day). Another dominating statement to achieve in Ngcobo's plays is repetition of i) *izinto ezinhle zisetshenzelwa kanzima* (good things requires hard work) and ii) *umuntu onemibuzo eminingi uvame ukutshelwa amanga amaningi* (a person who asks many questions is usually told many lies).

These statements are more often than not uttered by characters that are in predicament using them as scapegoat to succeed in their endeavours and as a way of consoling their conscience. It is important to note the repetition is mainly as evidence that these radio plays are written by one playwright so it is inevitable that he can avoid such thoughts easily as they keep on flowing in his mind.

It is clear that Ngcobo's plays expose and challenge certain cultural practices. As regards the most dominant cluster of issues; namely that of love, it is noteworthy that this Zulu dramatist reveals that characters (Kwazi, Prudence in *Inkanankana*, Thulile, Sebenzile and Sizakele in *Iwashi Legolide* and Mazwe, Jabulile and Thulisile in *uMadakeni*) views issues of love in serious light.

In this light Groenewald, (2001:42) maintains that love in Zulu dramatic literature (plays) is truly a matter of life and death, as many plays reflect. It is evident that Zulu dramatists show that there must be love no matter the cost involved and such an attitude does not bode well in a context where the HIV is so prevalent. Most of these plays expose problems relating to love especially to the point as in *Isela* where its negative effects are punctuated with the threat of AIDS.

Though Ngcobo has tried immersely to exalt the dignity of women in his radio plays by assigning them roles as protagonists, antagonists and many other similar positions but their role is disturbed by their conduct. This is mainly manifest in *Umadakeni* where Jabu, Mazwe's wife is encroached with

corruptability which ends up in a divorce from her husband. In *Impesheni Yesiphaphala*, Ruby, a protagonist seems to be demanding for some more. It is impossible that she would succeed to woo all her lovers. The end result of such an appetite bears no fruit but instead she is put in jail. In *Inkanankana*, Prudence works so hard to live a better life but at the end she becomes the victim of circumstances which destroys her good record as she ends being an alcoholic, sex slave and eventually divorces her husband, Kwazi. Even minor characters like Dudu do not show life that must be lived by a proper human being.

In almost all Ngcobo's radio plays, divorce dominates and this stance does not depict women characters as people who can stand their ground. Divorce of married couples is supposed to be the last human catastrophe and destruction of which nothing beyond it can be achieved but Ngcobo takes it as the last resort for solution. This may be caused from the fact that Ngcobo was once a scout and remained unmarried for a long time. Such experiences may have exerted the negative impact on married life as such people end up acquiring self-actualising skills. In most cases they learn to live independently as they have a belief that people must be Jack of trades.

It is important to highlight that Ngcobo in his writings leans strongly on the religious inferences that are quoted from the Bible. References and quotations have been made in this regard from the Biblical point of view as they are manifest in almost all the plays.

The study gives evidence that no matter how careful people can as far as avoiding HIV / AIDS infection but they will be affected as Mac and Nzuzo were but the thug managed to stab them with a knife and they are contaminated with the HIV / AIDS thus suffers for the rest of their lives. Another example is Thoko who has one unfaithful partner who sleeps around and Thoko is affected.

Ngcobo, (1993, scene 8:1) refers to this by quoting Mthiyane's words as they are engaged in the discussion with Mac when he says:

*117. MTHIYANE: Ewu, induku ishaya inviki mfowethu.
Sekuyikona kuthi sikunike izeluleko eziqondene nesimo.*

(Oh, the stick hits the defender my brother. It is now for us to give you advise suitable for the situation).

In *Isela* the study observes that in South Africa the first person who was found to have been infected by HIV was discovered in 1982 whereas the first person who was found globally was in America. By June 1990 there were 463 people who were found to have been infected with HIV / AIDS in South Africa. The present status in South Africa for people who are infected by HIV / AIDS remains that there are 2 200 women who are discovered to be affected, 22 000 children who die annually and there are 2 000 children who die before they are born.

The State President JGM Zuma announced on World AIDS Day (an annual event) in 2009 that South Africa will treat all HIV – positive babies and expand testing, a dramatic and eagerly awaited shift in a country that has more people living with HIV than any other as it is estimated at 5.7 million in a country with 49 million people who are infected with HIV. Such an announcement was viewed as definitive point due to that former President TM Mbeki distrusted drugs which were developed to keep AIDS patients alive and instead promoted garlic treatment. It is claimed that this stance resulted in more than 300, 000 premature deaths.

The United States of America owing to this plea gave South Africa \$120 million over the next two years for AIDS treatment drugs which means people will live longer and more fulfilling lives. Such a donation is aimed at all HIV-positive

children under one year old and earlier treatment for patients infected with both the virus that causes AIDS and tuberculosis (TB) and for women who are pregnant and HIV- positive. In 2010 South Africa will be amongst the world countries who will be celebrating the 22nd World Commemoration AIDS Day on the 1st of December.

