

THE PORTRAYAL OF THEMES IN BLOSE'S

UQOMISA MINA NJE UQOMISA ILIBA.

BY

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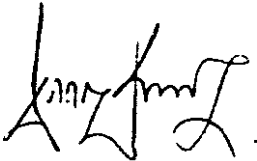
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DECLARATION.

I declare that :

**THE PORTRAYAL OF THEMES IN BLOSE'S
UQOMISA MINA NJE UQOMISA ILIBA**

is my own work , both in conception and execution.

A handwritten signature in black ink, appearing to read 'Z.L.M. Khumalo', written in a cursive style.

Z.L.M. KHUMALO.

(ii)

DEDICATION

This work is dedicated to my younger brother Sifiso Norman.

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CHAPTER 1

THE NATURE AND HISTORICAL OVERVIEW OF ZULU DRAMA

1.1 INTRODUCTION

Blose in the drama Uqomisa Mina Nje Uqomisa Iliba, seems to portray many things, especially love at various levels among people. The idea of love appears to be the central theme of the drama whereby the dramatist shows how different kinds of love are intertwined.

The dramatist goes on a step further to unfold the extremes of love when it is blocked and redirected by forces which stand against it. One important aspect that requires a thorough investigation is how blocking and redirection affect individuals and their relationship with the community.

1.2 MOTIVATION OF THE STUDY

Blose in his drama Uqomisa Mina Nje Uqomisa Iliba depicts various kinds of love. Among them, there is patriotic love, parental love and love as shown by the behaviour of young people. These kinds of love are somehow intertwined. The analysis will, among other things, investigate the influence of one on another.

1.3 FIELD OF RESEARCH

The field of research is restricted to the work of Blose, Uqomisa Mina Nje Uqomisa Iliba. Blose is the author of two books, namely Inkondlo KaNobantu and Uqomisa Mina Nje Uqomisa Iliba. The former is a poetry book and the latter is a drama.

The field of research is basically in the drama book Uqomisa Mina Nje Uqomisa Iliba. In this book, only the themes of love will be critically investigated, analysed and evaluated.

1.4 RESEARCH METHODOLOGY

The primary material will come from the drama book, Ugomisa Mina Nje Ugomisa Iliba by Blose. Collection of data includes an extensive reading of various books both drama and books on love in general.

The analysis is structured according to kinds of love, that is, patriotic love, parental love and love as depicted by young people.

Journals and periodicals were read for the clear understanding of the topic. The information obtained assisted in assessing critically the depicted kinds of love in the book. Unstructured interviews including old and young men and women were conducted in order to find out required information relevant to the topic.

1.5 THEORETICAL BACKGROUND

1.5.1 The State of the Art in Zulu: History and Development of Drama in Zulu

The history and development of drama in Zulu can in one way or the other be explained through Klima's advocacy:

South African writing, inthe vernacular languages and English, has an extraordinary position among the literatures of Black Africa. It possesses what other literatures lack - a tradition extending over several generations.

(Klima et al, 1976: 226).

Actually the history of drama in the language in question can best be traced right back from the early 1920's. The development, however, from that point in time to date can be tabled out as follows:

DATE	DRAMATIST	TITLE	TYPE
1921	Mkhize F.	USitotwane	Traditional
1921	Wesley D. Ngubane Nkosi	Ungabi Nolunya	Religious
1937	Dhlomo H.I.E.	Umhlola Wasensimini	Traditional
1941	Ndebele N.N.T.	UGubudela Namazimuzimu	Traditional
1941	Styan N.P.J.	UMvulane	Traditional + Religious
1944	Tracey H & Masinga K.E.	UNkosiyaphansi noNkosiyaphezulu	Traditional
1944	Wilson H.W. & Mbhala S.N.	Inkondlwana	Social
1951	Mncwango L.L.J.	Manhla Iyokwendela Egodini	Social
1952	Shakespeare W O.L.S. Shange	UMhwebi waseVenisi	Social
1953	Mncwango L.L.J.	Kusasa Umngcwabo Wakho Nami	Social
1959	Mncwango L.L.J.	Ngenzeni	Social
1960	Blose M.A.J.	Uqomisa Mina Nje Uqomisa Iliba	Historical & Social
1960	Zondi E.H.	Ukufa KukaShaka	Historical
1962	Kuper H.	Inhliziyo nguMthakathi	Traditional & Social
1962	Ndelu B.B.	Mageba Lazihlonza	Historical
1965	Mkhize D.	Ngavele Ngasho	Social

DATE	DRAMATIST	TITLE	TYPE
1967	Mayekiso A.T.	<u>Imidlalo Enkundlanye</u> Izibizo Icala Ehhovisi	Social Social Social
1968	Dube B.J.	UThemi	Psychological
1969	Dube B.J.	Inkinga Yomendo	Social
1971	Dube B.J.	Ukufa Kuyosihlanganisa Ekugcineni	Social
1971	Mbatha S.B.L.	Nawe Mbopha KaSithayi	Historical
1971	Ntuli D.B.Z.	Indandatho Yesethembiso	Social
1972	Bhengu K.	Baba Ngonile	Religious
1974	Ntuli D.B.Z.	Ithemba	Social
1976	Msimang C.T.	Izulu Eladuma ESandlwana	Historical
1977	Gumbi J.N.	Mubi UMakhelwane	Social
1978	Gcumisa M.S.S.	Inkatha Yabaphansi	Traditional & Social
1979	Diadla A.H.	UNtombazi	Historical
1983	Damane E.M.	Awuthunyelwa Gundwane	Social
1985	Bhengu K.	Ukuzala Ukuzelula Amadolo	Social
1986	van Heerden C.	Unyoni	Social
1986	Zondi E.H.	Insumansumane	Historical
1988	Mbhele F.N. & Ntuli D.B.Z.	Ishashalazi	Stage, Radio & TV Plays
1989	Molefe L.	Ingwijikhwebu	Social
1990	Makhambeni N.	Amaseko	Stage, Radio & TV Plays
1991	Molefe L.	Izwe Lizothini	Social

DATE	DRAMATIST	TITLE	TYPE
1991	Molefe L.	Ngizoke ngibone	Social
1991	Molefe L.	Umnyuzi	Stage Plays
1991	Ntuli D.B.Z.	Lalela-ke	Radio Plays
1992	Damane E.M.	Umcebo ofihliwe	Social
1992	Molefe L.	Wayesezowela	Social
1992	Molefe L.	Uthule nendaba engaka!	Social
1993	Gcumisa M.	Awuwelwa uMngeni	Historical
1993	Ntuli N.S.	Isihlabelelo	Stage Plays
1994	Mathenjwa L.F.	Umhlaba uyajika	Stage Plays
1994	Mbhele N.F.	Izivunguvungu zempilo	Social
1994	Sibiya N.G.	Nakanjani	Stage Plays
1994	Xulu M.K.	Udwendwe lukaKoto	Social
1995	Motsweni A.M.	Izigi	Stage Plays
1995	Nxaba C.	Iqele lokungcwekisana	Stage Plays
1995	Zulu G.S.	Umshayeli wetekisi	Social

The appearance of the Zulu drama has been slow.
(Ntuli, 1984:32).

Ntuli is correct in describing the increase of the Zulu drama from 1921 to date. If one would consider the fact that from 1960 onwards, almost one or two publications a year were produced, one would agree with Ntuli. In other year(s) not even a single drama book has been contributed. This alone spells a homework for the Zulu writers to boost the particular genre in question.

However, it is encouraging to observe that a few modern dramatists do follow

the correct approach in executing dramatic aspects. Most of the latest dramas show some improvement in various problematic areas as indicated by the analyst some years back:

From the technical point of view, most of the Zulu dramas are not separated clearly into scenes. One often finds there are in fact two scenes in one, which shows that the writer does not have the right perspective of the stage on which just one scene can be played at a time. The plays seem to have been written more for reading than stage dramatisation.

(Ntuli, 1984:33).

Of late, the dramatists have accepted the responsibility to master the fundamental aspects of drama. To highlight but a few developments on the genre, the latest publications reflect a thorough understanding on the part of the dramatists. They have done their level best to avoid the so called overlapping of scenes, stage overcrowding and unnecessary physical resources.

The latest dramas indicate a step forward in drama classification. Mbhele and Ntuli (1988) in Ishashalazi categorise plays into stage, radio and television plays. This work is no doubt of a very high standard indeed. The inclusion of one act plays, radio and television plays in the book meets the challenge of technological advancement. Makhambeni's (1990) Amaseko is also a well handled kind of work in the field of drama.

1.5.2 Stageability of the Drama in Question.

From the critical appreciation point of view, the analysis reveals that the book cannot be regarded as a stage drama. It has a number of shortcomings as a stage drama.

The basic element of drama is dialogue. The best dramatic work of art maintains a logical dialogue throughout the scenes. Monologue in the book in question is over-used. This lowers the degree of suspense and tension

which are mostly expected on the stage. The characters use soliloquy and aside more than the dialogue. Soliloquy and aside as common stage devices, fell into disuse in the later nineteenth century.

Physical materials like kraal, rivers, mountains and a crowd of characters could not be accommodated on the stage. The dramatist did not taken into account the limitation of the stage when he wrote his drama.

Boulton, (1977:5) maintains:

....not everything that is material for literature can be material for drama, for not everything can be represented on the stage....

Nkamba, (1976:6) also articulates the above view thus:

Things like animals, means of transport, physical environment and human beings like children constitute some of the problems with which the producer of a Xhosa play is often confronted.

According to Styan, (1969:17), every play has its proper style and this must dictate the manner of the speaking, acting, decor, setting and lighting. He contends:

...the Greek chose natural, open-air sites on conveniently shaped hill-sides and arranged the auditorium as nearly like a bowl as possible in order that all should see and hear.

The modern African dramatists prefer the open-air theatres. In that case, the problem of crowding on the stage is avoided. Swanepoel, (1987:67) advocates:

...the stage or arena should serve as a testing ground for scripts before being printed.

Surely Swanepoel's idea would alert the dramatists to balance both components of the dichotomy, that is, text and performance. I concur with Styan's idea on proper style of a play. That idea has also been articulated by

Barkers, (1956:187) that drama in presentation is the most national of arts. In other words, having observed what may be regarded as the demerits in the drama in question, we are compelled to develop a typical African venue where our productions may prosper.

Another demerit in 'Uqomisa mina nje uqomisa iliba' is the dramatic structure. Levitt, (1971:15) contends:

Scenes are primarily a stage device for representing change of place or lapse of time, or both....

As the basic unit of play construction, however it means simply a portion of the total play in which the stage is occupied by an unchanging group of players. When anything happens to change the constitution of the group (i.e. the exit or entrance of a player) a new scene commences.

In the drama in question, Act I: Scene II consists of three scenes. Act II: Scene I consists of two. Act II: Scene III consists of three scenes. Act II: Scene IV consists of three scenes. The above illogical pattern of scenes is observed throughout the drama. Therefore the drama cannot be regarded as a stage drama. Swanepoel, (1987:67) may categorise it under those which will qualify after some adjustments or those more suitable for reading.

1.5.3 The Difference between the African Drama and Western Drama.

According to Scott, (1973:43), Western drama is based on conflict or clash while the African theatre is based on poetry of life and its rhythms and life cycles. I disagree with Scott because conflict does exist in all the traditional dramatic forms. Jafta, (1978:36) contends that , it is only the contending forces that may not balance.

Echeruo, (1973:22) claims that African drama lacks the elements of dialogue and a continuous plot or myth; while dialogue is the main aspect in Western drama. However, Jafta, (1978:16) maintains that the sequence of action is in itself part of the plot content of a ritual and dialogue is also symbolic. The

performance of a ritual is dramatic in both content and action.

Herskovits, (1956:435) looks at religious rituals as the backbone of dramatic expression in non-literate societies. But Soyinka, (1976:6) regards the division between ritual and drama as artificial. He ascribes it to the Western Europe critic who uses a specialist terminology that results in compartmentalisation. Ritual theatre, according to him, is the 'drama of the gods'. I concur with Jafta's idea that the difference between ritual and drama has been brought about by technology where the cosmic arena has been reduced to the limitation of the stage.

In Western drama, the term 'theatre' has always been associated with a place where a performance by trained artists takes place. The African concept of a theatre is not the confines of a physical structure where multitudes congregate to witness a performance. African theatre knows no such physical limitations as it takes place where the people are.

Swanepoel, (1987:66) maintains that most of African drama only live by virtue of their accessibility to readers, rather than to audiences in a theatre or arena because they have not been used in performances. In that case, they disregard the sound component of the dichotomy, that is, performance. Most of the African dramas are 'closet drama' that is dramas intended for reading.

The African playwright's knowledge of drama has been acquired largely indirectly, first through reading and listening to radio broadcasts. That encourage them to write dramas for the purpose of reading or broadcasting where the limitations of the stage do not exist. That is the reason why Swanepoel, (1987:68) says:

African playwriting are more artificially stimulated than artistically realised in terms of both components of the dichotomy. The text is still expected to predominate over the second i.e. performance.

Western drama of course meets the requirement of dialogue. African drama is mainly characterised by monologue. That may be due to the influence of radio broadcasting. Hence Moeketsi, (1991:30) remarks:

All forms of monologue in a radio play, be in a soliquy, or the aside, are just perfect techniques. The monologue does not sound as artificial and clumsy in radio as it looks on stage.

Western drama has been strongly influenced by Sophocles' prologue at the beginning of the play. A prologue is an introduction spoken to the audience. It is very rare in African drama.

Watson, (1983:4) observes that Western drama is very formalised especially the Greek and Elizabethan dramas. African drama is mainly natural. Western drama is bound by the extra intensities of unity of action, place and time.

Mkhonto, (1984:207) says that "Little or no attention is given to the three unities, namely, time, place and action in African drama. The structure of most African dramas is episodic. There is no connecting cord between the units."

Analysts observe various stages of what constitutes a plot of a play. Bierman et al, (1958:20-21) interprets the stages of a Western play as follows:

- Stage 1. Dramatic Exposition.
- Stage 2 Dramatic Complication.
- Stage 3 Crisis.
- Stage 4 Climax.
- Stage 5 Denouement.

African analysts observe the following stages in African plays:

Jafta (1978:101-104) observes the adaptation of the Western style as follows:

- Stage 1 Exposition.
- Stage 2 Complication.
- Stage 3 Climax.
- Stage 4 Denouement and Conclusion.

Mkhonto, (1984:18) identifies the following structural pattern in African plays:

- Phase 1 Exposition.
- Phase 2 Complication.
- Phase 3 Climax.
- Phase 4 Catastrophe.
- Phase 5 Resolution.

The latter is typically African.

Western dramas consist mainly of three acts. Each act consists of three scenes. That arrangement of a plot and action accommodates what Watson, (1983:11) calls, "the two hours' traffic of our stage". The African drama does not observe those requirements. In some cases it consists of four and above acts. Each act has more or less than three scenes. Mkhonto, (1984:207) contends that the division into acts and scenes seems to follow the pattern of phasing a novel into chapters. Some scenes are very short and too many. They do not follow a logical pattern. Other scenes overlap.

Levitt, (1971:45) contends that the Elizabethan theatres and the Abbey theatres are notable examples of famous playhouses in which scene changes were described in the course of the dialogue rather than carried out by a stage crew. African drama falls under the latter.

According to Hodgeson, (1972: 1), on the stage in Western drama, there will be the "self" and in the house there will be all the "others". Jafta, (1978:156) shares the same sentiments with Hodgeson that in Western drama, characters participate in action and dialogue to reveal themselves. Traditional African drama does not address itself to a person as an individual but as a member of the group. African drama emphasises group participation.

African drama involves active participation by everybody. The traditional audience express their emotions openly through physical involvement. The

Western audience restrains itself because it sits passively and watches the movement of actors on the stage. African drama is characterised by a core of performers who play a leading role and are supported by the complementary performers. The Western dramatists and analysts regard that as chaotic. However, the complementary performers know exactly when to come in and what their function is.

Jafta, (1978:58) maintains:

There is free interaction between the two groups of performers during the performance. It is for this reason that preferred even by the modern dramatist.

In Western drama, the audience is aware that what is performed on the stage is an illusion. Whilst in traditional African drama, the performance is believed to be real. Western drama consists of Opera, Ballet and Mime whereby music, dancing and action are more important than the story. Some of these plays are largely an individual art.

According to Swanepoel, (1987:65), African interest in drama most probably has its roots in oral traditions such as story-telling and praise poetry as well as in traditional ceremonies and festivities. Some African drama has been written to illustrate a proverb.

CHAPTER 2

PATRIOTISM

2.1 INTRODUCTION

This chapter focusses mainly on patriotism as one dimension of love that Blose portrays in his drama. It is essential to note that theme centres on people and without them, theme would be non-existent. Blose in his attempt to convey the theme of patriotism makes use of his characters. King Cetshwayo, Somtsewu (Sir Theophilus Shepstone), Zulu Councillors, Ingcugce regiment, just to mention but a few, are all involved in crucial incidents. Their determination in various incidents reveals patriotism.

2.2 HISTORICAL BACKGROUND.

Blose's drama entitled, Uqomisa mina nje uqomisa iliba, is based on historical events. The author portrays the conflict between the British/Western and traditional ways of life during King Cetshwayo and Sir Theophilus Shepstone's period.

The brief historical background is based on the actual events such as the coronation ceremony and others that followed thereafter. Before King Cetshwayo was recognised as the King by the British, he had to make promises on a few matters. Firstly, he promised to reduce his army which was a standing menace to the safety of the adjoining colonies. Secondly, to allow his young men to marry. Thirdly, to abolish the punishment by death for witchcraft and lastly, in several minor matters he agreed to fall in line with England's views. King Cetshwayo was crowned as the King under the above conditions by the Queen's representative, Sir Theophilus Shepstone. The ceremony was conducted in British style.

Ludlow, (1882:205) contends:

Cetshwayo never meant to keep these promises.

Shortly after his installation as the King, Cetshwayo personally trained and superintended his army until it arrived almost at the state of perfection. Marriage was forbidden until late in life and only certain women were allowed to marry into particular regiments. The iNgcugce regiment proved obstinate and refused to marry at King's dictation. iNgcugce regiment refused to marry uDlokwe and iNdlondlo regiments and a number of them fled in defiance to Natal.

King Cetshwayo puts it clearly that he did not want missionaries in his country because their creed was no good for the Zulus. Shepstone defended them and the matter was left on the understanding that those who were already established, might remain but that newcomers should be discouraged. It is clear why King Cetshwayo was not in favour of the missionaries' establishments in his country. Ludlow, (1882:209) quotes Rev. R. Robertson of KwaMagwaza Mission Station thus on the question of death penalty:

"Not a sun rose and set without its victim."

King Cetshwayo was highly monitored by the Britons as Walker, (1949: 105) maintains:

"Where do they get their information?" said John disparingly.

"From our special correspondent in the Zulu country. I know what that means - one of the missionaries."

"There are other channels." said Shepstone.

"Who for instance?"

"The Zulus themselves."

Sir Theophilus Shepstone brought the Boers and Zulus into conflict so that he could intervene. His main desire was to annex Zululand to the colony and proclaim the sovereignty of the Queen over it with himself as

the virtual lord of all the Zulus. A more serious quarrel, however, broke out in the Luneberg district between the Boers and a Chief named Mbilini. Shepstone had no doubt that Mbilini was secretly encouraged by King Cetshwayo in annoying the Boers, with a view to bringing on a war. He then stepped in, and annexed the Transvaal in the name of the British Government.

The planters of Natal needed thousands of cheap labourers. Shepstone tried to encourage recruits from Zululand to Natal but the Zulus did not like to cross over to Natal for work. Shepstone was not at ease about that.

Two wives of Sihayo, who were suspected of infidelity, fled across the Buffalo River into Natal. Once in Natal they came under the protection of Her Majesty's Government as British subjects. Sihayo's sons, under the leadership of Mehlokazulu, crossed the boundary and killed their mothers "in the British territory".

The above incident was followed shortly by the ultimatum from Her Majesty's High Commissioner. The ultimatum demanded that King Cetshwayo should deliver up to the Natal Government for trial under the laws of the colony, Sihayo and his sons within twenty days or before 31st December 1878. In addition, the Zulu King was required to pay to the British Government, within the same period, a fine of 500 head of cattle for permitting the outrage and for his delay in complying with the request of the Natal Government in this respect. An additional fine of 100 head of cattle was imposed also to be delivered within the same period, for his people interfering with two British subjects, viz, Messrs. Smith and Deighton, in September 1878, at Middle Drift.

The final demand of the ultimatum was for the delivery to the Transvaal

authorities of the Swazi refugee, Mbilini for trial on a charge of making a murderous raid into the Transvaal territory, north of the Pongola River.

The above historical accounts, somehow, give the picture of the situation in the territory in question. It further shows the conflict between the nations as far as their values and philosophies were affected.

2.3 PATRIOTISM OF ZULU COUNCILLORS

Among the characters through whom Blose aims at revealing patriotism, are Zulu councillors. The councillors are renowned people, elected by common people in different districts to represent them in the highest court that governs the nation. They are elected by their constituencies to administer the affairs of the nation. They monitor the King, men and women sectors and their families. They regard themselves as guardians of a nation. In the play the councillors are Sofasonke, Qhathizwe, Mzikayifani, Masiphula, Ntshingwayo, Vumindaba, Mzingelwa and Ngqengelele.

Briefly, Blose equates the story with the councillors' patriotism which appears to be threatened and redirected in one way or another. No doubt, the councillors' dedication and devotion prove their sincere loyalty to the nation and their land; however, some prevailing circumstances seem to block their direction.

This part of the work focusses on their standpoints as patriots against various challenges of life that threaten their way of life as a nation.

Blose has a deliberate purpose in involving the Zulu councillors in the constitutional affairs of the nation. He aims at portraying their kind of patriotism.

In a way, the author introduces the councillors by using the tense situation to introspect one's patriotism on the question of imposed

decisions by Whites on the King:

(Izulu licwathile. Umlalamvubu usuyasombuluka kwazise ilanga lihlaba emnkantsheni. Ibandla libuthene esibayeni. Kuvele izindaba ezinkulu ngenxa yezinqumo ezibekwe amanxusa kaHulumeni phambi kweNkosi uCetshwayo).

(Blose, 1974:1).

It is at that gathering that councillors show their strongest feeling for their beloved country. The mere fact that they converse on a delicate or rather sensitive matter, they have to use the rightful venue, that is, the kraal. Their patriotism makes them recognise that as councillors, the matter is beyond their human powers. In a way, they invite the supernatural powers, the owners of the nation and land to lead them. They invite them to guide and protect them while they are handling the crucial matter; the destruction of the Zulu Kingdom.

Their belief makes them feel confident to pursue the matter related to the land and nation because their "owners" are among themselves. Their fathers employed the same venue in times of hardships. Through the directorship of their ancestors, theirs is to reach a kind of consensus on the controversial life-style as imposed by the White government. Theirs is to protect the nation, its values, convictions and the general outlook.

It is interesting to note how the author couples incident with time:

.....Izulu licwathile. Umlalamvubu usuyasombuluka kwazise ilanga lihlaba emnkantsheni.....

.....Akukho muntu okhulumayo, ilowo uzihlelela isikhundla sakhe.

(Blose, 1974:1).

The situation suggests a state of concern hence the idiom maintains; "Silence is concern." Their concern however, is secretive and personal because one is concerned with one's sitting place.

Blose recommends that "they make hay while the sun shines." The sun rays, that he makes use of, are penetrative, devastating and destructive not only through the marrow but also to one's moral and intellectual aspects of life. On the other hand, this is to ascertain that one wakes up instantly and seeks sanctuary before the sun sets. Hence, sun rise goes before sun set.

Blose allows one of the councillors to stand up and flog his loin-skin desperately:

(..... Kusakume omunye athuntuthe ibheshu lakhe ephakamise isandla sokudla).

(Blose, 1974:1).

The flogging of the loin-skin and the raising of the right hand indicates a state of despair. This can best be matched with Pontius Pilate's reaction of washing his hands. He was unable to save the innocent Lamb of God, thus he allowed the Jews to do as they liked. He had all the powers to save Him, nevertheless, the prevailing patriotic circumstances altered the decision.

It is noteworthy that the councillor raises his right hand which denotes submission. It may be denotative or connotative. It may be denotative in a sense that he submits himself to the assembly of men by employing the sign of traditional respect in greeting. In that way, he shows his patriotism as a councillor to the people he represents. On the other hand, it may be connotative if he submits himself to the laws of the nation as stated at Mlambongwenya.

The author introduces Sofasonke as a councillor who ought to perform his duty of introduction. Sofasonke in his introduction of both the King's representative and the sensitive issue, pertaining to the mighty Kingdom of the Zulu nation and the King, makes confusing deliberations:

Sofasonke : Zulu omhlophe.....
Ningethuki nina beNkosi! Izwe lifile nonke niyazi-
bonela.
Abantu beNkosi bandinda ezintabeni.....
Ngisukuma ukwethula inxusa leNkosi uQhathizwe
enimaziyo nonke.....
Uza nezindaba ezinkulu okumele nizilalele kahle
ngoba zisingethe ikusasa lenu.

(Blose, 1974:1).

Sofasonke's introduction reflects an element of ambiguity. He says the nation should not get frightened, yet their land and people are ruined or destroyed totally. The people still belong to the King, yet they are wondering all over without land.

Sofasonke's introduction is rather confounded in the sense that he greets ibandla. It seems as if he has already submitted himself unaware to the Whites:

Zulu omhlophe onjengezihlabathi zolwandle.

(Blose, 1974:1).

The Zulu nation is well known as:

Zulu omnyama, ondlela zimhlophe.

His introduction too, states quite clearly how critical the situation is, in his forefathers's land. To him all is in vain if the people are scattered all over. The floating around of people means nothing else but the death of the nation. He mourns:

Qhathizwe :Ngikhuluma nje iNkosi yenu isemanzini.

(Blose, 1974:1).

The above statement reveals the fact that if people are out of the country, which refers to the death of the nation, the King will soon be without people to rule later. The exodus will ultimately, result in the King having no subjects whereas we understand that there is no King without a

nation:

INkosi, yiNkosi ngabantu bayo.

Sofasonke laments the death of the nation and the country. He laments the King who finds himself in a deteriorating beloved country as Nyembezi contends:

Lafa elihle kakhulu.

(Nyembezi, 1957:70).

The King's representative, Qhathizwe, shows more confidence. He still maintains that people still honour the King. Notwithstanding all kinds of turmoil that cause people to become ungovernable, the King is still ruling the land of his forefathers. He still rules the nation:

Qhathizwe : Nina beNkosi! Ngiphethe izindaba ezinzima
esezidunge izwe leNkosi zalenza inhlane,
kwamachanca.

(Bloose, 1974:1).

It is not surprising to observe the attitude of the nation after being informed about the destruction of the mighty Kingdom and the King. Their patriotic fervour causes them to roar:

(Livungame ibandla ngokungxama..... iningi
lihlikihle izandla).

(Bloose, 1974:1).

The above incident indicates that the King should know that the nation is ready for action. If the grandfathers fought and died for their land, why should they procrastinate? The people concerned will fulfill their wishes over the people's dead bodies:

Qhathizwe :Ngikhuluma nje akwaziwa okwenzeka
eMlambongwenya nasOndini. Izwe lifile.
Enyangeni efile kube nembizo enkulu koMkhulu,

lapho kwakhuluma amanxusa akwaHulumeni.
Ngifuna nikwazi ngokusobala ukuthi iNkosi yenu
isemanzini; futhi izulelwa amaqe; nombuso
kaZulu usengozini yokuchitheka.

(Blöse, 1974:1).

Qhathizwe, views the situation as critical. It is also evident that the main cause for concern, is the obligations imposed by Whites' representative or rather the White government. The enforcement of their law spells the end of the Zulu Kingdom.

It is as if Sofasonke allows what is happening. He is inviting everybody to come and swim in the pool of poverty:

Sofasonke : Sh.....Sh.....h! (Lithule ibandla).

(Blöse, 1974:1).

The state of tranquility is observed by the ibandla to confirm Sofasonke's order.

Qhathizwe continues to remind the nation of the rules and regulations as they were imposed on the King:

Qhathizwe : Ababekhona bazokhumbula imithetho eyazongolozelwa entanyeni yoweZulu ukuthi isiyombusa yena noZulu wonkana.

(Blöse, 1974:1).

The interesting part of it all, is that each and every member of the nation is fully aware that the laws by the White government were forced upon the King and the nation. There were no negotiations as it was supposed to be. In other words, Qhathizwe reflects on the fact that from the day of the King's coronation, he did not rule his nation and land because he himself was governed by the imposed laws. Obviously the nation is under the White government.

Qhathizwe in his report, proceeds with the incidents as if he delivers them according to weight of their importance:

Qhathizwe :Nonke besenibeke indlebe ukuzwa ukuthi uDlokwe neNdlondlo bayojutshwa nini. Seyenzekile inkelenkele engazange ibekhona emlandweni wakwaZulu. Nisizwile isimanga esivelile. Kuthe ukuba iwajube la mabutho ezinsizwa, iNkosi iwajubela ibutho lezintombi zeNgcugce.....
(Blose, 1974:1).

It is essential to observe that the nation keeps on waiting for the right time. It is also equally important to observe that the uDlokwe and iNdlondlo regiments allow the King to do as he deems correct. They are entitled to maintain the traditional procedure of the nation as structured by their predecessors. The councillors too, fairly observed that. Ultimately, the King sees the correct time to recruit them and allow them to get married.

The most striking incident in the history of the whole nation, is the reaction of the iNgcugce regiment. The iNgcugce regiment openly reacts against the King's decision of marrying the two regiments in question. They maintain literally that they do not approve of the King's decision:

Qhathizwe :zasho ngokusobala izintokazi zathi:
Ucu kalulingani.....
(Blose, 1974:1).

The last part of Qhathizwe's report states clearly that reaction will soon destroy the regime of their land of hope. It is rather disappointing and annoying to them (the councillors) as the pillars of the nation to hear such words from female regiment. The councillors have never thought of such a defiance. They have never questioned the King's instructions because it is always final. They have never disapproved the King's orders because he is ruling for the founders of the nation. He has the right to approve and

disapprove, to declare and dismiss as directed by the ancestors.

It is even worse for the iNgcugce regiment to undo the national traditions and customs:

Qhathizwe :Zingamane zigane izinyamazane
okungcono.

(Bloose, 1974:2).

It is equally interesting to note that iNgcugce regiment prefers to marry the wild animals rather than the national regiments. The typical question on the whole issue is: What kind of animals are they going to marry?

The councillors' patriotism shows no point of understanding towards the iNgcugce's reaction:

Mzingelwa : (Ngokufutheka) Uthini Qhathizwe?

(Bloose, 1974:2).

It appears as if Qhathizwe can keep on repeating one and the same thing without mutual agreement between him and councillors:

Qhathizwe : Ngithi eleNkosi libuye lilambatha.
Mzikayifani : Madoda nithi kwenze njani? AmaNtungwa
yini?

(Bloose, 1974:2).

Their patriotism creates a sense of confusion. They cannot believe that iNgcugce "scandal" as told to them by the King's representative; is true. Mzikayifani's views are as archaic as AmaNtungwa. His patriotism does not enable him to discern the difference between his grandfathers' views on culture and custom and those of the iNgcugce. He swears upon his loving forefathers which of course is regarded as the last way of swearing. If the Zulu people swear upon their forefathers, mothers, one expects nothing else either than terrible trouble or even death. However, it is not surprising to view the state of disorder after

Qhathizwe's terrifying response to Mzikayifani:

Qhathizwe : Sengishilo Mzikayifani, akusiwo amaNtungwa, inkatha yenkangala. (Kusuke isiphithiphithi; Lisukume lime ngezinyawo ibandla).
(Blose, 1974:2).

Mzikayifani seems to react instantly towards Qhathizwe's terrifying response. He shows that what he means, is just nothing else but a state of affairs demanding death of the culprits who defy the King. He shows signs that they have now crossed the Rubicon:

Mzikayifani : WeQhathizwe..... (Kuxhakele omunye).
(Blose, 1974:2).

Mzingelwa's interference makes one understand that all the councillors are in an unstable state of mind. One attacks the other openly which obviously reveals their internal feelings, emotions and loyalty to their beloved land:

Mzingelwa : Heyi, weMzikayifani.....
(Blose, 1974:2).

The above statement by Mzingelwa reflects the tension and impatience towards Mzikayifani who attacks the King's representative and national councillors. This also reflects the correct traditional procedures that the King's representative should be respected. Obviously, he represents the King, thus he is the mouthpiece of the King. Attacking him, is the same way as attacking His Majesty, the King himself. Tradition and custom do not allow such behaviour.

Qhathizwe regards the well reported events as the minor events comparatively speaking:

Qhathizwe : Kahleni muzi wakwethu ukuthukutheliswa
okuncane okukhulu ningakakuzwa.
Ngikhuluma nje uMntwana akasalali
imiyalezo yakobeLungu. Basho nokusho
ukuthi umbuso kaZulu ungase ungameneli.
(Blose, 1974:2).

It is evident that Qhathizwe reports events chronologically from the minor to major. The above event is the top class one, if at all the King is no longer at ease. He ascended the throne as the rightful heir of King Mpande. He is supposed to rule over his father's nation and land. Who will perform his duties as the King and father of the nation if they overthrow him? Will they be able to meet the requirements? Is that kind of devastating in-road possible while all councillors are alive? What are they to report to the national forefathers, as councillors when they die? Who are the soul protectors of the King, the nation and its traditional customs?

The councillors' patriotism reflects that they will protect their country and their King not only against the White government but against any kind of enemy that intrudes directly or indirectly. Their patriotism commands them to "sweep" internally and externally to guarantee security and nationhood:

Qhathizwe :Ngenxa yemithetho yaseMlambo-
ngwenya umbuso kaZulu uzulelwa
amanqe. Sekugcwele amambuka namanina
athengisa ngegazi loweZulu. INkosi
yenu isemanzini, izwe selimakhosikhosi.
Sekuduma uBayede yonke indawo.
(Blose, 1974:2).

Among other things that they will protect up to the bitter end, is the singular distinction and loyalty accorded to the King. There can only be one King; one nation; one ruler. Such eminence is solely reserved for the King and his throne. They take pride in him. The salute word "Bayede"

cannot be used anyhow and for everyone except for the King. There will be no exchange of roles between the King and the commoners. If needs be, they will die to preserve the honour due to the King and the royalty:

Mzikayifani : Kungasa ngifile. Ngithi mina asinikele
khona Ondini.

(Blose, 1974:2).

Mzikayifani sees no solution any more except advancing. It is as if he argues: Why are they keeping on talking because they know what to do next. They have to ensure that they keep the law of the land for the survival of the nation and its respected customs:

Sofasonke : Mina ngodela ngizifikele kuyona iNgcugce
leyo kengizizwele kahle ukuthi ucu lolo
luqale nini ukungalingani.

IBandla : Elethu! Elethu!

Mzingelwa : Akame njalo oweZulu!

IBandla : Bayede! Bayede! Bayede!

(Blose, 1974:2).

It is interesting to see that whilst the councillors and the nation agree on severe punishment for the iNgcugce regiment, they have to get authority from the King. They still praise and salute him in his absence with "Long live, the King". He should remain superior and unchallenged. He should lead and direct, guide and guard the nation. They will do as he likes them to do.

In his unique manner, Qhathizwe has reported first on crucial issues to evaluate the people's patriotism. Now that he is assured of it, he is confident enough to make the last announcement. Only the patriots will concern themselves about such a special meeting. That is mainly to discuss the future of the Zulu Kingdom:

Qhathizwe :ngamhla zinhlanu kuMandulo
sesohlangana koMkhulu oNdini. Kulapho

iNkosi isifuna khona. Kuyoxoxwa izindaba
eziphathelene nombuso kaZulu.

(Bloese, 1974:2).

Once more, Bloese precisely recommends the kraal as the most rightful place for the national and crucial conference. Now he makes use of the Royal Kraal as the place for His Majesty, the King and the nation to meet the national ancestors:

(Kusemzini weNkosi uCetshwayo. Ibandla selibuthene
esibayeni. Kuthule kuthe cwaka, kwazise izwe
liyadunguzela.

(Bloese, 1974:2).

The cattle-kraal is also a cemetery where the ancestors rest in peace. It is as if Bloese maintains that the ancestors will do their work at this place. He portrays the King and the nation as the children whose trust is on their ancestors. Ancestors should show the way. They believe that the ancestors will strengthen and unite them to nullify the aggression. That is why the whole assembly of men is so quiet and prayerful. They plead for their grandfathers' advices.

Bloese on the other hand portrays the Zulu councillors with the Prime Minister, Masiphula kaMamba, as the most patriotic governing board in this instance:

(.....uMasiphula kaMamba induna enkulu kaCetshwayo
nezinye izinduna zeNkosi ziseduze).

(Bloese, 1974:20).

They keep an eye on the aspect pertaining to the King and the nation. Their patriotism drives them to be well prepared for whatever threat may disturb the peace. They are psychologically well armed to overwhelm all kinds of acts which are aimed at disrupting traditional values and convictions.

Bloese allows Masiphula to intervene on the King's emotional reaction

towards iNgcugce regiment's regret:

Masiphula :Nkosi yaphakade washisa izwe kwenzenjani? Ubuwula besifazane mabungasiqhathi neZulu!
(Blose, 1974:21).

This shows quite clearly Masiphula's concern towards the well-being of the nation. While disapproving the iNgcugce's decision, however, at the same time, he carefully calms down the King's reaction for the survival of the nation. He feels concerned about the decision of women and their criminal resistance. He sounds a warning that they, as councillors, have a solemn duty to guard against any mischief that may disrupt the national unity. Their patriotism should keep them fully alerted and they should be faithful to the King and the land. They will always bow down upon Him to let Him rule their land, lead the people, secure peace and the welfare of the nation. They had done it before. They are now doing it. They will keep on doing it loyally and honestly:

Masiphula : Zulu eliphezulu! Zulu laduma obala. Lapho kungemunga kungemtholo. Uhlamvana bhul' umlilo, ubaswe uMantshonga benoGqelemana.
(Blose, 1974:21).

Masiphula aims at revealing their love for the King and the nation. He praises the King for his intelligent execution of crucial issues. He honours His Majesty, for during hard times he once faced before, he resolved problems intelligently. The burdens of Mantshonga (Captain Walmesley) and Gqelemana (white missionary) were just minor issues when compared to the looming national crisis - the King murdering protesting young women! In the past, he went with great discretion and ingenuity, as befitting a great patriot.

Nyembezi, (1982:100) maintains that:

Baningi ababengamfiseli okuhle uCetshwayo, Ababethembe ukuthi uzokwehlulwa, Babefisa ukumenza umhlatshe-lo: Inzima le mnyama, engabubende bengonyama, Ibiqhutshwa uMseleni benoNongalaza, Beth' ifanel' ukuyakusikw' izihlangu eMkhweyantaba, Bethi, Iyekeni, Ubumnyama bayo buyesabeka, Ifanel' ukuyakucel' imvula kuNkosinkulu.

Masiphula in his recital, reminds the King of the previous "hard times" over which he triumphed. Comparatively speaking, the iNgcugce revolt is a storm in a tea cup. Masiphula cleverly discerns the serious national repercussions that will result if these defiant girls are attacked by their own Kith and Kin. That national damage from such a brutal act will be such a scourge that for generations to come, the King's soldiers will carry around their necks an eternal putrid "albatross". According to Masiphula, true patriotism also means weighing the pros and cons of a matter....., even disregarding some disparaging acts by minor and stupid persons..... especially by foolish and uncalculating "wenches":

Masiphula :.....
Nkosi yaphakade washisa izwe kwenzenjani?
(Blose, 1974:21).

Masiphula's patriotism is unique. He perceives the ensuing 'women blood-bath' as a sacrilege bound to burn to death the very national custom and culture fibre they are trying to preserve. Not only the defiant girls will be burnt to extinction but the very male soldiers will have committed an unheard of heinous, atrocious and villainous act. In the death of the women at the hands of the males, the very land of their ancestors will come to nought. Masiphula's evaluation of the whole ensuing rift is precise, unbiased, judicious and patriotic. The Romans would have called it "pro patria".....for the fatherland. He sees the King's role. He evaluates the military role. He forgives the maidens' puerile decision. The soldiers' role according to him is not only to defend the right but also the erring.

Masiphula is aware, even though furious, that custom and culture do not sanction males to soil their spears on the blood of foolslet alone foolish maidens who can neither strike nor defend a single blow.

Masiphula's views evoke divergent views from Vumindaba who cries out:

Vumindaba : Zulu eliphezulu! Amazwi kaNdaba ayezwakala,
futhi angifikisela usikisiki ngoba nami ngibona
ngaso linye neZulu. Izwe limi kabi likakwe izitha.
Zulu!.....Ngiyofa naye!

(Blöse, 1974:21).

He agrees with the King. Discipline must be meted against the erring maidens who are completely unpatriotic. The maidens have joined the dissenting renegades who defy the King, the symbol of nationhood, custom and culture. Vumindaba's patriotism is that of a fickle, simplistic yes-man. His name tells it allVumindaba. He is a credulous follower who wears "custom and culture blinkers" and cannot see farther than culture and custom. Whoever does not see as the King sees is an enemy of the nation. That kind of man must be seen for what he is - a deserter, a renegade, an apostate. Vumindaba surreptitiously throws Masiphula's argument away and sees him as a man who is a cover-up for the maidens. For Vumindaba, true patriotism means that one must not question what the King says. To him, it would appear, Masiphula's stand against the King's words is similar to the deviant stance of iNgcugce.

It is interesting to see how Vumindaba's patriotism makes him a turncoat. It would appear he realises how he has flippantly dismissed Masiphula's argument and realises he might be making himself an enemy to Masiphula. He praises the King and introduces the element of motherhood by reminding the King that the King is born of a woman whose maiden surname is Msweli. One is tempted to think that Vumindaba, in this instance, agrees with Masiphula that women are born to bear sons - even Kings! Therefore, they must be spared and be

allowed to choose whom they wish to marry. This conflict shown by Vumindaba's behaviour could be symptomatic of the feelings of a section of the councillors who stand before the King.

The past history, may be, could unravel the knots caused by the iNgcugce. In one breath, Vumindaba speaks war and peace, death and life, love and hate. Blose might be bringing to full view of the problem caused by this unfortunate "break" with the known past. It would appear the weighty issue does not lend itself to an easy solution. There is anger and pity. There is rejection and accommodation. Conflict builds up and dies down - causing confusion; delaying progress; causing uncontrollable upsurge! May be, Blose wants us to witness the utter quandary wherein the patriotic councillors have been thrown.

Ngqengelele ultimately takes a bold stand:

Ngqengelele : Ngokwami mina ngithi izinto zoniwa yiwo
umusa weZulu. Zulu! Bekumele iNgcugce
yanelwe iklwa kundinde amanqe
okungcono.....

(Blose, 1974:22).

As far as Ngqengelele is concerned, death is the only answer to the defiance. The King cannot stand and be seen to be "full of grace" when maidens commit such mortal sin. This violent patriotism sees death as a reward for sins committed. Ngqengelele is not only violently furious but completely blind to any form of punishment that will not completely destroy such wicked maidens. The maidens must not only be murdered but must be left unburied to provide a "delicious feed" for the vultures. Ngqengelele's blind patriotism no longer sees the maidens as human beings. He sees them as eagle feed to be left in the open to decompose and not be buried according to custom because they (the maidens), have "throttled" it.

It would appear that no human hand will be allowed to touch the pariah. Only the filthy vultures will be allowed to feed on the filthy corpses. Blose paints Ngqengelele as a "Zulu Hitler" whose Jew enemy is a defenceless maiden. He demands a holocaust. The reader is subtly made to see patriotism turned into some paranoia. The male paranoid is now devoid of culture and custom. He is turned into a beast who is blind to reason and possessed with fiendish desire of senseless revenge. To a reader, Ngqengelele is now more of a gory brute or a senseless devastating lion or a Höss - the manager of the Auschwitz extermination, gas chambers. Blose demotes him completely and gives him the mind and actions of a cruel male beast who is completely insensitive, inhuman, desexed and unpatriotic. One is tempted to look at him as man possessed with unpatriotic patriotism. His stern words:

Ngqengelele :

INgcugce yanelwe ikliwa kundinde
amanqe okungcono.

(Blose, 1974:22).

No responsible human being male could ever utter such venom against fairer sex. No patriotism could be so underserving and so vile. If patriotism is allowed to be so spurious and so murderous, then it is fit for hell and its everlasting tortures. Blose presents a picture of a defeated villain who has no "mercy". The irony of the proposed massacre is that custom and culture are not preserved either by this man who resorts to killing the so-called maidens who fail to preserve culture and custom. As St Paul would aptly put it:

For in judging your fellow-man you condemn yourself,
since you, the judge, are equally guilty.

(Bible: Romans:2:1:1062).

Now Ngqengelele furious as he is, maintains that people would rather rule according to their general outlook over their dead bodies. He

contends the fact which causes iNgcugce to be stubborn. Their patriotism will proceed even against the white's regime that is entrusted upon the King's shoulders. Their patriotism affords them to protect theirs. They have to perform such a difficult duty for what they love sincerely, their land of origin, their tradition, customs and their generation.

The whole nation applauds Vumindaba and Ngqengelele's view point:

IBandla : Elethu!

(Blose, 1974:22).

On the other hand, Ntshingwayo argues that there is no nation without its philosophical background. History maintains that the past paves for the present and the present the same for the future. No one can dispute the fact that what is happening now forms the foundation for the future generation and that history repeats itself. Ntshingwayo rather prefers death than living for the sake of living and nothing more than that:

Ntshingwayo

: Zulu! Kuwo wonke umlando wakwaZulu, akuzange kwenzeke noma kuzwakale ukuthi izintombi zake zeqa izwi leNkosi labuya lilambatha. Zulu! Ngakho lokhu kungenye yezinkomba zokuthi uma wonke muntu ezokwenza into ayithandayo ayisekho into esisayiphilele.

(Blose, 1974:22).

It appears as if Ntshingwayo understands that the survival of the nation rests upon proper rules and regulations. Such principles govern everyone. They need to protect their land and its values against any type of threats and interference. They will die for oneness as a nation hence unity is power. Their patriotism allows them to protect their human rights:

Ntshingwayo

:
Asinakuqgilazwa iqembu labafokazana lidunge umbuso wethu. Ziningi izinto esezenzekile. Zulu! Zonke lezi zinto zikhomba ukuthi abeLungu abasazi nokuthi

siyini. Kubona asehlukene nezingane
ezikhasela eziko zingakwazi ezikwenzayo.
Siyokhombisa kanjani ukuthi sesikhulile?
Zulu!

(Blose, 1974:22).

Ntshingwayo's patriotism reveals the exact feelings of annoyance if at their age, they are regarded as infants. They cannot mould their children's future because their perception is considered as too narrow. The Zulu nation wants a protector since no one is morally, physically and intellectually matured enough to supervise the national activities. Ntshingwayo wonders why the Whites regard the Zulu traditional activities as useless and senseless. Why the Whites fail to regard such national activities as indispensable? To him, the time is long overdue for fighting for what is dear to the ancestors and the nation:

Ntshingwayo :
.....Singamabutho ani uma singakwazi
ukufa neNkosi yethu?
(Blose, 1974:22).

Patriotism calls for unity on all aspects. It is even worse for the soldiers to allow the enemies to infiltrate randomly. The soldiers are the first people to die for their King and nation. Ntshingwayo questions this because the King suffers threats from all over without protection. He swears upon his sister Ntombazi, as the last and the very last traditional oath before anything happens:

Ntshingwayo :
.....Koze kube nini oweZulu ethukwa
ngabasesiLungwini sithule? Sekufike
ebangeni lapho ngithi mina sekungachithe-
ka gula linamasi! Ngimfunge uNtombazi
kababa! Zulu!
(Blose, 1974:22).

It is interesting to note one important aspect on each and every councillor's address. Each and every councillor ascertains that after a

sentence or two he emphasises the word: "Zulu!" That kind of behaviour renders one's attention to what they are fighting for. They have dedicated themselves to their source of origin. The salute: "Zulu!" refers to the nation and its background on a particular geographical area. The word "Zulu!" should be maintained for as long as generations of this nation, are identifiable in a particular locale.

Even after their death, seemingly they would rest in peace if they would still listen to the nation worshipping His Majesty. No one will ever be worshipped as "Bayede!" except for His Majesty, the King of the nation.

IBandla : Zulu! Bayede! UyiZulu!

(Blose, 1974:23).

2.4 SOMTSEWU'S PATRIOTISM

Sir Theophilus Shepstone was the British administrator in Natal and Zululand. He was well known as Somtsewu kaSonzica to the Zulu nation. The undisputed British patriot, by the name, devoted his life for the benefit of his beloved country, England. His loyalty to his nation and his country earned him a sacrifice to his comfort, his home and his country to establish and widen the British Empire. Hence the motto or rather the English proverb maintains:

The sun never sets for British Empire.