Ilanga LaseNatali, on the other hand reports that the KwaZulu–Natal gears up for the December month yearly as the annual month for HIV Awareness Campaign globally. Premier Zweli L. Mkhize forms the committee that is known as the Premier’s Co-ordinating Forum which comprises the mayors and the Members of the Executive Committee (MECs) in the province. It is reported as follows:

UNdunankulu neKhabhinethi yakhe babhekene nezinhlelo zokuqinisekisa ukuthi kuliwa negciwane lengculaza esifundazweni. Lolu suku lokulwa nengculaza olugujwa umhlaba wonke luba mhla lulunye kuZibandlela (December). Ukuqwashisa umphakathi ngengculazi kuzokwenziwa kuzo zonke izifunda KwaZulu – Natali kwenziwa yizimeya nongqongqoshe.

(The premier and his cabinet are engaged in the programmes that assure the fight against the HIV and AIDS in the province on the day that is celebrated yearly during the month of 1st December globally. The awareness to the public will be done in all the regions of KwaZulu–Natal by the executive mayors and the MECs).

Ilanga LaseNatali p. 15 (November 11-13, 2010).

This is an indication which proves that AIDS is taken into consideration in South Africa as this initiative is done in all nine provinces. The study has noted HIV is prevalent amongst the Third World Countries due to poverty, balanced diet, illiteracy and many more circumstances of which the main angets who carry and spread it inter alia: are tourists, merchants / commercial people, university students, sports people and singers.

The researcher observes that Ngcobo has not commented on the legal aspects of two humiliated characters, Prudence (*Inkanankana*) and Jabu (*uMadakeni*). In *uMadakeni*, the playwright mentions about the atrocities that led to the dismantling of Mazwe and Jabu's marriage but is quiet about the legal aspect thereof. It has not been mentioned whether Mazwe and Jabu finally divorced each other and also what happened thereafter. No decree of divorce has been issued to either of the two since they were married in community type of marriage.

Mazwe was supposed to follow the legal procedures in trying to reclaim his house and the inside furniture but everything ended when the trucks arrived to off – loud and loud the properties of outgoing occupant and the incoming incumbent. It is believed that the listeners will make their own conclusion and assumption. The radio play has not further commented about the resuscitation of Mazwe and his whereabouts. It is not clear how he survived after such tormenting experiences. The playwright has not commented about the future of Zaba, the only child that Kwazi and Jabu have. From the beginning of the radio play, the dramatist, Ngcobo has been commenting about his eagerness to pursue a career in medicine something that was left untold.

It is also noted that the playwright has said nothing on the legal aspect regarding the friction between and Prudence. Prudence is like a person who was thrown in the street as her whereabouts are unknown except that Prudence once hinted that she might be given a certain share after the re-appearance of her father something that cannot be confirmed. The radio play, *Inkanankana* does not specify to what happened regarding the status of the marriage whether they divorced or not, even if the decree of divorce was issued who between the two won the case. It does not even mention about the status of their children, their whereabouts concerning their future in education.

7.3 Future research

It is of great importance and an urgent message to encourage the would be radio playwrights and of researching and evaluating more of the wealth gathered and retained by the SABC. This has revealed that the future of radio drama remains on the positive side. Drama has been found to be the most effective medium of drawing the public's attention to some burning issues of the present time. With 21st century technology, modern radio drama, also known as audio theatre has begun an exciting new movement. Local radio drama groups have kept the spirit of radio drama alive.

It is highly noted that the Radio Zulu (Ukhozi FM) has relayed some IsiZulu plays for quite a long time afforded the opportunity to playwrights like Ngcobo to write radio dramas of high note. Radio drama has able to draw the public's attention to some burning and pertinent ranging from social to political issues. Jafta, (1978:163) points out that the native language of the people makes a better and lasting impression than a foreign one. A play in the language of the people is well received even by an illiterate person because he can listen and hears what is said. This is what Ngcobo's plays have done in the long run to the Zulu community as radio drama is the concern for both young and old. Moreover, the playwright has been able to deliver his message within a reasonably short time to all.

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ADDENDUM

Interview questions with the dramatist (M E Ngcobo). The researcher visited the dramatist to inquire more clarity about his radio plays, to ask some pertinent issues and seek more information concerning his inspiration in writing the radio plays. Ngcobo will be abbreviated as M E N whilst the researcher will remain being the researcher. Ngcobo responded to the questions as follows:

1. **The researcher:** When did you first get an inspiration for writing radio plays?

M.E.N.: I got the inspiration for writing radio plays in the early 1970's by then I had acted in a few radio plays and radio serials.

2. **The researcher:** Whose writings (authors) that inspired you to write the radio plays?