The patriot and administrator had to police the territory on behalf of his country. He was the British eye to monitor and to maintain law and order. As the British ear and mouthpiece, he had to take orders from his beloved country and transmit them to the colony. He became the British hand or even an iron hand to enforce his country's wishes. Briefly, his country's interests came first all the time.

The kind of policy on the colonised territory recognises no interest of the inhabitants. Instead, Somtsewu simply implemented his country's policy without checking the people's feelings. It is with that kind of a policy that the King and his people, the Zulu nation, could not move an inch from their stance:

Qhathizwe : Ababekhona bazokhumbula imithetho
eyazongolozela entanyeni yoweZulu ukuthi
isiyombusa yena noZulu wonkana. (Livungame
futhi ibandla.....).

(Blose, 1974:1).

Somtsewu's patriotism fails to consider the King's and Zulu nation's patriotism. His patriotism rules out the King's patriotism. His patriotism deems it necessary to police the nation with its King:

Cetshwayo : Selokhu ngasithatha isikhundla sobukhosi
niyazazi izimeko esengihlangabezane nazo.
Nabangazazi ngifuna baziqonde kahle ngoba
ziphethe impilo kaZulu wonkana.

(Blose, 1974:20).

The above paragraph by King Cetshwayo reflects confession from his innermost feelings. The King is no longer the head of the nation or state. Whilst the appointed administrator is now ruling over him. Somtsewu is being mandated by his mother country to rule as he does.

Paolucci, (1962:108) contends:

If a man carries out his judicial functions nowadays in accordance with duty and the requirements of his office, he merely is acting within the bounds already marked out for him by Legislative enactments in the social order as the sphere of his responsibility.

At one stage, through his patriotism Somtsewu is determined to set up policies such as the divide and rule policy. By such a policy, he aims at destroying the national unity because unity is power.

Cetshwayo :Sengothiwe kaningi kwabaMhlophe
ngezinto engingazazi ukuthi ngazenza
kwenzenjani. Zonke iziphosiso zezwe zithweswe
mina.

(Bloese, 1974:20).

Somtsewu is exercising his policy quite fruitfully if now the national focus is no longer on the King as the head of the nation and the symbol of unity. The people's focus now seems to be divided. Some consider it better to report to the British patriot than to their King. He seems to have conquered the battle of gaining people's patriotism over the British camp. Sir Theophilus Shepstone is fully determined to exercise his powers more effectively as Paolucci, (1962:109) would state:

.....a general or field-marshal of our times has unquestionably great authority; objects and interests of profound importance are under his control and circumspection; his courage, his determination, and his intelligence are involved in the weightiest decisions;.....

As the great patriot to those who lack patriotism, Somtsewu was fully determined to penetrate into the Zulu nation from all angles. It was true that the young regiments including iNgcugce gained a vote of confidence on Somtsewu's protection. They welcome the new changes and developments overwhelmingly. The women folk was then divided into two camps. The pillars of the nation, that is, the men sector was also threatened. That included some of the Zulu councillors and members of the Royal family as the King mourns:

Cetshwayo :
Izitha zami angisazazi ngoba nabendlu
yakwethu sebengiphendukele.
.....

(Bloese, 1974:20).

Bloese portrays further the victory for Somtsewu's patriotism which he gains through the divide and rule policy. Somtsewu penetrates even into

the grassroots, such as the families:

- MaMthombeni : Usho ukuthi uzimisele ukuletha umlilo ekhaya ngokweqa izwi leNkosi..... Ingani wena uyasazi isikhundla sikayihlo embusweni nakoNkosi.
- Nontombi : Konke engikwenzile ngikwenze ngicabangile. Ngizihlolisise kahle zonke izinto. Kumele ngicabangele ikusasa lami. Ngiyadabuka ukuthi isenzo sikaBaba okunge-
siso esobuntu.....

(Bloese, 1974:28).

The plot of the above kind towards the family or families which are recognised primary social institutions for any nation means crippling the national unity. The whole plot creates tension, misunderstanding and conflict within the nation as a whole:

- Ntombizodwa : Awu, ngeke usambona uFikile kuleli.
Simangele : Weqa nobani kodwa nisola?
Ntombizodwa : Njengoba umazi nawe uFikile uthi ukhona ongase azi ngoba ezakhe zaziwa uye? Ukhona owayeke axoxe izindaba ezinkulu noFikile? Angisazibali phela mina wakwabo endlini.

(Bloese, 1974:42).

The spirit of sharing is totally disrupted by Somtsewu's policy. If at all Fikile could not dare trust her sister Ntombizodwa, the philosophical background of sharing is disturbed. Somtsewu's infiltration capitalises on the young generation because he knows that the adolescent stage is mainly characterised by the "self" searching. No wonder young people like Fikile prefer to leave her home, her age group, her nation as well as her fatherland and follow Somtsewu's ideology. The stage in question is very critical for young generation and it needs proper supervision and execution for them towards adulthood, otherwise the opportunists utilize the chance to further their personal or patriotic interests.

The Chinese proverb contends:

If you want a crop for one year, grow millet;
If you want a crop for ten years, grow a tree;
If you want a crop for one hundred years, grow a man.

The above proverb may also refer to the other side of Somtsewu's patriotism. Somtsewu also stationed missionaries in the King's land to perpetuate Christianity which of course was to the interest of the British government. Firstly, they disorganised the nation from its philosophical or rather fundamental basis of traditional religion. Christianity displayed the alternatives for the people within the nation. The mere acceptance of Christianity by the nation gives Somtsewu's expansion in stripping power from the King for the British Empire.

Somtsewu's attitude towards missionaries is that they promote the Western or British conception within the Zulu nation. The missionaries understand very well what it means to guide a person from birth to his or her last days of life. They know how to grow man as the Chinese contend. At the critical stage of transition, they are available to lead the people / group in question . Their accessibility to Zulu people resulted in disorganisation of the nation especially the young people. Somtsewu, through the missionaries' modus operandi proves to be destructive in their underground mission if it fails to recognise the existing philosophy of life of the people in question:

Nontombi : Ngizophula umthetho namasiko esiZulu,
ngikugome isinyenyela kuhle kwamakholwa wona
eqomana ngencwadi kungathi kuyashendezwana.
Kumele wazi ukuthi indaba enjena bengingena-
kuyibika nasezintombini, ngoba umuntu
womhlaba akathenjwa.....
(Blöse, 1974:14).

The promotion of Christianity was not bad on its own. However, its underlying implications proved it the other way round. It somehow

rejected the values, conviction, beliefs, norms and customs of the people concerned in its operation. It promoted the redirection of the people's perception from their general outlook. It created disunity within the national structures like the regiments and families:

Zamandulo : Hheyi, nithi uNontombi akasemqomile nje
uMaqanda?.....
Thembekile : Ayikho into enjalo. Angamqoma kanjani buthule
kanti kusemakholweni yini lapha? Izintombi
azisabikelwa yini manje?
(Blose, 1974:19).

Somtsewu's operations under the banner of Christianity creates the tense atmosphere and conflict within family structures too:

MaMthombeni : Zona ezinye izintombi seziyayazi le ndaba?
Nontombi : Kungenzeka ukuthi ziyazisolela nje kodwa
akukho noyedwa engake ngamtshela, kuze
kuba namuhla sengitshela wena nje.
MaMthombeni : Umfihleleni? Kanti ulishende yini?
(Blose, 1974:29).

In a way, Blose portrays clearly that the role of Missionaries was two-fold. Their mission was not only directed to primary institutions of the nation but it had to penetrate even into top structures. Theirs was to destroy in the name of construction. Blose allows Masiphula (Prime Minister) to praise the King in a way to reveal the missionaries' second agenda:

Masiphula : Zulu eliphezulu!
Zulu laduma obala.
Lapho kungemunga kungemtholo.
Uhlamvana bhul' umlilo, ubaswe
uMantshonga benoGqelemana.....
(Blose, 1974:21).

It is through the above portion of Cetshwayo's praise song, that one could observe the missionaries' second role. According to Nyembezi, (1958), Mantshonga was Captain Walmesly and Gqelemana was the White missionary who was stationed in Zululand. Obviously they were working

hand in hand in monitoring and making false allegations against the King for Somtsewu's patriotic ends:

Dhlomo, (1979:41) contends:

UMfundisi R. Robertson kuthiwa waveza lobu bufakazi:
..... Kamukho ongasondela emzini weNkosi angezwa ukuthi
abantu babulawa nsuku zonke. Kube kuyehlakaleni baye
kobhula. Onukwayoabaningi bafa.

The above allegation by the "good shepherd" portrays that he was not only stationed within the Zulu nation for the mission of God, but also for the mission of his country. Somtsewu's secret service in Zululand was to monitor the whole situation in the name of evangelism. The Reverend in question, in a way perpetuated the aims and objectives of Somtsewu's patriotism. That is evident in his report to Somtsewu which was treated as first hand information from the faithful man of God. His allegations as Somtsewu's right hand in Zululand, were through Somtsewu's hand, reported direct to England as Dhlomo, (1979:41) still alleges:

Wonke-ke lawa mazwi enza ukuba kudume esiLungwini ukuthi
uCetshwayo usebaqedile abantu..... Ngale nkathi izincwadi
ayesezilobela eNgilandi ebika ngobubi bukaCetshwayo
.....zase ziyinqwaba.

The above evidence appears as proof of how Somtsewu promoted his loyalty to his country. It is quite evident too, that not only the missionaries were involved in his secret service but Zibhebhu kaMaphitha operated within Somtsewu's system as well. Somtsewu even promoted Zibhebhu to chieftainship to rule some of the Zulu people at KwaMandlakazi area. Zibhebhu became the second right-hand for Somtsewu in Zululand and that divided the Zulu nation. Some worshipped the King and others honoured Zibhebhu. Those who worshipped Zibhebhu automatically, proved that Somtsewu's objectives of patriotism were accomplished:

Nontombi : Okwesibili uzoqapha ukuthi izwe

selicandeke kabili. Sekukhona iqembu elikhulekela uZibhebhu kaMaphitha. Leli qembu limelene noweZulu.

(Bloese, 1974:36).

The division did not only affect the nation at grassroot, but even some of the councillors were suspected Zibhebhu's followers. That obviously affected even families of the councillors. It also appears that at some stage, unfounded allegations were spread against other people either to confuse or to cause disorder, conflict and misunderstanding within the nation. The main objective for such propaganda was to achieve victory over the Zulu nation and it means an honour for British patriotism:

Ngqengelele :

Zolo lokhu ngibizwe koNkosi ngoba kunensolo yokuthi sengiphenduke imbuka, sengikhulekela uZibhebhu. Angithi uyakukhumbula lokho.

(Bloese, 1974:32).

It also appears that Somtsewu's underground structures were planned very strategically to uproot the national patriotism. Here comes the evidence of the people across the boundary, that is, the people in the Natal region under Somtsewu. The people in question could no longer identify themselves with the King simply because they were aligning themselves with Somtsewu's policy:

Ntshingwayo :

Koze kube nini oweZulu ethukwa ngabasesiLungwini sithule?

(Bloese, 1974:22).

Nyembezi, (1958:103) adds:

.....uSomtsewu wayezokhalela uMpande ngokufa kwabantabakhe abaningi kangaka abafela aNdondakusuka, kanti futhi wayezocela nabantwana bakaMonase, ezobacelela nezinkomo zokusenga. USomtsewu wayehamba nenduna yabantu bakhe uNgoza. Nakho-ke uNgoza ezosuka aye esigodlweni ethi

uyokhonzela uMonase.....

The above quotation reveals Somtsewu's underground plans which include even members of the royal family. Monase and the Zulu princes preferred to seek sanctuary from Somtsewu. Somtsewu is now their godfather who is able to go to the royal kraal and negotiate for their maintenance. Somtsewu has gone to the extent of installing his councillors to look after his people because now they worship him. It appears as if his councillors now share equal positions with King's councillors if at all, Ngoza, his councillor could do any how in the royal kraal. That shows that the "King" he worships, shares equal status with that of His Majesty the King. Somtsewu practises something new in the Zulu royal kraal. What he practises is what he does not do in the British royal kraal.

The secret service does not end up there. It proceeds to the stage whereby some informers were planted all over especially along the boundary. They were planted, inter alia, to monitor and safeguard Somtsewu's region and his people. They could if matters permit, kill at first sight those who cross the boundary from Zululand to Natal:

Nontombi : Nendaba yasesiLungwini leyo kuhle uyicabangisise kahle, ngoba nakhona kuselula ukuba sifike sidliwe inhlamvu kuthiwe siyizinhlozi ezithunyelwe iNkosi uCetshwayo.....

(Blose, 1974:38).

Somtsewu succeeded in his intention of divide and rule policy. He divided the Zulu nation. The question of shooting people as alleged spies remains unanswerable. Whatever was done, intentionally or unintentionally, by various people or various groups, is attributed to Somtsewu's patriotism.

It is quite obvious from the analytical point of view that whatever was

orchestrated by Somtsewu was meant to satisfy his aspirations. It was created to serve his patriotic interests. Britain ultimately benefited. King Shaka once argued, as Zondi, (1960:19) cites:

UShaka : Niyawubona umbuso wasemanzini? Owezigameko.
Ngavele ngawabona la madoda athi aphuma
olwandle ukuthi akhuluma insumo, akukho
mbuso, zambiwa insele yazishiya; yilowo nalowo
mlungu uyinkosi ngokwakhe - le nto esizama
ukuyiqeda thina lapha.....

2.5 PATRIOTISM OF KING CETSHWAYO

Blose further dramatizes the story on the King Cetshwayo's patriotism. His Majesty, the King of the Zulu nation shows his patriotism to his fatherland with its socio-cultural background. As the head of the nation, he upholds the correct direction as determined by the socio-cultural procedures. He rules his fatherland and his national councillors. He governs all the sectors within the nation according to the national and traditional guidelines.

The author portrays the external forces that are directed to the King directly and indirectly. The attacks are directed to him exclusively because he is the symbol of unity for the nation. Some forces are directed to various sectors of the nation to handicap his powers at grassroot level. Nevertheless, he is the King to lead and defend the people. He is the father to protect his children. He could not deviate from the traditional customs, values, convictions, norms and beliefs as set out by his predecessors.

Jafta, (1978:66) advocates:

The traditionalists pride themselves in their customs and

traditions and still ascribe to the philosophy of group identity and conformity as a basis of harmony.

It is with the above tradition that the heads of families and councillors gather at the appropriate place and time for the most appropriate figure to address his subject. The kraal is the traditional or African temple for the nation:

(Kusemzini weNkosi uCetshwayo. Ibandla selibuthene esibayeni. Kuthule kuthe cwaka, kwazise izwe liyadunguzela. UMasiphula induna enkulu kaCetshwayo nezinye izinduna zeNkosi ziseduze.....)

(Bloese, 1974:20).

The author's skill is noted when he marries the illness of the fatherland and the illness of His Majesty, that is,izwe liyadunguzela. The comparison reflects that the illness of his fatherland including the nation, is the illness of the King. The King's patriotism could not rest in peace with the disharmonious and unstable conditions of his land and nation. Whatever troubles his land and nation, automatically troubles himself. Obviously, what troubles him as the symbol of unity, affects his land, and nation as well.

As the King, through his patriotism, he is duty bound to address the problem. He is entitled to diagnose the disease. He has to eradicate the causes and symptoms of instability which are shown even by his councillors.

Cetshwayo : Nina beLemb' eleq' amanye amaLembe, nibizwe yimi ngoba ngithanda ukuba nazi ngengozi engase ishise izwe likababa kungasindi noyedwa.
(Bloese, 1974:20).

The King salutes the nation and ancestors concurrently. He salutes the nation that could hardly welcome nor salute him. He salutes the ancestors, particularly King Shaka, the founder of the Zulu nation. By doing so, Cetshwayo reflects clearly that he is reigning on behalf of his

forefathers. His presence as the King and the continuation of kingship in future depended solely on those who have gone before him. He leans on the ancestors to determine his course of action. The nation leans on his courage, wisdom and determination to lead, direct and revive their patriotism.

Cetshwayo's foresight indicates patriotism since he predicts danger that might befall the nation. Time and again, Cetshwayo mentions his father or rather forefathers. He is the least to be honoured. His patriotism enables him to allocate priority correctly. First priority is forefather who fought for the unification of people into a big nation, the Zulu nation. The second priority goes to nation which in spite of problems still holds firmly the pillars of its origin. The national patriotism boosts him to come last, for it views the idea of him being the source of communication.

It is interesting to observe that King Cetshwayo's commitment to the past for the present revives the present for the future. His reference to King Shaka, somehow activated the blood and the minds of the nation. His patriotism has once again activated the people's patriotism to a certain degree:

Ibandla : Zulu!

(Blose, 1974:20).

The nation has been just tongue tied all along and all of a sudden, they rejoiced by applauding, Zulu! The nation does applaud the King by the above expression but the most common applause is 'Bayede!'

The author seems to portray interdependence between the King and his nation. The nation, as the subordinates of the King, could not utter even a single word on the matter until the King, as their superior, alerted them of the imminent danger. The nation's worship of the King motivates him

to proceed looking ahead. In short, the nation now feels secured by the presence of the King. The King on the other hand, perceives that patriotism still prevails within the nation.

Cetshwayo's patriotism makes him to leave no stone unturned to his nation. The mentioning of 'Zulu' by the people empowers the King to go ahead:

Cetshwayo : Selokhu ngasithatha isikhundla sobukhosi
niyazazi izimeko esengihlangabezane nazo.
Nabangazazi ngifuna baziqonde kahle ngoba
ziphethe impilo kaZulu wonkana.

(Bloese, 1974:20).

Cetshwayo has persevered on various occasions. He has experienced hard tests since he ascended to the throne. Out of patriotism, he has accepted to carry the burden for the benefit of his fatherland, nation and generations to come. It is pleasing to note that the nation is aware of the burden.

The author also portrays the grief that the King is experiencing for his people. He prefers to remain isolated from people than sacrifice his fatherland and his people. His patriotism gives him a stand to argue that the betrayal of his people by himself will mean the betrayal of himself as a King. The betrayal of himself as a King automatically is the betrayal of national unity and the betrayal of his forefather:

Cetshwayo :
.....Senginjengesicelankobe ukushona kwe-
langa, simi sodwa nenyanga, sizilwa izinkanyezi.
Izitha zami angisazazi ngoba nabendlu yakwethu
sebengiphendukele.

(Bloese, 1974:20).

King Cetshwayo is using figurative language above. The metaphor suggests that the spirit of oneness, unity and nationalism once prevailed

in his fatherland. He once shared that oneness with the nation. Now the common ground that they once shared remains with him in the mist of isolation. The faithful pillars of the nation are away. He is only surrounded by the enemies.

It is thought provoking too, to look closer to a situation in which the patriots could betray their King simply because he stands against any external forces. Cetshwayo's defensive techniques with regard to nationhood is threatened directly. Criticism is sent straight to him because he is a 'stumbling-block' on their way to prosperity.

Dhlomo, (1979:54) contends:

Izitha zeNkosi uCetshwayo zase ziziningi kakhulu ngale nkathi
ngoba zasezethenjiswa nenhlalakahle nokunye uma zibuyela
ngakubelungu.aze akhothame wayesecetshwa
njalonjalo yimisheshelengwana.

It is depressing to observe that it was the moment of comparison for the Zulu people. The people faced a moment of confusion whereby they had to choose between the King and the whites led by Shepstone. There was struggle for power, hence Davenport, (1977:88) states:

It was in the Natal locations, therefore, that his (Shepstone) policy of paternal government, one of the earliest variants of 'indirect rule', came to be applied: headmen and chiefs (preferably not traditional rulers but his own appointees) worked alongside White Magistrates, who were required if possible to be self-effacing. The chiefs reported to Shepstone himself as the mouthpiece of the Supreme Chief, the Lieutenant-Governor.

The above claim by Davenport projects the clear vision of what was happening. The people were attracted by what can easily be called life opportunity or rather the golden opportunity they could ever experience in their lives. No wonder King Cetshwayo curses thus:

Cetshwayo :

.....Sengothiwe kaningi nakwabaMhlophe
ngezinto engingazazi ukuthi ngazenza kwenzen-
jani. Zonke iziphosiso zezwe zithweswe mina.
Angisenalo izwi ezweni likababa.

(Bloese, 1974:20).

As the patriot, Cetshwayo has to carry on and suffer for his land's charges. Whether he knows them or not, that is immaterial. Obviously, there were a number of false allegations against the King. All the allegations made against King Cetshwayo were as a result of his patriotism for he remained on the way of Somtsewu's patriotism. It is the above Cetshwayo's last sentence, 'Angisenalo izwi ezweni likababa', that evokes nationalism. Who has a say if the King is no longer in a position to protect his people? Who will be faithful enough to show patriotism to the nation except His Majesty? Who has the right to sympathise with his fatherland if he is not supposed to do so?

According to Welsh, (1977:88) Somtsewu 'master-minded the tribal arrangement' for the specific objectives. Davenport, (1977:88) in his concluding remarks states thus:

With this end in view he tried to obtain first no-man's land
and

With his (Shepstone) 'indirect rule' of headmen and chiefs as appointed by himself, he thought that his wishes were accomplished. The distribution of his said right-hand assistants within the King's land implies his intention of ruling common individuals on unfair basis. It is through that kind of patriotism that the King calls upon the nation to report and suggest constructively on the crucial issues:

Cetshwayo :

.....Zolo lokhu niyasazi isenzo esenziwe izintombi
zeNgcugce, phambi kwamehlo enu. Nanamuhla
kalokhu angikwazi okusazokwenzeka. Izindaba

ezingime ematheni okwamanje zimbili. Ngifuna ukuthola owenu umqondo ngazo, ngoba ziseno-kushisa izwe noma nini.

(Blose, 1974:20).

The patriot scrutinises the point that prevention is better than cure. His patriotism spells out that he should protect his fatherland and his nation. The mere provocation of thought by the King, allows the nation to feel free to air their views for a democratic solution. The King values his fatherland. He prefers to die rather than see his land die. King Cetshwayo is absolutely annoyed by the behaviour of Sihayo's wives:

Cetshwayo :

Isenzo sabafazi bakaSihayo sokugila imikhuba nabantu bakwaHulumeni waseNatali nisizwile. Nokufa kwabo bebulawa uMehlokazulu noBhekuzulu kaSihayo, konke lokho nikuzwile.....

(Blose, 1974:21).

It is for Cetshwayo's patriotism that he even condemns the death of Sihayo's wives across the boundary, on the land of their "protector(s)". His patriotism condemns the death of those wives who could die for being unfaithful to their husband, families, nation and fatherland. As the father of the nation, he condemns the death of the patriots' mothers through the hands of their sons, Mehlokazulu and Bhekuzulu kaSihayo. Cetshwayo's patriotism deems it indispensable too, to condemn publicly something that is uncultural and un-African. The behaviour of Sihayo's wives is completely uncultural and unZulu-like. It is uncultural for them to flee their homes and country to Natal especially in their husband's absence. It is of course, equally uncultural for Sihayo's sons to kill their mothers. However, all can be attributed to the "mastermind" of the whole underground operation as Groenewald, (1989:11) sites:

To divide the people and / or their leaders was also a deliberate strategy in Shepstone's time.

The same government expects the King to divide the nation by bringing the "culprits" to court. The same government intends to testify that Cetshwayo is no longer a figure head to prosecute the charged people. All is viewed in terms of the principle of divide and rule as Groenewald (1989) suggests.

The government expects Cetshwayo to divide his people by himself by throwing his patriots to the hands of the Whites' government. Why is it essential for the Whites' government to sit for Sihayo and his sons' trial while on the other hand they turn a blind eye on the culprits at the territory?:

Cetshwayo :
Izwi likaHulumeni selifikile elithi uSihayo nama-
dodana akhe kuhle ngimlethe kuyena.....
(Blose, 1974:21).

Blose out of no reason, includes Mbilini in the Whites government's allegations to Cetshwayo. It is true that Cetshwayo was showing goodwill to Mbilini in giving him sanctuary. He has been preaching the same evangelism that the British missionaries were preaching in Zululand. He differs from their method because he preaches through deeds not words. Today the same government finds him guilty of giving people sanctuary. Yet, across the boundary, it declares itself, the holy saviour for the Zulu refugees.

Why should the government advocate that Cetshwayo should go all out in searching Mbilini? Why should Cetshwayo send Mbilini to court in Natal? Is it all because of his patriotism? The whole reflection of the charges to the King imply nothing other than disturbances, as the King views it:

Cetshwayo :

NoMbilini futhi oshise imizi yamaSwazi wathumba nabafazi bawo kuthiwa angimlethe. Ngiyalubona uthuli lwezichwe olucushwe ilo mbiko. Itshe limi ngothi.....

(Blose, 1974:21).

It is with the above view that Marks, (1970:34) accords thus: (Shepstone)

realised that the White settlers were far too weak to put down any serious internal disturbance.

That is the reason why Groenewald, (1989:11) contends:

Even culture is utilized as a weapon to maintain the hegemony.

The behaviour of iNgcugce is the picture of what Marks and Groenewald contend above:

Cetshwayo :

Isenzo seNgcugce siyanginenga. Okunginenga kakhulu kulesi senzo ukwazi ukuthi singumphumela wamazwi kaSomtsewu awasho eMlambongwenya phambi kukaZulu wonkana.....

(Blose, 1974:21).

The culture and custom as determined by the forefathers to guide the nation, today appears as a blockage to what the iNgcugce regiment deems suitable for them. They see Cetshwayo's patriotism as a blockage to their passionate love. Cetshwayo defends the values, norms, convictions and beliefs as orchestrated by his ancestors. Somtsewu's orchestrated trend of thought appears to overwhelm the minds and loyalty of the Zulu nation:

Cetshwayo :

Ngikhuluma nje ziyabopha zilibangise eBhodwe, ngoba zingenakuyimela inqubo eyahlelelwa oyisemkhulu.....

(Blose, 1974:21).

Cetshwayo encounters the moment of hardship if his loyalty is interpreted the other way round. The strategists, whose aim is to misdirect the people for the sake of perpetuating their ideology misinterpret the national

values. The White government regards the traditional school of thought as negative and backward. They regard theirs as positive, progressive and liberal.

Jafta, (1978:11) puts it as follows:

The traditionalists pride themselves in their customs and traditions and still ascribe to the philosophy of group identity and conformity as a basis of harmony. The modernist more inclined toward individualism and all things that satisfy the self more than the group are cherished. This difference is the basic philosophy of life led to fierce clashes between the groups because the whole system of group values was challenged. The type of conflict that abounds in written plays reflect this change in ideology which finds its roots from western culture.

King Cetshwayo's patriotism fails to accept anything that affects the basis of harmony. His patriotism fails to accept anything that disregards the people's philosophy of life. His patriotism fails to entertain anything that fails to honour the people's identity or rather the group identity. His patriotism also fails to understand the philosophy of self-determination which is based on the Western culture because that has nothing to do with the people in question. The only objective that is mainly intended by the ideology in question is to uproot what unites the nation thus causing disharmony.

The same ideology promotes individualism to challenge the idea of conformity that the nation is proud of. The whole system of group values is now challenged by the iNgcugce regiment who fails to honour and respect what they are supposed to respect. They are concerned about self-realisation in isolation. However, that idea does not function because no man is an island. Self-recognition and self-esteem are concepts which need guidance within the concerned institutions. Blose has selected that part of iNgcugce's life that reflects what Marks, (1970:168) calls the 'Messiah mechanism' which operates in the context of 'deep distrust of

the orthodox forces of reform open to a society'. Blose therefore elevates Somtsewu to the level of a national hero, even a messiah, not because he was a 'good man' but because he sought to shake off the oppressive rules or values.

King Cetshwayo's patriotism could not allow his people to roam around or to wonder all over as if they are homeless. His patriotism is selfish about the flowers of the nation. He wants to preserve the pride of the nation. The marriage of patriots revives hope for the birth of loyal generations to the nation. Therefore King Cetshwayo's patriotism appreciates the marriage of two patriots. His patriotism curses iNgcugce's behaviour of selling themselves to the people whose intention is to exploit them:

Cetshwayo :
.....Kunokuba bakhonze ezweni lezithutha zabo
baqoma ukundinda ezintabeni. Baqoma ukuthe-
ngisa ubuntu babo ezizweni abangazazi ukuthi
zobafeza ngani.

(Blose, 1974:21).

He mourns as Soyinka, (1975:63) emphasizes:

Did you plan it all beforehand? There are moments when it seems part of a larger plan. He who must follow my footsteps is taken from me, sent across the ocean. Then in my turn, I am stopped from fulfilling my destiny. Did you think it all out before, this plan to push our world from its course.....

That which blocks Cetshwayo from fulfilling his destiny, automatically blocks his patriotism. That which pushes our world from its course, obviously pushes the people's general outlook. It obviously redirects their perception. Msimang, (1976:15) maintains and argues:

Mehlokazulu :
iNkosi yinkosi ngabantu bayo, izwe liyizwe

ngamabutho alivikele, kanti isizwe sona siyisizwe ngesimame saso..... omame bangumgo-godla wesizwe. Uma-ke ngenkambiso yomLungu lesi simame sesingumhlambi kazalusile isizwe siyoba yini?yimuphi umZulu oqotho ongamukela okunjalo?

The patriots are quite aware of the whole strategy by Somtsewu. According to Somtsewu, the scales are tilted in favour of women.

That motivates Msimang, (1976:15) to say:

Mehlokazulu :
.....Uma inkosi ingasenamthetho kubantu bayo iseyiNkosi ngani? Nkosini inkosi yamasela, yabakhunkuli, nezikhohlakali ezithi: Ngcingci kaMdoli sesibuswa isiLungu, kwaZulu sekukwaMachanca, kwampunz' edl' emini!"

King Cetshwayo's patriotism could not allow anything that jeopardises the national anchors. The mere fact that people, especially the women, are jubilant about the western life-style, means fundamental exiles. They would not only be exiled physically for crossing the boundary to Natal, they will also be exiled spiritually, morally, mentally. King Cetshwayo fails to accept that his people be removed from their national values of the soil of Africa. The King projects the time when his people would do things against their will. The King's patriotism blocks the mental exploitation and colonisation of his people for they prefer what they "knoweth" not and reject their inborn African gifts. They surrender their national freedom and honour. They jump for what Ntuli, (1982:39) regards as:

Ubuwula bokuzibopha.

.....Akuphindelwa emuva kungemgqigqo. Ukuba kuyaphindelwa ngabe ngiyaphindela kulesiya simo esimnandi senkululeko. Ngoba thina laba sake sakhululeka.

King Cetshwayo warns his nation out of his patriotism because he projects the time too, when the exiles would wish to return to their roots.

However, to their disgrace and disappointment, all the bridges would be washed away. That would spell life exile for his people and that hurts him completely. Blose employs the King's patriotism to suggest that today, more than 115 years after the struggle for survival, the same basic conditions prevail, not only between Zulu and Somtsewu, but also between Black community and the State. According to Groenewald, (1989:12), the play can be seen through the eyes of John Iliffe as he views some cultural activities of the Maji Maji:

.....there is an ambiguity and a tension between its forward-looking and backward-looking aspects: both an appeal to the past in the interests of the future unity and a rejection of the white man and his ways.....'

(quoted by Marks, 1970:xiv).

King Cetshwayo's patriotism rests on both aspects, that is, backward-looking and forward-looking. That kind of an appeal to the past determines the interests of the future unity for the nation. He appeals to his forefathers and national ancestors, for help. He appeals to King Zulu (Nkosinkulu) of Malandela, the greatest ancestor of the nation:

Cetshwayo : Nina beLemb' eleq' amanye amalembe,
..... siphethe impilo kaZulu wonkana.
(Blose, 1974:20).

Blose portrays the King as an agent for the aged ancestors:

Cetshwayo :
Okusemqoka, ukuvikela izwe likababa namasiko
amiswa obaba.
(Blose, 1974:22).

The above portion of Blose's drama resembles Shakespeare's Macbeth where Shakespeare discusses inversions:

Fair is foul and foul is fair.
(Shakespeare, 1958:90).

It is fair to the ancestors, for the King to protect their land and its values.

It is fair to the ancestors, for the King to protect their generations. The division of the nation is foul in the eyes of the ancestors. Cetshwayo should unite the nation. What is fair to the ancestors, the King and the nation, is foul to Somtsewu and his followers. It is fair to the ancestors of Cetshwayo, to protect the well-being of the nation for the next generation to benefit from their forefathers' land. According to Somtsewu, it is odious for the Zulu nation to preserve their nationhood, unity and patriotism. It is crime for him to see the Zulu people conserve their Zulu custom and not to adopt British ways. It is equally fair to Somtsewu for the Zulu nation to remain rootless while to Cetshwayo that is nothing other than foul.

It is fair to the ancestors and the King to acquaint himself with the tradition, customs, beliefs, norms and convictions of the Zulu nation. Somtsewu, Sihayo's wives and iNgcugce regiment oppose the ancestors and the King. What is rejected by the ancestors as a foul play, King Cetshwayo rejects it as an unfair and filthy deal. What is applauded by Somtsewu is shameful to the ancestors and the King. Cetshwayo expresses himself on behalf of the ancestors:

Cetshwayo :isenzo seNgcugce siyanginenga.....
Ngimphande uNzibe ekwaSoshangane! Kungase
kuba kubi khona manje! (Atshake amathe).
(Bloese, 1974:21).

Obviously, Sihayo's wives and iNgcugce regiment are rejected not only by the nation, the King but also by the ancestors. Their act has no foundation if the powers that control the universe disapprove of their behaviour. The Zulu nation understands better that for their survival, they should harmonise with the ancestors so that the prevailing conditions become conducive to their existence. It is with Cetshwayo's patriotism that he avoids the ancestors' decision on the people in question. Would it not have been for Cetshwayo's patriotism, a different command either than 'Kungase kuba kubi khona manje' could have been indicated.

Cetshwayo's patriotism knows what could happen on a precise command. Therefore he protects the people, the land and the national values he loves.

One can also perceive the other side of a coin as follows: What is good for Somtsewu, it is bad for Cetshwayo. What is regarded as good as to Somtsewu, is in actual fact bad to the ancestors. What is regarded as good to traitors, is in actual fact bad to Cetshwayo and the ancestors. On top of that, what is just to Cetshwayo and the Zulu nation, is unjust to Somtsewu. On the other hand, what is unjust to Cetshwayo and the nation, is just to Somtsewu and the attracted fraction of the Zulu nation especially the women sector. It is Cetshwayo's justice and patriotism that inspire Masiphula kaMamba to praise the King and the father of the nation, on the injustice practices of White government:

Masiphula : Zulu eliphezulu!
Zulu laduma obala.
Lapho kungemunga kungemtholo.
Uhlamvana bhul' umlilo,
Ubaswe uMantshonga benoGqelemana.
Inzima le mnyama!
Engabubende bengonyama!
Nkosi yaphakade washisa izwe kwenzenjani?
Ubuwula besifazana mabungasiqhathi neZulu!
(Bloese, 1974:21).

Masiphula salutes as if he is specifically saluting only King Cetshwayo, yet he salutes him together with his forefathers. He salutes them for their kindness and justice to the unbecoming behaviour of the dependants. Apart from that, Masiphula reflects the injustices of Somtsewu by causing conflict within the Royal Kraal that led to the Ndongakusuka battle. The thunder rumbled and cost the lives of many Princes through the hands of their brother, King Cetshwayo. The battle was uncalled for, but through Somtsewu's instigation and promises to Mbuyazwe, King Cetshwayo had to fight for the benefit of the nation and its values. It is as if Masiphula

refers to trees 'Kungemunga kungemtholo', but he refers to the Zulu people especially the Princes.

On the other perspective, Masiphula's inspiration on praising the King on the above portion of his praise-song can be referred to the question of Zulu Kingdom. King Cetshwayo was installed as the King of the Zulu nation by Somtsewu on behalf of the British Government. Somtsewu dictated the rules as to how the King had to rule the nation. King Cetshwayo had no option but to rule according to the British wishes hence Ntshingwayo advocates:

Ntshingwayo :

.....Asinakugqilazwa iqembu labafokazana lidunge umbuso wethu..... Zulu! Zonke lezi zinto zikhomba ngokusobala ukuthi abe-Lungu abasazi nokuthi siyini. Kubona asehlukene nezingane ezikhasela eziko zingakwazi ezikwenzayo.....

(Blose, 1974:22).

This shows quite clearly that the King was crowned to serve their interests. The nation is just neglected not because King Cetshwayo aims at doing that, but he finds himself within the hard corner. He is forced by the British agreement on his installation, which of course, does not care about the people concerned. On the other hand, he is being forced by his people who fail to understand that the prescription could be done by the British government for the King and the nation. The nation wants what is theirs and they can even die for it as Ngqengelele maintains:

Ngqengelele :

.....KwaHulumeni lowo sesingamane siwothe ubomvu.

(Blose, 1974:22).

Masiphula's inspiration forces through the following lines:

Masiphula :

UHlamvana bhul' umlilo, ubaswe
uMantshonga benoGqelemana.

(Blose, 1974:21).

The above lines reflect King Cetshwayo's patriotism. Even though he was aware that he is always monitored, he did not become rude to the monitors. Instead, King Cetshwayo avoided any kind of trouble that was even propelled by the people who were not supposed to do it. A good example of Cetshwayo's patriotism is to put out fire that was lit by Captain Walmesley (uMantshonga) and Reverend Robertson (uGqelemana) because King Cetshwayo is a man of love and peace. His character bears these qualities not only to his people but to any one.

Blose further motivates Masiphula to go on to the next concluding lines which somehow conclude Cetshwayo's patriotism against Somtsewu's intentions. Masiphula deems it necessary to remind the patriots who fought against the traitors for the supposed King to be. The last lines below reflect the King's appearance, perseverance and patriotism during the hard moments within the Zulu nation:

Masiphula :

Inzima le mnyama!

Engabubende bengonyama!

(Blose, 1974:21).

Nyembezi, (1958:100) writes thus on the above lines:

Baningsi ababengamfiseli okuhle uCetshwayo,

ababethembe ukuthi uzokwehlulwa.

Babefisa ukumenza umhlatshelo.

Ibiquhutshwa uMseleni benoNongalaza,

Beth' ifanel' ukuyakusikw' izihlangu

EMkhweyantaba,

Bathi, iyekeni,

Ubumnyama bayo buyesabeka,

Ifanel' ukuyakucel' imvula kuNkosinkulu.

The above part of Cetshwayo's praise-song shows Cetshwayo's patriotism that on top of conspiracy, hatred and underground operation, he still respects Somtsewu. He allows him to inaugurate him as King of the nation. He debates on the good act of the ancestors in trying to stop the confrontation which resulted to massacre. Ndelu, (1962:137) says:

Cetshwayo : Mnconcozana, awuboni ngani ukuthi.....
ibingumfuziselo ukuthi ithongo elibi, elihle kubo
lenzelele kwathi ekulamuleni kwalo langena
phakathi kweZigqoza noSuthu. Lana lapho sebe-
dlule khona kwagcwala imifudlana enesigugu,
kepha phambi kwabo imihla nezulu kwahleka
baze bathi chaphasha belokhu beqhuba
izintethe.....

The above citation by Ndelu exposes Cetshwayo's concern of his people. He condemns the massacre of which the Britons benefited. To Cetshwayo, it would have been better if the ancestors protected IZigqoza until they crossed the boundary to avoid confrontation and blood-shed of his people. His is simply based on the love for his father's people. It may imply the coming back of Mbuyazwe being assisted by Somtsewu. Cetshwayo swears that he could not salute Mbuyazwe:

Cetshwayo :
UMbuyazwe uzobuya azonibusa; kepha mina
ngingadliwa zintuthane khona manje Jama
uma ngingase ngikhulekele ivezandlebe lika-
Monase.

(Ndelu, 1962:137).

It is also interesting to view Masiphula's good anticipation on what could happen after the King's act of squirting. That breathing space of time allows Masiphula to jump in and avoid what could be the orders, through the King's patriotism. Masiphula salutes the King instantly as if he applauds his gesture. However, he intends to appease the King's

temper. By praising the King, his intention appears as if he appeases him whilst looking for ways and means to stop him from articulating the final word that the patriots long awaited for. Masiphula's act of intelligence appeases the King somehow when Masiphula immediately cries for the beloved country:

Masiphula :
Nkosi yaphakade washisa izwe kwenzenjani?
Ubuwula besifazane mabungasiqhathi neZulu!
(Blose, 1974:21).

Blose displays the effect of Masiphula's advice or rather counselling to the King:

Cetshwayo :
Ningasho ukuthi ngishoshozela impi ngoba
angishoshozeli. Ningasho ukuthi ngithi makubu-
lawe izintombi ezenqabe ukugana, kodwa
ngiyathanda ukuba nazi ukuthi zona
zingeyisile.....
Ngithi vulani amehlo ningenzi izinto ezingase
zishise izwe likababa nemizi yenu.
(Blose, 1974:22).

The patriot honours the counselling of another patriot on a sensitive matter. The King as the father of the nation, respects Masiphula's intervention. He has to seek for other alternatives. His patriotism, through his right-hand's patriot, assumes the correct trend of thought. He has to deal with the matter differently rather than resort to the final and ultimate step. His patriotism feels threatened for the act of rejection that was shown by the regiment in question. Cetshwayo is worried about those whose actions reflect no accountability. This ultimately would damage his fatherland and his people's shelters.

The destruction of his nation in his fatherland is the razing of himself both as the father and as the King. That is the reason why Qhathizwe

emphasises thus:

Qhathizwe :
.....
Ngifuna nikwazi ngokusobala ukuthi iNkosi yenu isemanzini; futhi izulelwa amaqe; nombuso kaZulu usengozini yokuchitheka.
(Blose, 1974:1).

Blose allows Qhathizwe to supplement the above burning issue:

Qhathizwe :
.....
Ngikhuluma nje uMntwana akasalali imiyalezo yakobeLungu. Basho nokusho ukuthi umbuso kaZulu ungase ungameneli.....
.....
izwe selimakhosikhosi. Sekuduma uBayede yonke indawo.....
(Blose, 1974:2).

The patriots could not understand the act of the traitors who today salute the commoners by Bayede! They can die for the patriotism that the King had exercised over the years of trouble. The patriots prefer rather death than to sacrifice their authentic self and identity. The support from the councillors and the nation to King Cetshwayo causes the lion to roar:

Cetshwayo : Ngibuyela kwawami-ke ngithi sekuzwakele ngezinhlozi ukuthi amaNkinsimane ayaviva. Akukho okunye esingabuye sikwenze kunokuba sifele endlini kuhle kwamanina. Esizokwenza kuzomela kube into eyakha umlando wesizwe....
(Blose, 1974:22).

Rader and Jessup, (1976:332) contend thus on patriotism and values:

Pericles gave an extraordinary reason why men should gladly die for their country, and that it is probably the only instance in history of a statesman urging his people to be patriotic because their state offered aesthetic opportunities.

That is why the ibandla roars on approval:

IBandla : Elethu!
Zulu! Bayede! UyiZulu!

(Bloose, 1974:23).

It is also proper at this stage to give a clear vision of the democratic atmosphere in the Zulu Kingdom. The author portrays King Cetshwayo's patriotism by showing the facts of testing the people's will. King Cetshwayo respects the nation's rights by calling for a referendum:

Cetshwayo :

.....
.....Sesifike emhluke nandlela manje, ngifuna ukuzwa elenu ukuthi lithini.

(Bloose, 1974:21).

The above view reflects the kind of democracy that is practised not only in King Cetshwayo's Kingdom but in the whole of Africa. It is just for King Cetshwayo to test his people's feelings on the matter which is unjust in the eyes of the foreigners. The misunderstanding of the foreigner to interpret the people's philosophy of life is proved incorrect and misleading. It is strange and improper to the eyes and ears of King Cetshwayo to hear Somtsewu declaring the Zulu Kingdom as the reign of terror:

Cetshwayo :

....Ukufika kwabo esiLungwini kusazodala ezinkulu izindaba futhi, ngoba kadeni seliphumile elokuthi umbuso kaZulu umbuso wenkamba; engabe owesibhamu uhluke ngani kowenkamba? Engabe bangaki ngibabulalela ubuhle ababenzile?

(Bloose, 1974:21).

It is proper for Somtsewu to hear the Zulu people passing displeasing remarks to their King. Somtsewu deems it normal for the Zulu people under his control to insult their King. It is equally fair and just to him as the son of the missionary to uproot the people's values for the benefit of

his patriotism. Somtsewu sees nothing wrong if the Zulu people betray their fatherland. In fact, he encourages it because he has hidden agendas.

The undisputed facts of King Cetshwayo's patriotism are based on the question: 'Engabe bangaki ngibabulalela ubuhle ababenzile?' Blose allows the King to expatiate on the undisputed facts of his patriotism and justice as follows:

Cetshwayo :
.....
Nani niyazazela ukuthi ukubulala abantu ngento engekho akuzange kube intando yami. Uma kungenjalo kanti umuzi wasEkubazeni ngabe ngawakhelani? OMantanga basindiswa ubani?
(Blose, 1974:23).

The author appears to be restless and uncomfortable to end up on the above reflection of Cetshwayo's undisputed facts of his patriotism. He allows him to emphasize even on the culprits and traitors thus:

Cetshwayo :
.... Ningasho ukuthi ngithi makubulawe izintombi ezenqabe ukugana, kodwa ngiyathanda ukuba nazi ukuthi zona zingeyisile.....
(Blose, 1974:23).

Msimang, (1976:27) portrays Cetshwayo's undisputed facts of his patriotism on the said culprits in the other way round:

Cetshwayo :
.....Jama, ngeke ngimjezise uMehlokazulu. Kuliphi lona? Kulo leli lawoNkosinkulu? Ngithi ngithokozisa abeLungu, amankengane la? Ngimphande uNzibe, phinde!

That is the true reflection of King Cetshwayo's patriotism as opposed to that of Somtsewu. King Cetshwayo's patriotism rests on the basis of the

forefathers, the original sons of Africa. King Cetshwayo's patriotism could not even exclude the strangers from the privileges that are available in his Kingdom. A good example of many foreigners is that of Jantoni as he states:

Cetshwayo :
.....Ingani nampa noJantoni banamanxiwa
nezithembu zabo, kuhle kudelile. Ngiyathokoza
mina ukuhlalisana ngokuthula.....
(Msimang, 1976:25).

2.6 THE INGCUGCE'S PATRIOTISM.

The iNgcugce regiment's patriotism clashes with their love. Even though they wish to do as they like against the traditional mores, one can trace their patriotism in their behaviour.

Some may not consider this part as patriotism, because the iNgcugce regiment rejected the traditional laws. Nevertheless, this part of the study aims to reveal the regiment's patriotism in their action. It is proper to view the beginning of non-conformity of the iNgcugce regiment within the nation. The whole question emanates from Somtsewu's empowerment to liaise with individuals at Mlambongwenya. Unfortunately, the traditional pattern of life which is based on sincere patriotism does not allow a proposal especially which threatens young girls.

Just as councillors prefer the kraal in handling something that touches the ancestors, the iNgcugce regiment choose the forest to discuss confidential issues that rock the nation:

(Izintombi zeNgcugce ezenqaba ukugana uthene ehlathini,
ziyatheza).

(Bloese, 1974:16).

The bush is used by iNgcugce to resolve the conflict which not only

affects them but affect the nation as a whole. The conflict which threatens their patriotism. All along they use to take decisions at various venues and the bush is one of those. The decisions taken before were in line with the whole national procedure. However, today the same bush disguises the whole plot of iNgcugce. The question of revolt against the King and the nation general, is addressed in the same forest that provided them with firewoods that made them what they are today. Their patriotism reminds them of the truth about the same forest. They pray to it, to protect them against an imminent conflict, which somehow leads to the dark bush.

It is interesting to note that even though their minds are towards the direction of 'independence' they still adore their way of living. Their patriotism motivates them to come together and discuss the issue in question. It is customary to Black society to sit down whenever they discuss or share views especially on thoughtprovoking matters:

(.....Kuqhuma uhleko ezansi nehlathi kusuke iqembu
elikhulu liqoqane ndawonye, lihlale phansi. Kuxoxwe
ngembizo yakoNkosi nezesheli.....)

(Bloese, 1974:17).

Their patriotism appears to be the major and crucial issue. Their love has disturbed their patriotism. That kind of disturbance has gone too far since they have even denounced the King's decision. Their discussion is mainly on their challenge against the national decision of conformity. Their whispering spells out nothing other than the threatening forces to their patriotism. They feel, they have to exercise an underground operation until they are sure of its maturity.

They have a way of inviting and appealing to the ancestors which prove the degree of their patriotism. Whether they invite them to protect them in their protest or to help them open their minds that is not the point. The

point is that their belief is still in their forefathers as their sole providers:

(.....Kuphuzwa amahewu)

(Blose, 1974:17).