M.E.N.: I was inspired by the writings of Hubert Sishi. He wrote a series of *Imilando YaKwaZulu* and I acted in a number of them. I was also inspired by the radio serials of Prof D.B.Z. Ntuli, *Nginyoze Ngimthole* and *Isivumelwano*.

3. **The researcher:** Are there any specific places that are memorable in your mind where you performed uMabatha?

M.E.N.: Yes, How can I forget The Aldwych Theatre in London where we performed during the World Theatre Seasons of 1972 and 1973. The Maynardville Open Air Theatre in Cape Town is also still vivid in my mind. We performed there for 6 weeks in 1974.

4. **The researcher:** You seem to have repeated the same characters in different radio plays, like *uMadakeni* and *Inkanankana*. Do you have any specific reason for this?

M.E.N.: That's true. These are the names and surnames of people I have fond memories of. But I don't plan to use these names, they just come to mind. I use them unaware that I have used them in my previous plays.

5. **The researcher:** Amongst the characters you have created MaVezi and Thomas seems to be dominant. Can you please elaborate on this?

M.E.N.: MaVezi is my mother. She passed away when I was only 3 years old. I enjoy making her a heroine in my plays. I was a herdboys until the age of 11 and I had to flee from my step-mother's home which was at Umzinyathi, beyond Inanda. Thomas was my very first friend in Clermont, where I started attending school at the age of 11 and a half. All the herdboys were too old to be my friends. Thomas taught me a lot about Township life.

6. **The researcher:** As you have mentioned that the character MaVezi is your biological mother, whom you never had a chance to see her, what kind of a person you think she was or what do your relatives say she was as they lived with her?

M.E.N.: They say she was a kind and loving lady. They also say I should have been a girl because I resemble her a lot.

7. **The researcher:** Your character Vusi in the radio plays *Inkanankana* and *Iwashi Legolide* does not seem to be role models instead he is portrayed as a bad character? Do you have specific reasons to display such the character Vusi as you have done?

M.E.N.: A chief herdboys, or ingqwele used to ill –treat me a lot and his name was Vusi. My very first fight at school was against another Vusi.

8. **The researcher:** In *Inkanankana* you have used the words “*ikaqa*” and “*usemabhandeni*”. What do these both words mean?

M.E.N.: These are the tsotsi words and they are very periodical, that is, they keep on changing, and differ from place to place; Ikaqa meant money at that time and place, and usemabhandeni meant he or she has a lot of money – this could be a temporary state.

9. **The researcher:** Since you are not young but where do you get such Tsotsitaal for the young people?

M.E.N.: When you are a writer, you must meet with people of different characters. I go to shebeens and take few sips of beer, just to get stories. At times I travel by train or taxi just to listen to stories or striking ideas.

10. **The researcher:** As I have read your radio plays I have noticed that amongst things you seem to be popularizing your descedants like Dube, Mqhawe and others. Do you agree with me?

M.E.N.: INkosi Mqhawe is my biological grandfather, and he did a lot for the Qadi Tribe. INkosi Dube was King Shaka’s best friend. INkosi Dube’s heir was iNkosi Dabeka and his heir was iNkosi Mqhawe. I’m their descendant. Without them I wouldn’t be here, and you wouldn’t have read my plays.

11. **The researcher:** Do you want to emulate their actions and behaviour?

M.E.N.: These were great leaders and heroes of the Qadi Tribe, and I do emulate them in my own way in accordance with the present times.

12. **The researcher:** You seem to have written about sensitive, frightening and delicate issues in your radio plays. Are comfortable about it and do these issues that you cover in radio plays have anything to do with personal experiences?

M. E. N.: Yes, most of them are my personal experiences. I have suffered a lot in my life; and it is just by God's grace that I'm still alive. For several times I missed death by a whisker. Losing both parents at a tender age and the Apartheid laws made me suffer so much. But these have made me stronger and more knowledgeable. But what you read in my radio plays is kid stuff compared to my latest novel entitled 'Kwashiya Ukwenza' which means 'It Was The Survival Of The Fittest'.

ACRONYMS

AIDS	Acquired Immuno Deficiency Syndrome
ART	Antiretroviral Treatment
ATKV	
CD4	White Blood Copescles
HIV	Human Immunodeficiency Virus
MDR	Multi-Drug Resistant
NAPWA	National Association of People Working with Aids
NTO	National Theatre Organisation
POWA	People Opposed to Women Abuse
RRRC	Red Ribbon Resource Centre
SABC	South African Broadcasting Corporation
SFX or SX	Sound Effects
STD	Sexually Transmitted Diseases
STI	Sexually Transmitted Infections
SVC	Serial Verb Constructions
TAC	Treatment Action Campaign
T B	Tuberculosis
VCT	Voluntary Counseling Testing