The iNgcugce's way of drinking "amahewu" is strange and exaggerated. Seemingly it will "intoxicate" them sooner or later:

Simangele : Kodwa bakithi nalibala ukugoxana namahewu
nje, anaze nasho lutho ngendaba ezoshisa izwe.
(Blose, 1974:17).

Simangele appears to be more concerned about the danger of the threatening force. That is why she warns her colleagues of their negligence. The element of negligence on Nokuthula and Thembekile's responses reflects immaturity:

Nokuthula : Ungakhathazeki wena izwe alishi ehlobo, utshani
bumanzi.
(Kuhume uhleko lokugigitheka.)

Thembekile : Ubani yena lona onesikhathi sokushisa izwe
lingangoba lingaka nje?

(Blose, 1974:17).

It proves the point that the iNgcugce regiment is not worried because to them, it is summer. Everything is up to date to some of the regiment. The land that favours their fortunes is across the boundary where an individual has a right to please himself or herself as he/she deems necessary. The love appears to enjoy the lion's share over their patriotism.

It is equally important to view the iNgcugce's patriotism differently. Within the regiment, it is evident that there are mature and immature girls. Those who are mature, could foresee the danger of challenge they have thrown to the national culture:

Simangele : Habe! Ningathini ukuncokola ngento engaka
mantombazana? Kanti nisakhasela eziko ngempela?
(Blose, 1974:17).

The above quotation gives the clear standpoint of some of the regiment. Some are purely childish in their approaches as Simangele argues above. They have been blown by influential cloud and concluded overnight. Their freedom for love, Simangele argues, could turn down the norms and standards of the nation.

The iNgcugce's patriotism makes them aware of what is taking place within their land of birth. The reports are conducted directly or indirectly according to the different levels of the nation from the King. The sensitivity of the matter is not only entertained by the top within the nation but it must reach each and every individual within the nation:

Simangele : Angithi kunembizo koNkosi kusasa? Nazenza abantu abangazi lutho? Kanti inxusa leNkosi abanitshelanga yini ukuthi lathini?

Tholakele : Chabo, indabakazi leyo nina, ningayedeleli. Kunuka igazi ezweni leNkosi. Ngase lishone elakusasa kundinda amanqe.

(Blose, 1974:17).

The patriots or the mature girls like Tholakele observes how sensitive the matter is. Her patriotism makes her foresee the outcome of the whole issue. She is the committed iNgcugce regiment, simply because she shares the regiment's decision against the King's say. She is entitled to whatever happens to the iNgcugce as a regiment. At the same time, she reflects qualities of commitment as patriot, to her dear sisters who could not review their standpoints. Her advice to her colleagues, is that even though one feels free to express her view-point on the matter, one is bound by the social way of doing things.

The iNgcugce's patriotism is somehow divided. One section is prepared to defend their land of birth and its belongings, and the other is no longer prepared to tolerate the standards of their land. Their dreams, contemplation and speculation motivate them to sell their patriotism to

other part of the colony in order to gain their freedom:

Sithombe : Phela mina angisalali. Sengize ngicabange nokubopha ngiqonde esiLungwini; ngoba ngiyasola lukhulu okhokho abafa bengalubonanga kuleli lakwaMthaniya.

(Bloese, 1974:17).

Even though the regiment in question has taken the striking decision, however, there is a section within the group which recognises the need for the matter to be reviewed. The debate is now between the optimists and pessimists within the iNgcugce regiment. The optimists are patriotic in their approach whilst the pessimists are individualistic:

Simangele : Ngithi mina, kunokuba umuntu aze axikizwe ngomkhonto, kungcono kona ukuba sisale sizilahlele kuye uDlokwe neNdlondlo leyo, ngoba kasekho umasiza.

Tholakele : Kodwa dade nithini nisho njalo? Ungathi ubona ukuthi ucu alulingani uthi uzilahlela into ebhekephi?

Zamandulo : Mina angiboni ukuthi iNgcugce yone ngani. Angikagani ndawo; angazi ukuthi umuntu angangikhwela ngaphi.....

(Bloese, 1974:18).

The proposed independence by iNgcugce is rather stiff if it allows no freedom of movement. It proposes a stand-still to the whole regiment for the simple reason, that if some get married and others do not. This endangers the objecting group. Their foresight senses the danger of divide and rule policy. Their view seems to be one-sided. It favours what threatens their patriotism since it is the same policy that Shepstone applies to divide the Zulu Kingdom:

Tholakele : Yinnye kuphela into engiyibonayo mina, ukuba wonke umuntu eme lapho emi khona. Kungagani noyedwa, ngoba ukugana kwabanye kuzofaka abanye engozini.

(Bloese, 1974:18).

It is essential to observe that the regiment itself orders its members to conform to the decision taken by the group. On the other hand, the same regiment fails to conform to the national procedure. It is equally important to note that not that the group opposes to fall in love or to marry:

Thembekile : Ilikhuni into enjalo Tholakele. Noma bekungaba
isu elingcono kodwa sengathi liyadula.....
.....kungabikho oqomayo?

(Bloese, 1974:18).

The above expression reflects the individual feelings towards the question of love, hence love is expensive. This shows clearly that individual feelings in a way entertain the question of love differently. Each does recognise the question of patriotism but to a certain degree.

The question of group identity which is part of patriotism, assumes its course. Group identification is mainly based on conformity. Once conformity is lacking, the group is bound to crumble, thus affecting the relationship of the group and the whole nation.

Zamandulo : Hheyi, nithi uNontombi akasemqomile nje
uMaqanda? Ngibone izolo uMaqanda enyusa
ukhalo ehamba ezibonga ephethe isihlangu sakhe.
Thembekile : Ayikho into enjalo. Angamqoma kanjani buthule
kanti kusemakholweni yini lapha? Izintombi
azisabikelwa yini manje?

(Bloese, 1974:19).

The iNgcugce regiment approves what they deem correct and disapproves what they perceive to be wrong. This shows an element of responsibility on their part as patriots. The regiment has a duty to view both sides of a coin, that is, the rights and wrongs of each side. The regiment feels that it is an honour for them to conserve what they have and to retain their identity. On the other side, the regiment feels obliged to progress towards gaining their liberty. The conservative streak means the regiment had to conform to the custom while the progressive one means it had to pursue a new course altogether. Nontombi has already

deviated from the old style in favour of a new one which the section of regiment disapproves. The section of regiment denounces the Christian approach of doing things. It feels that Nontombi's conduct disappoints them as well as the nation because the normal procedure is well-known. The regiment should be informed in advance of the proposed love to its member. The matter is monitored accordingly until the approval is issued by the seniors or by the regiment as a whole.

Gastil, (1991:10) advocates that if the people have to move from point A to point B, they have to master the rules and regulations of the game:

Nations moving toward democratic rule must consider how to balance the rights of the group with the rights of the individual.

The iNgcugce regiment values the custom very much which is their stand as regards patriotism. Their patriotism considers the fact that the custom in question could not be changed overnight. To force their will could affect a number of things within the nation. Even though they have the mandate from Somtsewu, they should negotiate the matter properly. The direct challenge of the custom in question would endanger them and their families:

Thembekile : Kanti uSomtsewu kaSonzica wayethini eMlambo-
ngwenya mayelana nokujutshwa kwamabutho?
Tholakele : Uma ukhuluma kanjalo ukhombisa ukuthi le nto
yenzelwa enkanini.Inkulu le ndaba ngoba
iphathelene namasiko esizwe. Ngeke kwenzeka
nempela ukuba isiko elikhulu kangaka liguquke
isigubhukane nje.

(Blöse, 1974:19).

It is depressing to note that their patriotism is threatened by the underground operation which is remotely-controlled by Shepstone. The man who instigates them to challenge the already existing code of conduct is known to them. The same man makes it a point that English

patriotism is accomplished by suppressing other people's patriotism. The first victims are the iNgcugce regiment who wish to rule themselves as mandated by their "liberator":

- Nokuthula : Uzalwaphi yena Somtsewu lona?
Zamandulo : Ngiyabona ukuthi uzalwa kwaHulumeni, kumbe uHulumeni lona umfowabo omkhulu, ngoba uhlala ethi uHulumeni omthumile.
Nokuthula : Kodwa pho into eyenza ukuba yena uHulumeni lowo angazifikeli lapha, adamane athumela uSomtsewu kubangwa yini lokho?
Zamandulo : Kusobala uyamethemba umngane wakhe lona.
(Blose, 1974:19).

The iNgcugce regiment recognises that Somtsewu's loyalty to his friend rests upon gaining the entire group all by himself. Why is it proper for them to followsuit? That his government, his elder brother or his friend trusts him, causes them to trust him? It is not strange for them to contradict themselves. They have tilted towards the stranger's policy. Yet, they still stipulate the regiment's procedure as based on the traditional values and customs. Marks, (1970:xix) remarks thus on the static and dynamic perspectives of culture:

.....there is an ambiguity and a tension.....between its forward-looking and backward-looking aspects, both an appeal to the past in the interests of the future unity and a rejection of the White man and his ways.....

The above view enables the iNgcugce's patriotism to stand up and challenge what threatens their group's identity. Their patriotism condemns what threatens their norms and values:

- Thembekile : Kahleni nina, angayenza kanjani into enjalo kungazi muntu, kanti kusemakholweni yini lapha?
Tholakele : Thula-ke wena uyode wabuza lokho ulibona izwe liguquka phambi kwamehlo akho.
Sithombe : Engikwaziyo mina ukuthi uNontombi usamqoma

uMaqanda.....

(Bloese, 1974:39).

iNgcugce's character reflects exactly what Marks advocates above as "an ambiguity and a tension between its forward-looking and backward-looking aspects." The iNgcugce rejects Nontombi's act of commitment to the love affair in the new fashion, that is, in the Christian life-style. At the same time, the same regiment somehow, approves the break-through to the changing world and its manipulations. The iNgcugce's patriotism rejects the individualistic philosophy which stimulates unacceptable behaviours like that one of Nontombi. Patriots retain that what is theirs cannot be destabilised by the unstable new changes.

The new changes are unacceptable to the regiment in question if it promotes liberalism. The new regime with its new changes is rejected by the patriots, if it promotes unfaithfulness, lawless, division and isolation. Nontombi is now unfaithful to the group. She has isolated herself from the group by committing herself to Maqanda without approval. Nontombi's behaviour is the true reflection of lawless and division. She fails to follow the correct channels as stipulated. The regiment is the last but not the least board to decide on the matter in question. However, the matter should reach the group accordingly. The kind of way in which Nontombi's affair reaches the regiment, creates a division and reflects her unfaithful character. It further reflects the regiment's unfaithfulness on the matter thus:

Sithombe : Nami ngihletshelwe uQedazonke naye
uhletshwelwe uPhumeyakhe; okwakunguyena
owayezwe ngoMaqanda uqobo.....

(Bloese, 1974:39).

Thembekile furiously calls the regiment into order. The regiment has to explain the normal procedure to the whole group. To some of them, it appears as if, there is a group internally, which issues new procedures.

Some remain ignorant of such procedures. The regiment's patriotism could not tolerate that way of doing things because that strengthens Somtsewu's divide and rule policy:

Thembekile : Kanti sekwenziwa njani manje zintombi? Izindaba lezi sezihamba zihabulwa kungazi muntu? Anositshela phela sazi sonke.

(Bloese, 1974:39).

The author portrays disloyalty through Qedazonke and Phumeyakhe's act of gossip. It is true that the patriotism of iNgcugce regiment condemns Qedazonke and Phumeyakhe's behaviour of unfaithfulness to their friend. Their actions do not reflect unfaithfulness to their friend only, but to them also as their age group and to the nation as a whole. The two young men are being rejected somehow throughout the various age-groups within the nation:

Ntombizodwa : Ngahletshelwa uQedazonke, wathi naye kuyobe ngimkholisile ngike ngayikhipha.
Sithombe : Wo! Akuyekwe kanti.
Zamandulo : Kanti lo mfana wabanjani?

(Bloese, 1974:43).

iNgcugce's patriotism could not acknowledge Qedazonke's deed as an act of a man. Qedazonke appears as a confidant to Maqanda but his action to the patriots portrays him as an unreliable person. It is not only unsafe to share something confidential with him, but can even be dangerous as Nontombi airs it:

Nontombi : Umuntu obengaba ingozi ngempela uma kungase kwenzeke ukuba ezwe uQedazonke. Ngiyazi ukuthi unqumngane wakho kodwa nawe ngiya-themba ukuthi uyamazi ukuthi uyishaya emuva abuye ayishaye phambili. Ziningi ezikhipha.

(Bloese, 1974:54).

To the iNgcugce patriots, it is shameful to rely on a man of today. How on

earth would you dare trust a man if at all the world is full of geese? What are they expected to do as women regiment, if what is associated with them is now confiscated by men or their husbands to be? The regiment condemns Qedazonke's act to such an extent that they degrade him to the under-age stage thus: "Kanti lo mfana wabanjani?" This alone reflects iNgcugce's patriotism. The iNgcugce gives recognition on whatever deserves it, and they question whatever is unsatisfactory like Qedazonke's actions.

The author further dramatises Nontombi's isolation as an act of eye-opener to her regiment. It is true that to be engaged in something unconstitutional does not mean that one has to voice it out. However guilty conscience matters most to the transgressor. In fact Qedazonke's report is a mere proof to endorse the whole Nontombi's state of affair. Her guilty conscience has led her to strange behaviours as if it is known to the regiment. Nontombi isolates herself from the iNgcugce regiment. She does not trust her regiment anymore. She feels more secure and freer as an individual. She feels uncomfortable with her regiment. On the other hand her regiment feels concerned about Nontombi's dissociation with the group. Her regiment is concerned about her whereabouts. The regiment shows its concern towards its member:

Zamandulo : Nasho ngabona. Yena uNontombi lona useyi-
nkomo edla yodwa nje kwenzenjani? Kunini
ngamgcina nokuba ayotheza? Usethezaphi
manje yena?

(Bloose, 1974:40).

Bloose (1974) intensifies the debate within the regiment in an unexpected manner. Some, even though they are patriots they affirm Nontombi's move. Others within the same regiment disapproves of Nontombi's move because it is not procedural:

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Tholakele : Kodwa phela insizwa uMaqanda bakwethu!
Uyinsizwa ziphelele.
Zamandulo : Kuyize lokho. Uthi umuntu uthi angaba insizwa
bese kuqhutshwa kanjena?

(Bloese, 1974:40).

The question of patriotism remains an obstacle in the eyes of some girls of the iNgcugce regiment. Others are in a dilemma whether to do things as they like or to conform to the traditional laws. The patriots within the regiment have no problem with the traditional laws and they maintain that it should be maintained. Their patriotism condemns any positive movement towards love as something which ruins their constructive values. According to the patriots within the regiment, what ruins their traditional values also ruins their land of birth:

Sithombe : Yeka wena nanti izwe lifa sibhekile. Nahleka izinto
zinjena?

(Bloese, 1974:40).

The iNgcugce's patriotism fails to understand Nontombi's action. The regiment's patriotism regards Nontombi's action as an insult to them as a regiment. Anyone who violates the traditional practice should be called into order. The iNgcugce requires Nontombi's account on her behaviour which, among other things, has violated the decisions of the King, her father and the nation. Nontombi is required to explain fully as to who declared the freedom of choice within the regiment:

Sithombe : Ngithi mina uNontombi uzethukile izintombi
ngalesi senzo sakhe. Bekufanele simbize eze
lapha azosichazela ukuthi lo mkhuba asewuqalile
uwuthathaphi, ukuthi sekuyogonywana kanje.

(Bloese, 1974:40).

The regiment has the powers to call its member into order for the survival and prosperity of its identity. The regiment somehow distances itself from the violation of the traditional custom and this reflects their patriotism. Their patriotism guarantees the correct channels as the only

recommended and accepted procedure. Anything outside the established channels or structures is nul and void as Nsizwazishumi argues:

Nsizwazishumi : Ungagangi wena. Angayithatha ayisephi?
Ibisimqome nini lokhu mina ngigcinene
nayo ingakamqomi? Neqhikiza layo ngili-
bu zile lathi kuthiwa mayigane uMfela-
ndawonye.

(Bloese, 1974:55).

To the regiment, it is not only Mfelandawonye and Nsizwazishumi who were antagonists in that state of affair. It is equally true that not only the above two antagonists that the song: 'Mbangi zobhincela nhlanye' refers to. The message to the regiment is connotative. The rejected antagonist may be the iNgcugce regiment itself. It can be the regiment's patriotism. It can be Nontombi's father and his patriotism. It can be the King of the nation and his patriotism. It can be the nation and all its values, norms and customs. This is just to mention but a few.

It is the regiment's feeling to question or to stop such a behaviour before it worsens the situation. The regiment, as patriots, feels offended with Nontombi's "one-person's decision" on the matter which is supposed to be communal. The regiment feels offended too, by the last line of the song: "Nanso-ke isimkhethile." To them as patriots, the above lyric does not only refer to Maqanda, but it may refer to the wide underlying fundamentals. It may refer to the new way of life as opposed to the established traditional life-style. It may refer to the rejection of traditional regiment to which they belong and the acceptance of the modern regiment. It may refer to the rejection of the Zulu nationhood. It may mean the rejection of her lawful family (father and mother) for the unauthorised family. It may further refer to the rejection of her King, nation and land of her birth for the promised land of Somtsewu. Whatever the case may be, it is opposed to them as a regiment and as patriots. It is their responsibility as patriots to safeguard their values as a nation and as a regiment. Their young members as Ntombizodwa would regard Nontombi

as deviant:

Ntombizodwa : Hhabe, uMaqanda ngabe seyamqoma
ngempela le ntombazana?
(Blose, 1974:43).

Nontombi's action degrades her to the under-age stage and thus somehow degrades the whole regiment. It is shameful to them as a regiment because it reflects mismanagement. The regiment has no control over its members due to Somtsewu's divide and rule policy. The members of the iNgcugce prefer to stay in Natal than to live in Zululand and remain members of the regiment. The regiment feels threatened and that threatens their patriotism:

Tholakele : Nithi pho oNontombi bangeqe bona uma sekweqa
abantu abazithulele njengoFikile nje?

Tholakele : Naye simsola sengathi ufuna ukweqa.
(Blose, 1974:42).

It is the regiment's duty to view the situation as objectively as possible. It is the regiment's patriotism, as the future mothers of the nation that demands them to view whatever deflects its members away from the established norms to a new trend of thought. It is however, a two-fold defence for them and for the nation to view the issue of love from all angles. Love according to them, knows no rules and customs. It is two-fold in the sense that it aims at protecting the individual's rights within the regiment and it also aims at protecting the national rights among its members. Therefore, it defends the members for the benefit of the nation. It develops good spirit and the critical insight among its members as the mothers-to-be of the nation. Its patriotism feels concern about the vigilant and alert mothers of the nation whether the fathers (husbands) are present or away. Therefore as mothers-to-be, they need a strong and well-established background in the smooth running of the domestic

affairs.

Tholakele : Zintombi anobheka nxazonke. Uthando lolu lungumanqoba. Alwazi mthetho namasiko. Ukugana umuntu ungamfuni ngempela kufiswa ubani?

(Bloose, 1974:41).

The above thought provoking deliberation from the regiment's member reflects the stand-point on the question of love generally. The era of questioning things motivates them to challenge what they deem subjective. It embraces the subjectivity of the gift of love especially to a life-time partner. On the other hand, it embraces the subjectivity on the question of patriotism. Each one appears to suppress the freedom of the other. It therefore creates unfavourable conditions on that particular kind of love:

Tholakele :
Ubengabuye enzeni yena uma abakubo bemphoqa ukuba agane uMfelandawonye engamfuni ngempela? Ingani nihlezi nje nina nedelela izwi leNkosi? Niyaseya lesi esenu isenzo?Ingani babopha kwasa beqonde esiLungwini, ngoba bethi baqoma ukuduka nezwe?

(Bloose, 1974:41).

Their patriotism allows them to address subjectivity and selfishness of one section of the group. To them, objectivity would stop defiance and exodus of unsatisfied patriots to Natal. Objectivity would allow the patriots at various sectors of the nation to conduct a research on the matter. The input of their findings and recommendations would assist the national council to formulate the acceptable standards to everyone within the nation. Patriotism would not appear as a hindrance to amorous love. It would avoid both internal and external conflicts within regiments and within various sectors of the nation.

CHAPTER 3

PARENTAL LOVE

3.1 INTRODUCTION

The author portrays another theme of his work of art. He portrays parental love as another kind of theme that can stand on its own. The theme of parental love can be interwoven with patriotism and love as shown by young people.

The author includes Nontombi's parents, namely, Ngqengelele and MaMthombeni to portray the above theme. The parents employ different criteria pertaining to matters of love especially with regard to their daughter. The different criteria may be due to various forces internally and externally.

This chapter aims at viewing the above theme in the drama. It aims at viewing the different criteria employed by parents on their daughter pertaining to matters of love. It further aims at viewing the causes of different criteria by Ngqengelele and MaMthombeni on their daughter, Nontombi and the results thereof.

3.2 NGQENGELELE, NONTOMBI'S FATHER

Ngqengelele is Nontombi's father. He is the head of the family. In the previous chapter, we focused on him as one of the councillors. He administers the various sectors at national level. On the other hand, he is also expected to take charge of his family. As a patriot, he is expected to show his patriotism to the nation. At the same time, the family expects parental love from him.

Ngqengelele appears to be the centre of conflict. By way of showing the father- daughter- sound relationship, the author allows Nontombi to open

the scene thus:

Nontombi : Hhawu! Laze lashona obaba bengabuyile,
mama ngabe kwenzenjani?
(Blose, 1974:3).

Nontombi is worried about the absence of her father, Ngqengelele. To her, his absence is the absence of his love. She feels that she had waited too long for her father's love.

On the other hand, Ngqengelele seems to feel that he owes children that particular love. His concentration is not on what is asked by MaMthombeni but on his children:

Ngqengelele : Ziphi izingane?
(Blose, 1974:7).

It becomes clear that even though he generalises the question, he means Nontombi. On his second question, he specifies Nontombi's action. He emphasises the code of conduct to her:

Ngqengelele : Kanti ngangitekula yini uma ngithi amanzi
angangeni lapha ekhaya emuva kokushona
kwelanga?
(Blose, 1974:7).

The above gesture by Ngqengelele suggests authority to his daughter. According to him, Nontombi should be within the premises of the homestead before sunset. That suggests that he feels threatened when Nontombi is exposed to various dangers:

Ngqengelele : Niboqaphela ukuthi uma ngisho into ngifuna
yenziwe njengoba ngishilo.
(Blose, 1974:7).

It is interesting to view comment of the author at the opening of the scene in conjunction with the above gesture by Ngqengelele:

(Umuzi kaNgqengelele umi egqumeni. Ngezansi komuzi kukhona ifokozana elizungeze umthombo. Amalanda andizela phezulu abheke olwandle. Ilanga lihlaba phakathi kwezikhala zemithi...)
(Blose, 1974:3).

The above symbolism can be analysed as follows:

- * umi egqumeni - that symbolises Ngqengelele's upper hand (in the nation and in his family).
- * umthombo - symbolises the source of conflict.
- * ifokozana - symbolises "darkness" or death.
- * amalanda - symbolises "white men" or people of Esilungwini (both black and white).
- * andizela phezulu - signifies rootlessness.
- * abheke olwandle - symbolises anger - as of sea waves.
 - symbolises direction of "light" since the sun rises "from" the sea.
 - may also symbolise the Thukela River from the source to the sea.
- * ilanga - symbolises the power of God.
 - symbolises light on darkness (ifokozana or izikhala zemithi).

Ngqengelele prefers a particular criterion of upbringing Nontombi. To avoid any conflict with her, he gives precise procedure within his house: Water should not come in after sunset in his house.

Here comes Nontombi with water after sunset to indicate the dawn of the new era:

(Kufike uNontombi namanzi).

(Blose, 1974:7).

Ngqengelele intends to rescue Nontombi from her anger, towards the direction of "light". He tries to rescue Nontombi from her anger which leads to the Thukela mouth (sea). He rescues Nontombi from "darkness" which may ultimately mean death to her. He simply throws the word of advice as an indication of love to Nontombi. He does all these things because there are symptoms of indirect conflict:

(...ilanga lihlabi phakathi kwezikhala zemithi...)
(Blose, 1974:3).

Ngqengelele has thrown the word of advice to Nontombi but the receiving end indicates cold reception. He fails to accept Nontombi's rejection of his authority. He is engaged in a thorough exercise, the exercise of contemplation. He contemplates about the immediate and remote challenges that he faces. He speculates about the ways and means to revive the spirit of oneness within his family. He wants to revive the mutual trust and intimacy within his family. He looks quiet, yet internally, he prays for peace within the family especially between himself and Nontombi:

(...Ahlale phansi esigqikini uNgqengelele abheme igudu.
Uthule akathi vu).

(Blose, 1974:23).

Ngqengelele's silence worries his family. The family is worried about his unusual silence to such an extent that MaMthombeni fails to keep quiet:

MaMthombeni : Kwenzenjani yise kaNontombi wathula kangaka?

(Blose, 1974:23).

He is searching for the way out of the crisis situation. He sees the situation as in disarray as regards the family set up:

Ngqengelele : Mamo! Uthini lona? Wakhulumisa okwengane? Uthi kukhona indoda engacabangi lutho manje izinto zinhlekelele zinje?

(Blose, 1974 23).

Ngqengelele appears jealous of his daughter, Nontombi. His jealousy is vented on MaMthombeni. He refers the question over Nontombi's whereabouts to MaMthombeni:

Ngqengelele :Kambe MaMthombeni, ngilokhu ngithi

ngizobuza ukuthi lo mfana ode egudla
umuzi edlula enhlanhlatha okhalweni
ufunani?

MaMthombeni : Muphi umfana?

Ngqengelele : Ngisho lona kaSakhayedwa, uMaqanda.
Sengibayathe mahlayeni, mahlayeni,
sengiyabona ukuthi akuvalwa nje ingozi.
(Blose, 1974:24).

Ngqengelele's analytic observation is precisely on Nontombi. He has long been aware of the new developments around his house. He keeps himself calm. He questions MaMthombeni because he feels there is something she knows. He is totally unhappy about Nontombi's latest behaviour. He exerts pressure on MaMthombeni to influence Nontombi. Seemingly, Ngqengelele regards MaMthombeni as the person responsible for Nontombi's latest behaviour. MaMthombeni should take charge of Nontombi's involvements. The absence of Nontombi is felt by her father. He keeps on thinking about Nontombi's schedule. He prefers Nontombi to remain at home or her movements to be controlled by MaMthombeni. It appears as if his approach is not acceptable to MaMthombeni. MaMthombeni appears to protect Nontombi. Somehow, MaMthombeni promotes the questionable behaviour of Nontombi:

Ngqengelele : Angisoli lutho. Ngifuna ukuzwa ngawe
ukuthi kwenze njani. Yena uNontombi
akaze abanasinqe nje manje? Uphi sikhulu-
ma nje? Izolo ngibuye kwaZungu ekuphi
yena?

MaMthombeni : Hhawu, wonke umuntu uyalibala ngephutha
elithize. Makube ulapha ngezansi koThola-
kele. Kanti akasashelwa akantombi yini
yena?

(Blose, 1974:24).

Ngqengelele's parental authority is protective. He projects the possible danger that may befall Nontombi, his family and possibly the nation at

large. He cares for status and tradition more than he loves his daughter:

Ngqengelele : Makube awuyiqaphele ingozi engiyibonayo
wena.....Angithi kula mabutho kukhona
izikhulu zempi ezizolotsholelwa iNkosi
uqobo. Kuyinto encane yini lokhu okwe-
nzeka phambi kwethu MaMthombeni?

(Bloese, 1974:24).

It becomes clearer that the parents' concern for Nontombi is based on different codes. Ngqengelele loves the laws of the land at the expense of love for his daughter. He wants to decide for her. Seemingly, it is not out of his will to chase his daughter away. That is mainly caused by anger and embarrassment. He wants his authority to be observed by everyone within the family:

Ngqengelele : Ukuthi useqomephi anginamsebenzi nakho.
Engifuna ukwazi, naye futhi akwazi, ukuthi
leso senzo sabo sokweyisa iNkosi
siyangicasula. UNontombi uma engakwazi
ukuthobela umthetho wami nezwi leNkosi
angavele ahlale angendi, noma abophe
izikhunjana zakhe abone ayaziyo!

(Bloese, 1974:25).

Ngqengelele utters the unceremonious ultimatum to Nontombi via MaMthombeni. The ultimatum is due to the strained relationship between the two. One may argue that the cause is due to Ngqengelele's authoritative interference on Nontombi's affair. He wants her to honour his instruction and the King's decision:

Ngqengelele : Noma kunganjalo, kungasizani ukugcina
intombazane engalazi izwi lami nesinqumo
seNkosi?Yimi indoda lapha ekhaya.

(Bloese, 1974:25).

It is true that Ngqengelele values the honour he will get if Nontombi marries Mfelandawonye. The King will honour him by paying lobolo for

Mfelandawonye kaSomfengane. Ngqengelele also values the honour of giving Nontombi to the nation's hero and army official. He envisages a time when his daughter will give birth to the nation's heroes:

Ngqengelele :Uma ifuna ukuqoma nomendo, nasi
isikhulu sempi uMfelandawonye
kaSomfengane.....Ingathi isethenjwa
sakoNkosi lesi. Ngikhuluma nje nezwe bese
limqaphele, neNkosi isilikhiphile elokuthi
izomlobolela.

(Bloese, 1974:31).

The preparedness of Ngqengelele to offer Nontombi to her "bridegroom" is highlighted by the ancestors. Ngqengelele invites his forefathers to witness their daughter's wedding:

(...Uhlezi nomancishana....)

(Bloese, 1974:29).

The author makes it a point to have MaMthombeni next to Ngqengelele all the time. The witnesses should not only be the ancestors but even MaMthombeni as the daughter's mother:

(...uMaMthombeni uguqe eceleni kwendoda yakhe).

(Bloese, 1974:29).

It is pathetic to observe the author's imagery on the question of Ngqengelele's bush knife. Ngqengelele has accepted that Nontombi should be free to get married. However, he senses something ridiculous. Things may not go as he wishes. To avoid any mistake on the issue at stake, he issues a strong instruction to the whole family:

Ngqengelele :Angifuni niphinde nibolekise ngaloccele-
mba ngoba ngiyabona ngizogcina ngiwu-
swele unomphela.

(Bloese, 1974:33).

Ngqengelele has invited his neighbours to accompany him. He is concerned about the disappearance of Nontombi because it will affect his

status within the nation. One may not consider Vava and Nkonzo as Ngqengelele's neighbours but as warriors. He has to make sure that he comes back with Nontombi. Even if this develops to war, he is well protected and well prepared to fight:

(...Bathi qalaqala. Phambi kwabo babone amabutho amabili
uVava noNkonzo kanye noNgqengelele...).
(Blose 1974:61).

The authority he has over Nontombi is shown even by her when she sees Ngqengelele unexpectedly. She could not resist acknowledgement of her miscalculation and misunderstanding:

(...Aphelelwe amandla uNontombi awe phansi...)
(Blose, 1974:61).

Ngqengelele is so furious towards Maqanda's deed of stealing Nontombi. Instead of greeting, he utters rather harsh words indicating fury:

Ngqengelele : Mfana kaSakhayedwa uqondeni?
(Blose, 1974:61).

It is interesting to observe Ngqengelele's action towards Nontombi. Even though he is angry about her action, he still considers her to be his child. She is not rejected at all by her father as he once uttered the sweeping statement Blose, (1974:25). He instructs Nontombi to return home:

Ngqengelele : Nontombi, emuva!
(Blose, 1974:61).

Ngqengelele reaches a stage where he decides to kill Maqanda all by himself. He feels that Maqanda has insulted him as the head of the family. Ngqengelele prepares the spear. All of a sudden, he rules out the usage of the spear. He prefers to start with a knobkerrie to eliminate the cause of conflict in his family:

Ngqengelele : Uma ufuna ukufa njengeqhawe lindela,

ngoba ngizokusakaza ngewisa phakathi
kwamehlo khona manje.

(Asho ahoshe iwisa....).

(Blose, 1974:61).

Ngqengelele first removes Nontombi from the danger zone. It seems as if Ngqengelele contends that even if Nontombi is part of the cause, she should not be part of the battle. The battle should be between himself and the cause of the problem, that is, Maqanda. Angry as he is, he could not harm Nontombi when she is protecting Maqanda. He does not use the knobkerrie to hit his daughter. The knobkerrie and the spear are for Maqanda, and not for Nontombi:

(...kuthi lapha egalela agxume uNontombi aziphose kuye
akhale ubuqanduqandu.... Ayikhuze ngempama ayilahle phansi
intombazane uNgqengelele.....).

(Blose, 1974:61).

Ngqengelele is fully determined to eradicate what disturbs intimacy between himself and his daughter.

(....Afahle ngewisa kuMaqanda).

(Blose, 1974:62).

Maqanda has been attacked directly by Ngqengelele. When Nontombi wakes up, she does not attack Ngqengelele directly. She attacks Nkonzo:

(...Avuke athathe itshe uNontombi agalele kuNkonzo).

(Blose, 1974:62).

Nontombi tries at all costs to rescue Maqanda from her father. Even though she has received a clap from Ngqengelele, she feels that:

...no battle is too great, no violent fight is too frightening for
her. She will fight to death to protect Jeqe's love and life.

(Khumalo, 1987:57).

Even after Nontombi's reaction towards his equal, Ngqengelele has done

nothing to her. He insists to listen to her at home because he maintains that she is under his authority. He wants her to honour the traditional procedure. If Nontombi refuses to observe her father's authority, Ngqengelele will have no option but to force her to do so:

Ngqengelele : Ngakutshela Nontombi ukuthi uziqalela
umsebenzi ongeke wufeze. Ngoba
kawuthandanga ukungilalela sengizokwenza
ukuba ungilalele ngendlela elukhuni. Eyakho
indaba ngizoyizwa ekhaya.

(Blose 1978:62).

The author portrays the dramatic choice by Nontombi. She chooses to move backwards than to move forward through her father's directives. She chooses darkness than Ngqengelele's authority. The way of rushing into darkness leaves more questions to be answered:

Nontombi : (Ekhala kakhulu ehlehla nyova eyela
efokozini elingasemfuleni).

(Blose, 1974:62).

It becomes difficult for Ngqengelele to accept Nontombi's right of choice. They seem to debate the issue of home, yet they agree unaware. Ngqengelele loves the worldly home for Nontombi. Yet Nontombi is looking forward to her spiritual home:

Nontombi : Akusizi Baba, ngoba zonke izinto ngizenze
ngizicabangile. Ngeke ngilubeke olwami
unyawo ekhaya. Ngiyokufa lapho nimbu-
lalele khona uMaqanda.

(Blose, 1974:62).

Ngqengelele still looks at Maqanda as a stranger. Therefore he could not have any access to Nontombi anymore. The point is that he knew him quite frankly:

Ngqengelele : Nibangephi nalo mfokazi?

(Bloose, 1974:62).

In a way, the author portrays Ngqengelele leading his daughter, Nontombi, to her partner. However, the way of leading his daughter is not common:

Ngqengelele :

(Asuke ngejubane uNontombi eqonde emfuleni asithele ngehlashana. Alandele uNgqengelele basithele bobabili.....).

(Bloose, 1974:62).

Up to now, Nontombi is prepared to defend her view point. She insists on marrying his beloved Maqanda:

Nontombi

(.....Kuzwakale izwi likaNontombi).
: Noma ningathini uMaqanda ngowami
sogcagca kwelabaphansi.

(Bloose, 1974:62).

Ngqengelele looks confused. However, he still aims at following the correct channels. He ought to lead her from his home through the ancestors' supervision. It is his duty as a father to hand her daughter to her life partner in the correct procedure. However, who is her life partner? Is it Mfelandawonye or Maqanda? But Maqanda has been killed for failing to honour the traditional procedure:

Ngqengelele : Buya lapha sibuyele nawe emuva wena.

Ngifuna ubone ukufa kwalo mfokazi othi angadelela izwi leNkosi nelami abuye adle amabele.

(Bloose, 1974:62).

The invited guests have to witness Nontombi's marriage as tailored by Ngqengelele. The author draws our attention to another perspective at the close of the scene. The witnesses have to perform certain duties as indicated by Ngqengelele:

Ngqengelele : (Ekusithekeni) Vava, Nkonzo, wozani

madoda. Nithule nithini intombazane
izominza ngi...).

(Blose, 1974:63).

Everybody wishes to witness the wedding ceremony at the courtyard. But Ngqengelele calls upon Vava and Nkonzo to witness it in darkness. Instead of witnessing the wedding ceremony, they witness the mud and the muddy water:

(...Baphuthume bangaboni lutho bakhangwe
udaka ukudungeka kwamanzi).

(Blose, 1974:63).

It is strange to Vava and Nkonzo to witness the death of Ngqengelele, Nontombi and Maqanda in the same scene. The scene of death is equated with the scene of a wedding:

Vava : Sivelelwa yini, Nkonzo?
Nkonzo : Inkatha yenkangala!

(Blose, 1974:63).

Nontombi stands for love as portrayed by young people. Her death together with her beloved Maqanda signifies the death of their love. Ngqengelele stands for patriotism and authority. Does he triumph after the death of Nontombi and Maqanda?

Ngqengelele :

(Lithule izwi.....

Bangaboni lutho.....).

(Blose, 1974:63).

His death signifies the death of what he stands for, that is, patriotism and authority. None of the three has benefited from his or her stand point. Patriotism and parental authority could not triumph over love as depicted by the young people.

3.3.MAMTHOMBENI, MOTHER TO NONTOMBI

MaMthombeni looks at the whole question of love differently. As a mother, she has the reasons why her perception differs from that of her husband. Her sympathetic love for Nontombi gives her a fair and firm ground to debate the issue within the family.

The author's remarks in the opening of the scene are very suggestive:

(.....Ilanga lihlaba phakathi kwezikhala zemithi.....).
(Blöse, 1974:3).

The family is still together but it is no longer as unified as ever. The power of God as symbolised by the sun, is able to spotlight the cracks and differences. Ngqengelele has his criteria of bringing up his daughter, while MaMthombeni prefers another criteria.

It is through her perception that she prepares ibala. MaMthombeni shows her preparedness to welcome strangers:

(...UMaMthombeni ushayela ibala, uNontombi umi nembiza yamanzi).
(Blöse, 1974:3)

The author's imagery is distinct when he symbolises Maqanda with imbiza yamanzi.

Mthiyane, (1971:2) contends:

The water movement from the indebe is either from free water to the pitcher or from the reserves of the pitcher to the mouth. Without water, the indebe is a useless gourd. Its wholeness is from an in-movement of water.

He adds thus:

The igobongo is known for its fresh, clear, cool water. Without water the igobongo is a symbol of emptiness and uselessness. Its stability and heaviness is caused by the water content which is deliberately moved in,

and fills up the whole internal space.

(Mthiyane, 1971:2).

MaMthombeni prods Nontombi with the aim of discovering the truth:

MaMthombeni : Maye niyazikhininda izindaba noQedazonke wakho lowo. Engabe nihiangene ngani?

(Blose, 1974:3).

Her insight as a mother helps her to discover what it is all about. She however alerts her daughter indirectly:

MaMthombeni : Cha, phela nami ngiphawula nje ukuthi sengathi ithanda ukukhuluphala le ngulube.

(Blose, 1974:3).

MaMthombeni encourages Nontombi in one way or another to consider her options. She apologises for Nontombi's defaults of transgressing the stipulated family's rules:

MaMthombeni : Lisizumile, baba. Besicindezelwe imisebenzi imini yonke.
(Kufike uNontombi namanzi).

(Blose, 1974:7).

It is properly not true that is communicated by MaMthombeni to Ngqengelele. They were both aware that the sun is about to set. However, that was less important simply because they were still entertaining something pleasing to both of them:

Nontombi : Nanti nelanga lishona ngilibele ukucevuzamanzi engakhiwe.

MaMthombeni : Ingani ngisabuka nami ukuthi kanti kuthi kungaphathwa uQedazonke bese kuma umsebenzi yini.

(Blose, 1974:4).

MaMthombeni's perception reveals that one does not stop doing what

one is supposed to do because of some hindrances. She disapproves any kind of procrastination because it is the thief of time. She expects something now from Nontombi and that is portrayed clearly through her action:

MaMthombeni : Hamba wena siyozizwa thina. (Ehlela emthonjeni uNontombi ehaya ingoma ayizwa ngezintombi zaseMaqungebeni. UMaMthombeni aqhubeke ashanele azungeze umuzi).

(Blöse, 1974:4).

Nontombi has no problem in singing her inkondlo in front of MaMthombeni. In fact, MaMthombeni acknowledges her daughter's deliberate action as a step forward. The communication between two parties, that is, MaMthombeni and Nontombi, occurs through action. It is true that action speaks louder than words.

Time and again the author comments deliberately on one of the character's actions. In this case the character in question is MaMthombeni. She is determined to create a new scene within the family set-up in favour of Nontombi. She lights a fire which indicates that the bride's side is ready. It is now waiting for the bridegroom's side to come and light its fire from theirs. We call that ukokha umlilo.

(.....Ekhaya emzini kaNgqengelele uMaMthombeni uphemba umlilo.....).

(Blöse, 1974:23).

In her day-to-day domestic responsibilities, something new is incorporated. The aim is to enhance her love towards Nontombi at the expense of Ngqengelele. She aims at keeping her operation as secretly as possible. She knows all the rules of courtship. However, she intends to convince Ngqengelele that she is totally ignorant of what is happening to Nontombi:

- MaMthombeni : Usolani wena?
Ngqengelele : Angisoli lutho. Ngifuna ukuzwa ngawe
ukuthi kwenzenjani.....
MaMthombeni : Hhawu, wonke umuntu uyalibala ngephutha
elithize. Makube ulapha ngezansi koThola-
kele. Kanti akasashelwa akantombi yini
yena?

(Blose, 1974:24).

The last sentence above by MaMthombeni indicates quite clearly their different criteria in matters pertaining love. Ngqengelele insists on what he regards as the proper channels for Nontombi on matters of love. MaMthombeni, on the other hand, through her love too, dismisses Ngqengelele's criterion. It appears as if she favours the idea that Nontombi should choose whom she loves. It is the right time for her to do so.

MaMthombeni is doing the opposite of what she says:

- MaMthombeni : Ngizwe kahle, Baba. Angivuni
zintombi mina. Kodwa okungangikhanyeli
kahle ukuthi noma naye engaba ukugana
lokho uNontombi useqomephi?

(Blose, 1974:25).

MaMthombeni's statement is however characterised by a mere generalization which refers to the whole group. On the other hand, she specifies some hindrances when it comes particularly to Nontombi. She sees no problem in Nontombi's rejection of a wedding, if she has not fallen in love with anybody. If Nontombi fails to entertain Ngqengelele's orders, she may just as well leave his house. MaMthombeni fails to accept Ngqengelele's first decision on Nontombi. Now that Ngqengelele is giving out the marching orders to Nontombi, MaMthombeni regards Ngqengelele as being impossible. She could not welcome Ngqengelele's final word to Nontombi:

MaMthombeni : Ungathini ukukhuluma kanjalo ngengane yakho, Baba. Akusimntanakho yini lona yise kaNontombi?

(Blose, 1974:25).

MaMthombeni does not lose hope. She realises that her attempts to accomplish her dreams for Nontombi are impossible. She does not give up. She starts afresh because she still maintains that her perception is perfect:

(.....Ilangabi lomlilo ebeselokhele lize licime kusuke intuthu endlini. Abuyele kuwo futhi aqale ukuhlela izikhuni kahle).

(Blose, 1974:25).

Nontombi has long been expecting the signs of success on the matter. She is worried if up to now, nothing yet has got off the ground. She knows that MaMthombeni will do it:

Nontombi : Kwenzenjani Mama, kanti lomlilo wakho awusokheleki yini? Kunini ngiphumile uphemba, namanje usaphemba?.....

(Blose, 1974:25).

MaMthombeni surpasses her daughter's understanding on the matter in question:

Nontombi :(.....Ahleke kamnandi. Akhale izinyembezi uMaMthombeni lapho kuhlanguka amehlo).

(Blose, 1974:25).

The contrast "Ahleke kamnandi" and "Akhale izinyembezi uMaMthombeni" portrays the difference in viewing things. Nontombi's critical eye could not view the situation beyond the point of what is happening now, only if it is to her advantage. Her ultimate goal is to achieve her goal no matter what happens thereafter. Nontombi's short-sighted mind could not foresee the reason why MaMthombeni weeps in that instance:

Nontombi : Kwenzenjani Mama? Wakhala?
MaMthombeni : Mntanami, ukungazi kufana nokungaboni.
Hlala phansi ngifuna ukukhuluma nawe.
(Bloese, 1974:25).

MaMthombeni cries because of her daughter's ignorance. She has been fighting for something. She somehow turn around to a position where she was supposed to start. She realises her mistake of opposing Ngqengelele on the issue in question. This renders her daughter homeless:

(.....Ahlale phansi uNontombi phezu kwesicephu).
(Bloese, 1974:25).

Nontombi realises that the only place to sit on is the isicephu. All along, she has having a free access to the whole house, but now the chances are slim to move or sit anywhere and anyhow. Isicephu suggests Nontombi's slim chances to succeed in her undertakings. It may as well suggest MaMthombeni's small chances to succeed in her persuasion. At this stage, it has now registered in MaMthombeni's mind, why Nontombi prefers isicephu than icansi or isihlandla. MaMthombeni is fully committed to assisting Nontombi in such a matter. However, there has been a lot that was taking place behind her back. Old enough, she concludes at once on Nontombi's first reaction on the question about Maqanda:

Nontombi : (Athuke kakhulu) Kwenzenjani, umbonephi?
(Bloese, 1974:25).

It is enough for MaMthombeni to perceive the possibilities and impossibilities to continue confronting her husband on this issue. She could expect that Nontombi has already concluded the matter with Maqanda:

MaMthombeni : Uthi awusumqomile nje uMaqanda wena?
(Athule).
Nontombi, khuluma ngoba ukuthula
kwakho kuzokufaka ezindabeni ezinkulu

nezinzima.....

(Bloese, 1974:26).

The above reflects Nontombi's second response which indicates concern; hence 'silence means concern'. While MaMthombeni is concerned about rescuing her daughter from being appointed to Mfelandawonye, Nontombi has fallen into another trap. She could not disclose it to her mother because of the spirit of mistrust that has developed between them. Ngqengelele, who is regarded as an obstacle is no longer nearby. The issue remains with both of them. MaMthombeni seems to realise some shortcomings in her perception. Nontombi has capitalised on her mother's loopholes.

MaMthombeni has an answer already. However, she requires it right from the horse's mouth. She could realise that Nontombi's zig-zag techniques are leading her to a "cul-de-sac":

MaMthombeni : Nontombi, musa ukungenza ingane.
Kukhulu kabi engiza nakho engabe sengi-
kushilo ukuba awungilibazisi ngemibuzo
yakho engayindawo.

(Bloese, 1974:26).

MaMthombeni tries hard to persuade Nontombi on the issue in question:

MaMthombeni : Uma kunjalo-ke ngitshele ukuthi uMaqanda
lona useyini lapha ekhaya?

(Bloese, 1974:26).

MaMthombeni aims at collecting first-hand information from both parties before taking any further step. She has to debate and recommend precisely. She is expected to take a firm decision if it is necessary. That is why Nontombi now looks at her as if she is distancing herself from her. Nontombi still expects her love, comfort and security:

Nontombi : Mama, uma ngikhulunyiswa uwe ngalendle-

la ungenza ngilahle ithemba elincane
ebenginalo lokuthi wena uzongizwela
esimeni engikuso.

(Blose, 1974:26).

It is time that Nontombi in her anger and frustration has all the hopes pinned on her mother. She hopes her mother will guide and save her. It is essential to observe MaMthombeni as she tries to elicit candid talk from Nontombi. She once again, stimulates her daughter's confidence in her.

MaMthombeni :Ngikhuluma kanjena ngoba ngifuna umnyombo wendaba; nento engikubonisa kuyo ibenaso isisekelo. Uma ufihlela mina uyoze utshele bani omunye?

(Blose, 1974:26).

MaMthombeni's approach to the problem revives Nontombi's confidence and security on the part of her mother. She observes those qualities of motherly love she once experienced from her. She could not resist voicing it without delay:

Nontombi : Uma usho njalo-ke ngiyezwa.

(Blose, 1974:27).

While MaMthombeni is offering the hand of love to Nontombi, she still insists on investigation. She intends to gain grounds for her persuasion:

MaMthombeni : Usuqomile?

(Blose, 1974:27).

Once again Nontombi develops a sense of confidence on her mother. She discloses the secret to her mother. However, Nontombi's statements are paradoxical and contradicting:

MaMthombeni : Usuqome yena uMaqanda lowo?

Nontombi : Noma ngingesho ukuthi sengimqomile kodwa yena sengimqomile.

MaMthombeni : Wangitshela insumansumane manje;

ungamqoma ungamqomi kanjani?
(Blose, 1974:27).

Even though this sounds ridiculous in MaMthombeni's ears she has at least a clue. She understands the challenge put forward by the modern way of living. She discovers that Nontombi is amongst those inclined towards the modern way of life. She discovers that Nontombi is embarrassed by her own life style. That is the reason why she could not boldly say: "sengiqomile". The ambiguity spells everything quite frankly. On top of the ambiguity and paradox, Nontombi points out clearly the birth of the new era:

Nontombi : Mama, lokhu engikutshela khona kuyisifuba sami noMaqanda. Uyasazi nawe isimo sezinto ukuthi ayikho enye into engingayenza..... Angazi noma lezi zinkalo ziyangedusa yini. (Athule).
(Blose, 1974:27).

MaMthombeni has a responsibility of rescuing Nontombi from any kind of dilemma. But is it possible for her to rectify the situation? She discovers that it is better late than never. She is still interested in more investigation. Nontombi has already indicated that the decision is between herself and Maqanda. MaMthombeni fails to understand how they have become involved in love:

MaMthombeni : Angikezwa njalo ukuthi uMaqanda lowo umqome ngandlelani.
(Blose, 1974:27).

MaMthombeni realises that Nontombi would not answer her directly. She realises that Nontombi is a victim of the circumstances. Actually, she is a victim of Westernisation. Nontombi is just psychologically disturbed. The effect is that her moral perspective, has been modified. MaMthombeni is concerned about the family. She attempts to revive a sense of dependence in her daughter:

MaMthombeni : Usho ukuthi uzimisele ukuletha umlilo ekhaya ngokweqa izwi leNkosi wenqaba ukugana uMfelandawonye? Ingani wena uyasazi isikhundla sikayihlo embusweni nakoNkosi?.....

(Blose, 1974:27).

It is interesting to see that even though Nontombi views independence as the only option, she still wants to lean on MaMthombeni. She trusts that MaMthombeni will resolve her problem:

Nontombi : Uma ngingasho kanjalo kungaba ngikhombisa ukuzinikela okungasenalo ithemba lokuthi wena, Mama, usenalo isu lokungikhipha kulenkinga.

(Blose, 1974:28).

MaMthombeni comes back to Ngqengelele's opinion. Nevertheless, she comes back with reservations. The words: ".....yena uMfelandawonye lowo" have a far reaching implication. She somehow confirms Nontombi's condemnation on Ngqengelele's decision for her:

Nontombi :Ngiyadabuka ukuthi isenzo sikaBaba okungesiso esobuntu. Sikhombisa ukungayizweli imizwa yomuntu wesifazane nenhlalakahle yakhe.....

(Blose, 1974:28).

It is now clear that MaMthombeni loves Nontombi more than the status. She is however constrained by protocol. That is why she ensures that Nontombi is still in the correct track:

MaMthombeni : Zona ezinye izintombi seziyayazi le ndaba?

(Blose, 1974:28).

MaMthombeni wants Nontombi to follow the traditional which is undertaken when falling in love step by step. She could not interfere with the custom, which empowers iqhikiza to approve and disapprove where necessary. Nontombi's age group has to be informed. MaMthombeni

realises that if Nontombi has taken the decision all by herself, without going through the channels and proper consultation, she is endangering her life.

MaMthombeni disagrees at first with her daughter on independence. She knows what independence leads to:

Nontombi : Kungenzeka ukuthi ziyazisolela nje kodwa akukho noyedwa engake ngamtshela, kuze kube namuhla sengitshela wena.

MaMthombeni : Umfihleleni? Kanti ulishende yini?
(Blose, 1974:29).

Traditionally, the gift of love is highly respected. It is respected by the whole community and not only by the people concerned. It is therefore a social and communal process. The intombi could not stand to hide such a glorious gift which requires appreciation. MaMthombeni is aware of the possible charge by the izintombi either to Nontombi or to the family for such an irregular practice. A bad behaviour of one person affects members of the whole age group. It is even worse if that behaviour is promoted by the mother because it would not only destroy her daughter, but the whole nation. MaMthombeni realises that accepting such a behaviour means the killing of a nation. She cannot accept the ishende to be her son-in-law. That alone is an insult to Nontombi, to herself and to the whole family.

MaMthombeni realises what has caused Nontombi to violate the traditional procedure. Nontombi has no source of reference because she trusted no one. She has no trust for any of the amaqhikiza. She has no trust for any one within her equals. Nontombi has hidden the issue even from her mother. Her aim was to win Maqanda and protect her father's house:

Nontombi : Okwakusemqondweni wami ukuvikela izinkulumo ezingase zishise umuzi kababa. Ngangazi ukuthi uma ngingayibikela izintombi le ndaba, lalingashona seyaziwa nasezichemeni. Akukho nelilodwa iqhikiza engangingase ngilethembe ngale ndaba.
(Bloese, 1974:29).

MaMthombeni admits quite frankly that the matter is above her. She resolves that the matter should be referred back to Ngqengelele. Somehow, MaMthombeni discovers some irregularities and complications that have been created by Nontombi. She also discovers a grain of truth in her husband's point of view:

MaMthombeni : Angazi Nontombi, ngizoke ngizwe umqondo kayihlo. Bengingazi mina ukuthi izinto sezimi kanjalo.....
(Bloese, 1974:29).

MaMthombeni does not leave Nontombi empty handed. She advises her to opt for another alternative. She alerts her of possible dangers that may affect not only Maqanda, but both. What affects Nontombi may affect the whole family:

MaMthombeni : Ngiyabona ukuthi kumele uzame elinye icebo. Uma kungenjalo kukhona ingozi okungase igcine ivelele yena uMaqanda lowo uma wena ungasinda.ingozi engavelela wena ngeze yasishiya siphila nathi.
(Bloese, 1974:29).

Nontombi remembers that they are her parents and they are her sole protectors. They have a right to determine her course of action. She invites their moral support over her independent involvement. Nontombi realises that her parents are the only people to consult before she can take any step. Without their approval, everything is declared null and void traditionally and culturally. The ancestors endorse and approve only what has been approved by the parents. MaMthombeni's motivation could not

succeed without Ngqengelele's approval. Nontombi could not succeed in presenting her request to the ancestors without Ngqengelele's approval. Even in tears, she could not succeed if she fails to follow the correct channels:

Nontombi : Ngiyanincenga, Mama, ningizwele ngoba uma sengilahlwa inina ngiyobona ukuthi nedlozi lingidunusele. (Akhwezele izikhuni uMaMthombeni engakhulumi. UNontombi abuke ethala kuze kuhlengezele izinye-mbezi).

(Blose, 1974:30).

The observation of a moment of silence by both parents has far reaching implications. MaMthombeni has always expected that such a thing would one day happen in her family. She has been visualising a day when the strangers come in to propose relationship between the families. Somehow, all the hopes have been dashed away by Nontombi's short cuts to the winning pole. Ngqengelele suspects that MaMthombeni is preparing the ground for a tough match:

Ngqengelele : Kukhona yini obuze ngakho?

(Blose, 1974:30).

MaMthombeni jumps into the matter straight away. Somehow it has been difficult for her to introduce it because of some reasons:

MaMthombeni : Yebo, baba, indaba yomntwana engibona ukuthi izodinga.....

(Blose, 1974:30).

It remains an unanswered question, why MaMthombeni fails to complete her statement. Perhaps the reservations are best known to her. That alone portrays the difficulty on her part in dealing with her daughter's love affairs. She has a constrain in compromising with Ngqengelele on the matter. She comes to him with informed fears about Nontombi. She still

feels uneasy to let Ngqengelele know the story. She expects him to lead the discussion:

Ngqengelele : Khuluma phela kwenzenjani?

(Blose, 1974:30).

Today MaMthombeni discovers that two heads are better than one. She now needs Ngqengelele to come to her rescue because the matter is too complex for her:

MaMthombeni : Ngize ngendaba yomntwana engibona ukuthi izodinga amanye amehlo ngoba isithanda ukungeqa. (Athule).

(Blose, 1974:30).

It appears as if Ngqengelele still prefers to remain as passive as possible. MaMthombeni does not come out clearly whether she actually needs Ngqengelele's assistance. That is caused by her love for Nontombi. She tries to address the matter in a way that would be favourable to Nontombi. That is why her statement is somehow ambiguous. It may indicate that she has failed to address the issue or she does not exactly admit her failure:

Ngqengelele : Ngilalele belu.

(Blose, 1974:30).

MaMthombeni should proceed as she wishes and express her findings and resolution. Ngqengelele insists that the ball is still in her court. She should go ahead. MaMthombeni admits that she could not control her emotions anymore:

MaMthombeni : Baba kuyangisinda.

(Blose, 1974:30).

Firstly it is good for MaMthombeni to admit her defeat. Secondly, it indicates that a child requires a strong balanced parental guidance. The mother has the right to decide on her own. This applies to the father as well. Each has a right to come back to his/her partner with his/her view

point for an open discussion. Each presents whatever positive input with the objective of reaching a fruitful conclusion:

MaMthombeni :Izolo ngikhulume noNontombi emva kwenkulumo yethu. Ngibona ukuthi le ndaba izodinga ezinye izandla ngoba mina angiboni ukuthi ngingayithini.
(Blose, 1974:30).

The evasive introduction by MaMthombeni is to ensure that Ngqengelele is ready to participate. She is somehow, cooling him down to allow the free flow of ideas. The free flow of ideas would facilitate effective and constructive deliberations on the matter. She manages to let Ngqengelele present his view point:

Ngqengelele : Uthini uNontombi? Uthi akayingeni indaba yokugana uMfelandawonye yize seliphumi-
le elami izwi? Uzimisele ukulifela amathe?
(Blose, 1974:31).

They are still viewing the different sides of a coin. MaMthombeni views the other side while Ngqengelele is viewing the other one. MaMthombeni's view point is mainly influenced by the love she has for her daughter. She feels obliged to protect Nontombi where it is possible. She therefore puts the matter on the table in front of Ngqengelele. MaMthombeni believes that that may change the techniques of handling the matter. That may allow the give and take between her and Ngqengelele. She tries to convince Ngqengelele about the possible danger that could be averted. They should not push Nontombi into a corner in matters pertaining to love:

MaMthombeni : Uthi akenzi ngoba edelela izwi lakho, kepha naye uhlushwa ukwenza. Ungenekele ngokusobala ukuthi kunokuba agane uMfelandawonye kungafana nokuthi akagananga, ngoba ngabe uzifake esilingweni esikhulu.

(Blose, 1974:31).

Ngqengelele is convinced that his perception is perfect. He wants Nontombi to marry the highly honoured person. The key point is on wealth and status. That could eventually enhance his name:

Ngqengelele : Ufunani kanti uNontombi? UMfelandawonye akasikhulu sempi yini? Ingani unothile, uyesutha? Ingani isethenjwa sakoNkosi lesi..... neNkosi isilikhiphile elokuthi izomlobolela.

(Blose, 1974:31).

MaMthombeni expresses her sincere concern which is based on her experience as a woman. She understands both her husbands's and her daughter's cases which are genuine and crucial. She attempts to address both cases equally and she tries to persuade Ngqengelele to look at Nontombi's case in an objective manner:

MaMthombeni : Kukhona into encane baba ebengicela ukuba nayo siyicabange, ngoba inkulu uma seyiqashelwe kahle.

Ngqengelele : Kuyini lokho?

MaMthombeni : Uthando baba.

Ngqengelele : Lwenzeni?

(Blose, 1974:31).

The above dialogue depicts a clear picture of their differences. Love comes first to MaMthombeni while honour comes first to Ngqengelele. Ngqengelele sees no obstacle in marrying someone you do not love provided that you enjoy comfort, prestige and welfare. MaMthombeni has a different view. She feels it is unfair for Ngqengelele to undermine the gift of love. She intends to protect that precious gift of love for the benefit of Nontombi. She feels it is everyone's right to be happy in her marriage. She is against the idea of her throwing Nontombi into a miserable life because she loves her. She is her daughter:

MaMthombeni : Ngiyazi baba ukuthi uma lungekho, alukho njalo. Kanti futhi uthando lokuciciyelwa luyahlupha ngoba lapho lusha khona kungase kuvele nobuthakathi obungaziwa.
(Blöse, 1974:31).

The debate draws two extremes together. MaMthombeni understands the patriotic and parental pressures against Nontombi's personal pressure. Nevertheless, she does not aim at favouring any side but to achieve consensus amongst the family members. However, she takes upon herself to defend Nontombi's request because she understands it:

MaMthombeni :Ngize kuwe ngoba ngilethe isikhalo somntwana nami engisizwayo. Yini-ke enye engabuye ishiwo uma usukhulumile wena?
(Blöse, 1974:32).

MaMthombeni's response reveals less powers to challenge Ngqengelele's word especially for Nontombi's benefit. She challenges it with some reservations, however that touches Ngqengelele in anyway:

Ngqengelele : Wena ubona ukuthi isenzo sikaNontombi sihlakaniphile?
(Blöse, 1974:32).

MaMthombeni presents her case in front of Ngqengelele to decide as the head of the family. According to her, both have equal credits. She is able to present equal credits because she loves Nontombi. She feels her view point should be protected. If Nontombi's father is unable to protect it, she is there to protect it. The matter should be looked into impartially:

MaMthombeni : Sinezinto ezimbili. Sinobuwula nokuhlakanipha. Kangazi ukuthi ikuphi okuthelela okunye amanzi.
(Blöse, 1974:32).

Ngqengelele only accepts part of MaMthombeni's findings. He needs clarification on the second part of it:

Ngqengelele : Yini into ongase uyibize ngokuhlakanipha
lapho?

(Blose, 1974:32).

He fails to understand the point of cleverness in his daughter's action. That is mainly due to the fact that he loves patriotism more than his daughter. MaMthombeni, who loves Nontombi more than the status, views nothing in the forced marriage except for life time torture, rejection and misery. The whole burden which is in actual fact unnecessary will be upon the children's shoulders. MaMthombeni calls for justice to assume its course. Ngqengelele, however, perceives that differently:

Ngqengelele : Kusobala uyamvuna lo mntwana?

(Blose, 1974:33).

In the whole area of dispute, MaMthombeni remains polite to Ngqengelele. Nevertheless, she drives her point home if she gets an opportunity. Eventually, she shows her integrity as a woman within the family. Polite as she is, she voices her dissatisfaction about the manner in which the issue has been handled. She is left with no option but to honour her husband's decision:

MaMthombeni : Amazwi ami akakhombisi ukumvuna, kanti
futhi nami anginawo amandla okweqa izwi
lakho..... Uwena indoda.

(Blose, 1974:33).

It is now a question of accepting her husband's decision conditionally. At the end of the day, it is interesting to observe both parents preparing for the marriage of their daughter Nontombi. What is more interesting is the different viewpoints they hold in preparing for Nontombi's marriage. To who? No one knows except Ngqengelele and possibly Nontombi too:

(..... Ekhaya uNgqengelele uyabaza
uMaMthombeni uyakhwezela).

(Blose, 1974:34).

We are all eager to hear the end of this drama. Who will emerge as the winner amongst the players involved?

CHAPTER 4

LOVE AS DEPICTED BY YOUNG PEOPLE

4.1 INTRODUCTION

This chapter focuses on the love as depicted by young people. Young people include both young women and young regiments. It focuses mainly on their speeches, actions, attitudes and behaviour in revealing love.

The analysis will mainly concentrate on the young women in various challenging circumstances within a changing society. It will further look closely at Maqanda and Nontombi as lovers. Lastly, it will view love as depicted by the young regiments with an aim of revealing the feelings of love.

The drama portrays the instability within the country. Such an unstable situation is caused by conflicting ideas about love. The king has the power to choose life partners for a particular regiment, that is, ukujuba. The young women challenge such practices as being unfair because it does not cater for their freedom of choice. They feel, it is just imposed on them without any considerations for their feelings, emotions and welfare.

In their (young women) conversation, quite a number of resolutions and proposals have been considered to safeguard their human rights to choose. However, they are aware that the whole country accuses them for violating the traditional custom and rejecting the King's decision. Some prefer to seek refuge in Natal rather than to follow the stipulated procedure. Others prefer to abide by the decision and hand themselves to uDlokwe and iNdlondlo regiments just for the benefit of their lives. Still

others prefer to challenge the procedure by standing where they are, that is, to remain unmarried.

The young women are weaving beads which is a clear indication of their qualification to fall in love. This shows their willingness to present the core of their affairs to the loved ones, provided the barrier has been removed. They protest against the cultural constraint to love as they wish. They understand the static, rigid and conservative side of culture but the other side should be dynamic, flexible and progressive to accommodate changes and challenges of life. They are basing their debate on the fact that the power of love knows no laws, norms, customs and culture.

It is equally interesting to note that their challenge is mainly based on Somtsewu kaSonzica's declaration at Mlambongwenya. The challenge on traditional procedure is mainly based on the modern kind of belief as spread by Whites through Christianity. The very same young women who are protesting for their rights to choose could not accept Nontombi's right to choose. They regard her behaviour of falling in love with Maqanda as an insult to them. According to them, Nontombi has violated the traditional practice. She should therefore be called to order. Yet, on the other hand, they are just defying the very same practice.

The conflict is caused by the incompatibility between traditional and modern or Christian ways of doing things pertaining to love. The former promotes the communal and social involvement whilst the latter encourages the individual decision in one's affairs. The young people call for objectivity in viewing the whole situation.

4.2 MAQANDA AS A LOVER

This part of the chapter views Maqanda, all by himself, as lover. It looks at how he depicts love under unfavourable conditions. It also views his relationship with other young regiments with special reference to love

issues.

The author deliberately gives the name Maqanda to the deuteragonist. The deuteragonist is a second actor or character which shares the same opposition as the protagonist. He or she is the second hero or heroine in drama because he or she suffers the same as the first hero or the principal character.

The whole development of the play relates to Maqanda's name. His name, Maqanda, is a clear imagery to portray how delicate the gift of love is.

The analysis looks closely to Maqanda resisting both internal and external forces. He is portrayed as the sole protector of love from all kinds of pressures as Brodwin, (1971:18) contends:

.....the power of this love withstands both internal and external attack.

Maqanda finds himself in the mist of love. The shell of the egg becomes discoloured in the eyes of the people. This symbolises unfaithfulness and disloyalty to his nation. His patriotism is threatened both internally and externally. The membrane and the shell could not resist the internal force. The embryo which is the core of the egg could not be blocked by the membrane and the shell when it is time for hatching. Maqanda and Nontombi's love persists on its way which appears to be blocked by patriotism.

Whatever is done by Maqanda, is due to the internal force which forces through any blockage. Love from within is so burning to such an extent that he should let it out, but how.

Maqanda : Nkosazana emhlophe xolela ubuwula bami. Nami kangizenzi; ngenziwa luthando olusha mangqanqu kuhle komlilo wothathe ngenxa yakho. Ngithathwa umsimga wothando. Ngisenokuminza noma nini uma wena ungangenyusi ngothando ungikhiphe ngaphandle. (Aguqe phansi ngedolo elilodwa egqolozele intombi).

(Blose, 1974:5).

His action depicts the sincerity and perseverance in his proposal for Nontombi's love.

Maqanda : Ngizwe kahle Nkosazana emhlophe. Noma sengathi ngiyabheda. Ngenziwa uthando olungisingethe; Lungisibekela kuhle kwamafu ezulu..... Okwangenza ngazane nawe. Khathisimbe ngahlengwa lidlozi. Kumbelakho langiheha. Ngangingakwazi nawe ungangazi. Nyakana izithutha zethu zazana, Ngoba ezami zangiholela eduze nawe. Nkosazana ngilapha ngisithwe ngamathongo. Ngithunyelwe kuwe ngobaba abangasekho. Asebebusa phansi neLembe eleq' amany' amalembe!

(Blose, 1974:5).

His expression above reflects some of the forces beyond human understanding. His conception of love includes metaphysical beings who are not only ordinary but the supernatural powers of the past rulers. Their love surely has been pre-arranged by their ancestors. He or she who blocks their love, is not blocking their wishes but the will of their forefathers.

Maqanda is unable to resist the forces of love. He feels he has persevered quite sufficiently. He proposes ways and means of achieving the glorious and golden gift immediately:

Maqanda : Yizo zonke lezi zinto ezingenza ngifikelwe usikisiki kuthi angiyekovimbezela umuzi kaNgqengelele ize ingiqome le ntombi.

(Blose, 1974:9).

Maqanda's action and behaviour depict sorrow, orphan, defencelessness and empathy as if he is an abandoned innocent infant. He behaves like an infant who needs nothing else except maternal love, security, warmth and comfort:

Maqanda : (Uthwele izandla ekhanda; isihlangu sakhe
usesiwise phansi. Akhale sengathi ingane encane
iwile. Athuke akapakise amanzi uNontombi,
abheke ngakuMaqanda.

(Blose, 1974:10).

His tactful introduction is immediately extended by ukukhuzela:

Maqanda :
Gqezu! Ntombi namuhla ngikulandile. Kudala
ngihuba ingoma eyodwa. Ngaze ngaba lihlaya
lezinyoni. Mina ngedwa kanti ngenzani?

(Blose, 1974:10).

Maqanda mostly depicts his inner feelings through explosion of his love poems.

Cuddon,(1977:242), defines love poetry as the one which dwells more on the nobler manifestations of love, the 'higher' feelings.

In his expression, Maqanda uses wordly and secular imageries and language to express devine love. His courtly love is characterised by such clear and simply portrayed pictures. Such an elegy depicts his contemplation and meditation on love. They are then revealed through the miracle:

Maqanda : Ntombi wangibhuqa, wabuza wazi? Nontombi
mtakaNobantu, vuma ngikwazise ngomzwangedwa.
Ongidla izibilini imihla namalanga.....
Olusingethe intabo nempilo. Kokubili kudungeke.
(Aneke izandla, asule amehlo).

(Blose, 1974:11).

He humbles himself for the sake of love. He wishes to be almost everything, just to gain the golden love from Nontombi. He expresses his innermost feelings through his highly emotional and magmatic poem. The courtly expression is rubber-stamped by tears of love and physical kind of coaxing:

Maqanda : Ngifisa ukuba impukane, 'ze ungiphunge
sengibunamathe obakho ubuso ngothando.
Ngifisa ukuba umoya, 'ze ngingene ezibilini zakho,
Ungiphefumule ngize ngiguqule inhliziyo yakho
emnene.....
Thanda ubuthakathaka bami. 'Ze ngenxa yakho
bungcweliswe; Bupheliswe.
(Asule izinyembezi asondele kancane. Ayibambe
ingalo. Inikine intombi ihlehle; asondele yena.
Inganyakazi ingakhulumi. Ayibuke. Imncishe amehlo.
Isiphule umsingizane iwuphonse phezulu ibuye
iwunqake).

(Blöse, 1974:12).

Maqanda goes on to commit himself to any kind of hardship provided that his love will remain secured and prosperous. He dedicates himself to the survival of Nontombi:

Maqanda : Kuyini lokhu okwesabayo? Ngizimisele ukuthwala
noma ibuphi ubunzima ngenxa yakho!

(Blöse, 1974:13).

Maqanda contends once again that no one has the power to stand on the way of the Almighty's gift. Neither patriots nor parents have the power or the right to block the will of the Almighty God. He believes that the powers of defending what is their blessing will not depend solely upon themselves but upon the ancestors. However, where there is love, there is a way:

Maqanda : Ngibonga amazwi akho akhombisa ojulile
umqondo; ngihlonipha ubuntu bakho obenza
ucabangele nxazonke. Nokho sengivumele isipho

sikaMvelinqangi, uthando luthunazwe abantu bomhlaba nginike inhliziyo yakho. Uthando lwethu luyosekelwa abaphansi. Lapho kukhona uthando, necebo liyozidala ngokwalo.....

(Blose, 1974:13).

Maqanda aims at utilizing any available means to gain and to secure his love from Nontombi. He even considers to involve the unstable situation as a means of achieving his goal. He even forfeits his rights, citizenship and patriotism for the benefit of his love.

Positive indications from both sides have gained a tremendous momentum. The developments reflect closeness in their speeches and behaviour:

Nontombi : Lezi zinqumo ziyize empilweni yethu.....

Maqanda : Nkosazana, themba mina nothando lwethu.....

(Blose, 1974:14).

Maqanda depicts the moment of glory with fear. For years, he has been begging for love. When the moment of joy and jubilation comes, he could not believe it. He doubts himself. He looks exhausted, hesitant and full of fear. That is a true depiction of overjoy, not only in him but even in Nontombi. She concentrates on the fountain which is a source of love and conflict within the family, age group and nation:

Maqanda : (Asondele esekhefuzela. Ayigqolozele ngamehlo angabazayo, iphefumulele phezulu ibheke emthonjeni.)

Mtakwethu.....

(Blose, 1974:14).

He suddenly explodes into a love poem in memory of the days of sweating. Maqanda appreciates the gift of love from Nontombi by confessing her maidenhood. He emphasises that her maidenhood nearly forced him to retreat, were it not for the forces of the ancestors which embraced him. His dialogue reveals that he does have a vision of a

delicate and long way to go:

Maqanda : Ngikhumbula ilanga. Ngiqala ukukwelamela.
Ngangenwa litwetwe, ngezwa uvalo luhela lungeqa.
Weza waqonda; Kwaphambana umqondo kwathi
mangiqonde Ukuze siqondane.

.....
Idlozi langiphephetha, Lingibhila ngentelezi

Yabaphansi eyeq' uvalo. Ngezwa abangasekho
Behlebeza ngamazwi athembisayo;

(Bloese, 1974:14).

Maqanda gives thanks and glory to Nomkhubulwane who is iqhikiza of all maidens. She is in charge of maidenhood and womanhood. Her singing of a love song for them was a sign of approval and appreciation from heaven. Maqanda believes that all the prior arrangements go to Nomkhubulwane. The very same appreciation by Maqanda is accompanied by presupposition. Maqanda listened to a love song which was sung by Nomkhubulwane. He understood and enjoyed it. He translated and interpreted the heaven's language for the benefit of his lover, Nontombi. They both appreciated the love song and seemingly accepted Nomkhubulwane's urgent invitation to bless their love:

Maqanda :
Ngezw' uNomkhubulwane ehay' ingoma yothando,
Wathi uhayela uthando; Ayesesihlelele lona.
Yayimnandi le ngoma; Yayifuze umhayo wentaka
yeZulu.

(Bloese, 1974:14).

Maqanda depicts his love for Nontombi through poetic expression which reflects his clear understanding of Nomkhubulwane's language. This is portrayed in the closing lines of the passage thus:

Maqanda :
Ngezwa kuqubuka isifithifithi sithi mangikutshele
khona manje ukuthi sombelwa liba linye, suku

lunye, nkathi yinye, muntu munye, geja linye;
Sisongwe sikhumba sinye.

(Blöse, 1974:4).

Love enables Maqanda to enjoy life in two different worlds, that is, the real world and the ideal world. His love reveals all such harmonious blends of joy as if it is warning him "to make hay while the sun shines". He is given an unusual opportunity to enjoy their union by nature as Fiedler, (1982:23) would argue:

..... The sympathy which bound our souls together, at first sight, is less extraordinary shall we strive oppose the link of nature that draws us to each other?

The above quotation goes hand in hand with Maqanda's observation. According to him nature is appreciating their union through precious love. All is but through God's instruction:

Maqanda : Uyayibona inhlamvu yelanga isiyozilahla kunina?
Uyayibona imisebe yalo ekhanyisela abanumzane
nofazazana lukaZulu? Uyabubona ubuhle bendalo
Ithokomele phansi kwelanga? Lalela kahle.
Uyakuzwa ukukhala kwezinyoni ehlanzeni? Kufana
nokukhala kwemitshingo yabafana belusile,
benanela ubuhle bendalo. Zonke lezi zinto
zithunyelwe uMvelinqangi ukuba zize ukuzonanela
uthando lwethu olumhlophe. Uzwa kuthini kuwe
uma ubona isandla sedlozi elikhulu senza zonke
izinto zendalo zenanele uthando lwethu?

(Blöse, 1974:34).

The sense of appreciation differs from person to person. What fascinates Maqanda could not fascinate Nontombi in the same way. It seems to frustrate her. Maqanda expects Nontombi to enjoy all sorts of nature's gifts. However, Nontombi observes things differently and that worries Maqanda:

Maqanda : Sithandwa, kungani ubukeka ukhathazekile
emoyeni? Benziwa yini ubuso bakho buhwaqa-

bale sengathi udliwa usizi lweminyaka?
(Blose, 1974:34).

Initially, Maqanda has been worried in order to secure love and now he is relieved. He enjoys love while Nontombi is extremely worried about her decision. Why is it the case? She is supposed to be relieved by no one else except Maqanda. Instead of relieving Nontombi, Maqanda looks desperately affected. It is as if Maqanda's resistance solely rests on Nontombi:

Maqanda :
Uma ngikubona unjena ungenza ngiphelelwe
ithemba lokuphila. Ngizwa ngingenwa uhlevane
ngoba wena oyimpilo yami ubukeka ukhathazekile.
Ngitshene Nkosazana yini eyonakele,
engenakulungiswa?
(Blose, 1974:34).

Maqanda's condition is desperate. His desperation is even coloured by his action as Brodwin, (1971:18) contends:

Though fully committed to his love, it is a love for life and not for death.

Brodwin's view is witnessed through Maqanda's action:

(.....uMaqanda athule abheke exhaphozini
kuba sengathi kudala afa.....).
(Blose, 1974:35).

If at all the fountain signifies life, obviously the marsh signifies the opposite. It appears as if it indicates the slow but sure dying away of the fountain. In this case, what does it symbolise? Certainly, it is a slow but sure dying of Maqanda. In this case, he imagines her slow death. Nontombi mourns the death of her lover, Maqanda:

(.....Azemboze ubuso asikhihle isililo.....).
(Blose, 1974:35).

Maqanda dedicates his life to Nontombi. He again dedicates himself to any kind of immediate solutions provided that would rescue his love and lover, Nontombi. He is prepared to fight any obstacle in paving the way to a happy marriage.

Maqanda fails to hide his surprise and anger when Nontombi reveals her problem:

Maqanda : Ube ingoduso kabani? (Ahlahle amehlo)
(Blose, 1974:35).

The above expression by Maqanda is characterised by uncertainty. Whilst he is gratefully praising Nontombi, for being thoughtful, his mind is still firmly anchored on the issue of Mfelandawonye. He is mainly worried about the protection of his love:

Maqanda : Okokuqala engithanda ukukwazi
naku: Uyangithanda Nontombi?
(Blose, 1974:36).

He makes it a point that he first addresses what mostly touches himself and his love. Somehow, an element of selfishness assumes its course as to who is who in the Ngqengelele's family:

Maqanda : Sekuyaziwa yini ekhaya ukuthi uqome mina?
(Blose, 1974:36).

It appears as if Maqanda's aim is to woo support from his-in-law to be, especially, MaMthombeni. He does that as though he is trying to protect Nontombi. Obviously, Nontombi's father is on Mfelandawonye's side. Therefore his, is to salute acceptance and protection from the mother's side, that is, MaMthombeni:

Maqanda : Unyoko ubona iyinhle naye leyo nto yokuba
uphoqelelwe?

(Blose, 1974: 37).

Maqanda appears to depend on the woman's idea or direction in his dilemma. It is as if he gives priority to Nontombi to decide the alternative. Somehow, he pleads for direction from his girlfriend:

Maqanda : Ngiyayibona ingozi njengoba uyibeka. Ngiyaqonda ukuthi lokhu ukwenza ngoba ungithanda ngeqiniso. Ngaphambi kokuba ngikhiphe owami umqondo nombono mayelana nalolu daba ngizothanda ukuba nesicelo kuwe. Ngithanda ukwazi ukuthi njengoba wena uze lapha sewuyazi nento ozongibikela yona, lisu lini obusulicabangile na?
(Blose, 1974:37).

The thwarting of Maqanda's love by patriotism and parental love, somehow results in total redirection of his love and his will. Jafta, (1978:68) calls that the social conflict. She contends:

The individual strives to express himself in his own way. The traditionalist shares everything with his fellowmen. Their laws are his laws, their aspirations and suffering are his. He does not challenge what is dictated to him by tradition. The modernist does not seem to honour the values of the group when they do not agree with his desires.

That is what motivates Maqanda. He opts for what will be profitable to Nontombi and himself:

Maqanda :Kusobala ukuthi noma ngisengozini yokwanelwa iklwa noma nini, kodwa eyami impilo ayilutho uma ingasindisa eyakho.
(Blose, 1974:37).

He is prepared to sacrifice the glory of his land and his family for his personal gain at the end. Today, the people who fled to Natal are no longer traitors because now it is his last option. Alternatively, he prefers to be a traitor in order to secure his beloved one, Nontombi. Does that

actually provide any solution, security and freedom or is it a mere consolation which is caused by anger, frustrations and blockage?

Maqanda : Kulesi siphithiphithi sanamuhla nokunyakaza kwezwe, bengihlala ngibethuka abantu ababalekela eBhodwe, esiLungwini. Kusobala kodwa ukuthi into engasindisa thina ukuthi sobabili sibambe yona ebheke eBhodwe. Noma yini enye engavela isu selozidala. Kukho konke, themba mina wena, yimina oyokufa kuqala kunokuba ngibone wena usosizini.
(Bloese, 1974:37).

Andrzejewski et al, (1985:503) cites thus:

The movement from a known, familiar environment, ordered and relatively scene, an environment based on tradition, stands at the opposite poles from the out-there where all is uncertain, threatening, without the guidance of the past.

Maqanda's utterance is somehow suggestive of their way to freedom. Seemingly, their freedom presupposes the eternal kind of freedom. However, according to them, they are concerned about the freedom from cultural and traditional bondages:

Maqanda : Lalela-ke. Kuzodlula elakusasa, ngomhlomunye ngiyobe sengilungele noma yini. Uma kungavelanga lisu elinye, sesiyoba sesiphuma izinkalo. Ngiozama ukuba ngikwazise ngendlela ethize. Uhambo olunjalo aluhanjwa emini, ngoba izingozi ziningi kakhulu. Kufanele siphume selishonile. Wena ngokwazisa kusakhanya uze ulunge. Imithwalo eminingi ayifuneki ngoba funa idale insolo ekhaya.
(Bloese, 1974:38).

Even though Maqanda has already taken the decision with his beloved, he does not forget his friends amongst the young regiments:

.....For without friends no one would choose to live, though he had all other goods.

(Brodwin, 1971:17).

Maqanda invites his friends to stand by his side as bestmen in his wedding. He invites their physical, spiritual and intellectual support on his way across the bridge to manhood. Apart from his invitation for support from the young regiments as his bestmen, he invites their views on the issue in question. He fears that Ngqengelele can resort to physical attack which may affect the whole family:

Maqanda : Ngisangene ikhanda. Ngiyabona ukuthi lento ingase ishise umuzi kababa uma sengicabanga ukuthi uNgqengelele angase athumele impi isikake silele ebusuku, uma esetholile kahle ukuthi le ntombi yala uMfelandawonye ngoba iqome mina.

(Bloese, 1974:46)

Maqanda's aim and objective are good but the strategies of achieving them are delicate. Somehow, objectivity should strike the balance between the frustration and uncalled for action as Qedazonke suggests in sympathy to his friend:

Qedazonke :Yinye kuphela into engasiza futhi enye ngeke wayizwa. Ngithi mina asinikele khona koMfelandawonye lapho. Sifike sishise yonke into ebusuku, sibuye sizihlalele phansi lapha uthathe intombi lena wena. Uma uMfelandawonye esefile ingamgana kanjani intombi? Yena uNgqengelele angathi ayisigane isithini isidumbu intombi?

(Bloese, 1974:47).

Maqanda disapproves of any killing as an option to his problem because it may endanger them. He suggests the alternative of crossing the border to Natal. He justifies himself for crossing the boarder. He blames the King as the father of the nation because he fails to protect them. He therefore cannot stand on the King's side anymore:

Maqanda :Le nto engizoyenza ingiphatha kabi

ngoba uma iNkosi ingakwazi ukungibonelela,
ngingayibonelela kanjani mina?

(Blose, 1974:48).

Their support to Maqanda includes the suggestion of an innocent being. Maqanda's important message to Nontombi has to be carried out carefully by a purified innocent being:

Phumeyakhe : Kungaba njani uma ngingase ngithumele
ingane yakithi kuthunywe yona?

(Blose, 1974:48).

Oh! What a sacrifice for his friend's love? They are doing whatever may be to defend the pure gift against any sort of obstacle. They have no power to stop God's gift. Moreover, the gift of love is above all, hence:

Phumeyakhe :Uthando lungumnqamulajuqu.
Lwehlukana izithandani. Singabantu
bezwe thina, asinawo amandla
okuthikameza amehlo abaphansi. Uma
kuyintando kaMvelinqangi ukuthi ushiye
ikhaya lakwenu ngenxa yothando,
wenyuse izinkalo ezingazange zenyuswa
namunye kwenu, ngeze sasola ngoba
lokho okubonwe ngabaphansi kusifanele
thina.....

(Blose, 1974:49).

Maqanda performs one of love's homework, that is contemplation. He gains confidence to face death and to defend himself and his beloved Nontombi against death. Seemingly he understands what Fiedler, (1982:51) argues:

Love as joy and love as death; from its very beginnings courtly
love looks in both directions.

Paradoxically, Maqanda visualises that:

Maqanda : 'Uqomisa mina nje, uqomisa iliba', Uma kuyimi
oqomisa iliba. Kusho ukuthi nalo kade lingiqomisa.

Sekungavele kube yini kube kanye.....
(Blose, 1974:49).

Maqanda invites assistance from various people yet he does not trust some. Somehow, it is a dramatic paradox of including Thobekile for assistance, yet he excludes her in a way:

- Maqanda : uNontombi, bese uqonda kuye umhlebele uthi ngithe labo bantu bayosukela ensunguzini ukushona kwelanga. Angakhohlwa ukwenza njalo. Uyezwa?
- Thobekile : Ngiyezwa kodwa lombiko angiwuqondi ukuthi uthini.
- Maqanda : Ungakhathazeki wena, ukungaqondi kuyisibusiso kwabangamele baqonde. Uyoqonda yena ngoba kumele aqonde.
- (Blose, 1974:50).

Thobekile has to perform the key role if the plan is to succeed. The question that remains unanswered is: Does the journey lead to Natal or elsewhere? It remains unanswered because of Maqanda's action which appears as if it is a preamble to his final journey:

- Maqanda :
(.....Esalindele ingane, aphumele phandle abuke izintaba, ilanga selishona. Ahlale esigcakini age-bise ikhanda, azunywe ubuthongo aze avuswe uThobekile).....
Hhawu, uwe lona Thobekile, sengiyaphupha, ngiyabona ngizogula ngilala emini.
- (Blose, 1974:51).

Andrzejewski et al, (1985:273) contends:

"I die daily," says Saint Paul. We see ourselves as experiencing little deaths all the time. Lying down to sleep is a little death. Saying good-bye is a little death. In both cases, a piece of life is surrendered, and to give anything up is always to die.

Maqanda does not honour the formality set up by the community. He prefers other ways and means to an end because he trusts nobody:

Maqanda: Kumele sigweme wonke amazibuko
ajwayelekile, ngoba kungase kube nezinhloli
eziqaphe amambuka awelela esiLungwini.
(Blose, 1974:53).

They are doing things as they like to accomplish their amorous love. Eventually Nontombi is unable to proceed because of darkness:

Nontombi : Sengathi kuhlwa ngomnyama. Sengathi
uzogcina usungibambe ngengalo, amehlo
aseyanqundeka.
(Blose, 1974:53).

The one eyed man appears as the king in a world of the blinds. However, the blind seems to lead one another without questioning the destiny:

Maqanda : Kulungile, nyathela ezithendeni zami.
(Balandelane baqonde ehlathini)
(Blose, 1974:53).

That actually portrays Maqanda's unprocedural attainment of a marriage rights. Jafta, (1978:52) advocates:

Both girls and boys know that there are strict formalities which are observed before marriage. Any party which does not honour these, upsets the social order and creates a conflict situation.

Unfortunately, Nontombi expects him to lead her. However, the captain of the ship has lost the compass. Obviously, he can no longer determine the direction. Amazingly, Nontombi, being led by her beloved Maqanda, has to give the direction:

Maqanda : Angithi iyona indlela eqonde
oThukela lena?
(Blose, 1974:54).

The ancestors let them taste a life-time experience of ascending the steep mountain. Yet, there is a descending way to a prosperous future. The common way to the future is socially and customary based. Any

practice outside the recognised one is illogical and its chances to succeed are slim.

It appears as if it is now dawning in the world of milk and honey, the land of promise. They are about a few meters away from the everlasting Canaan, that is, the Canaan of independence, the land of marriage. Somehow, they are given an opportunity to show themselves as a couple. It is awkward if the bride and the bridegroom are not sharing the same platform on a fair equal basis. The bride remains at the background whilst the bridegroom is at the forefront. It is an unusual appearance for them especially if they are rushing along for the river towards the forest. The witnesses wait for the moment of congratulating them when they cross the bridge to the father and mother land:

(Kusentathakusa. UMaqanda noNontombi bahamba ngamandla bagudla umfula, uThukela. Ngasemfuleni kukhona ihlashana nefokozana).

(Blose, 1974:60).

Maqanda has no control anymore over the forward magnetic force to their world of freedom, the land of eBhodwe. However, just before he crosses to Ebhodwe, he just has to fulfill certain obligations. Without the satisfaction of such requirements, everything is doomed straight away:

Maqanda : Ukuba selokhu saqala sihamba lolu nyawo ngabe kade sangena eBhodwe.

(Blose, 1974:60).

Maqanda concurs with Fiedler's, (1982:120) idea on

independence:

I despise its opinion - Independence of spirit is my motto - I think for myself.

How possible is it to make it in isolation? Once he isolates himself from

his country and all its people, he actually isolates himself even from his ancestors. He isolates himself even from everything including the very same Nontombi. No wonder, he opposes his beloved Nontombi even on the question of the correct ford. He looks exhausted enough to stand for any challenge of the world of bondage. He is thinking about nothing now, but the place to rest and to sleep together with the exhausted Nontombi:

Maqanda : Cha, naleli alisekude. Kumele lithi liphuma ilanga
sibe sesiphesheya, ukuze sithole nendawo
yokuphumula, sithole nesithongwana, kunini
siqalile sihamba?.....
(Blose, 1974:60).

Maqanda's judgement signifies childhood perception. He opposes Nontombi's view point which aims at saving their love. He hopes that they are part of the dissatisfied people. He understands very well that what they are doing is wrong. He justifies himself by saying that they are liberating themselves as other people do:

Maqanda : Ungalibali ukuthi seqa nje baningi abanye
abasosizini olufana nolwethu. (Bathule).
(Blose, 1974:60).

Maqanda re-assures Nontombi who looks hesitant and exhausted. He maintains that the battle is now over:

Maqanda : Musa ukuba netwetwe impi isinqotshiwe.
Into yinye engiyibonayo ukuthi usukhathele wena.
(Blose, 1974:61)

The words, "Ashaywe uvalo" below, portrays a clear warning to Maqanda about the imminent danger. However, he has to accomplish his love wishes as he promised: "..... sogcagca kwelabaphansi". He leads Nontombi forward to the final stage of their wishes. She has to trust him according to his request:

Maqanda : (Ashaywe uvalo). Woza wena; themba mina.
(Bahambe baze bayofika ngakulelihlashana lapho
uNontombi ebone khona into isithela. Bathi
qalaqala. Phambi kwabo babone amabutho
amabili uVava noNkonzo kanye noNgqengelele.....
(Bloese, 1974:61).

Maqanda seems to surrender every worldly material and opt for things
beyond life:

In heaven - there alone is happiness - there shall I meet her -
there our love will not be a crime.....

(Fiedler, 1982:120).

This time, Maqanda as a man faces Ngqengelele, another man. It is now
the battle of man to man and no longer man to woman. One had to
defend himself and his perceptions. It is a question of love as embodied
by Maqanda versus patriotism as embodied by Ngqengelele:

Ngqengelele : Mfana kaSakhayedwa, uqondeni?

Maqanda : Ngiqondeni ngani baba?

(Bloese, 1974:61).

Maqanda portrays a true love to his "father-in-law" when he respects and
honour him right-through; just as Lauren, (1978:91) views:

Thus a man says, "You are my father to a perfect stranger
because he is hoping for a father-son-like relationship vis-a-
vis status - and material gainthen I treat him like a
son, and the relationship has begun.....

In each of his response to Ngqengelele, Maqanda addresses him politely,
kindly and according to his status:

Maqanda : Ngiqondeni ngani, baba?

Maqanda : Baba, kangiyizwa inkulumo yakho.

Maqanda : Ndlelani leyo, baba?

(Bloese, 1974:61).

It is interesting to observe that Maqanda could not even attempt to defend himself physically from his "father-in-law", let alone attempting to confront him. He appears as an innocent lamb waiting to be crucified. Hence Knight, (1977:12) maintains:

Death is the sweet ender of suffering and we are at peace with it.....

He somehow, expects severe punishment from Nggengelele. Nevertheless, he was ready for such a punishment. He has thought it would be tough yet constructive as the father to his son. He has thought that Nggengelele will give him a lesson for the future on earth. However:

Tragedy says, with the Book of Common Prayer:

"In the midst of life we are in death....."

Comedy says, "In the midst of death we are in life."

(Andrzejewski et al, 1985,303).

He accepts death with vigour if at all, he represents umghoyiso:

(..... Bamthelekele uMaqanda
bamhlabe abhongise okwenkunzi yenkomo afe).

(Blose, 1974:62).

He absolutely fought for his love up to the end. He prefers to die for what he believes in. Probably, he will rest in peace because his dream has been accomplished:

Nggengelele : (Ekusithekeni. Vava, Nkonzo; wozani
madoda. Nithule nithini intombazane
izominza ngi....
(Lithule izwi. Baphuthume. Bangaboni
lutho bakhangwe udaka ukudungeka
kwamanzi).

(Blose, 1974:63).

That goes as Knight, (1977:12) maintains:

The love-problems and death-problems are resolved by being harmonised in the unity of death-in-love.

4.3 NONTOMBI'S LOVE

This part of the chapter scrutinizes the protagonist. It tries to analyse her perception of love within the prevailing situation in the country.

Initially, Nontombi shows signs of reliance on her mother about love generally. Her openness to MaMthombeni is recognised:

MaMthombeni : Maye, niyazikhininda izindaba noQedazonke wakho lowo. Engabe nihlange ngaphi?
Nontombi : Uyangiqala-ke wena mama, kanti umuntu akasezukuxoxa manje?
(Blose, 1974:3).

At some stage, Nontombi appears to be worried about love which is long overdue. MaMthombeni agrees with Nontombi's perception:

Nontombi : Nanti nelanga lishona ngilibele ukucevuzza amanzi engakhiwe.
MaMthombeni : Ingani ngisabuka nami ukuthi kanti kuthi kungaphathwa uQedazonke bese kuma umsebenzi yini.
(Blose, 1974:4).

They agree in principle but differ in methods of accomplishing the goal. MaMthombeni perceives it differently as she prepares for her daughter's partner who should come through correct channels:

MaMthombeni : Hamba wena siyozizwa thina.
(.....UMaMthombeni aqhubeke ashanele azungeze umuzi).
(Blose, 1974:4).

Nontombi's perception of love reflects the willingness to entertain the "I" more than "We":

.Nontombi : (Uyacula).
Ikhetha emthandayo. Mbangi zobhincela nhlanye.

(Bloese, 1974:4).

Nontombi's expression of love shows a move away from the accepted procedure towards her perception. She, together with iNgcugce regiment reject ukujuba by the King:

Nontombi :
INkosi ikhomb' uDlokwe. INgcugce yenqaba, ucu kalulingani; Zintombi nashis'izwe neqa izwi leNkosi.

(Bloese, 1974:4).

Can the above be regarded as a well thought out decision by Nontombi? It appears as if her action above is per accident. The above action concurs with her latter action:

(.....uNontombi athuke agelekeqeke, olunye unyawo lugxambukele esidakeni.....).

(Bloese, 1974:4).

Nontombi finds herself stretching one part of her love to another kind of avenue. It has been an impromptu conception for her to plunge herself into water. This might have been an indication of what might have happened to her love. She personally confirms it indirectly:

Nontombi : Angazi Maqanda ningidida umqondo. Kusengathi ngisenkungwini ngibuka kalufifi. Ikusasa lami ngilibona lilengela eweni;
.....
Ngakho akewuhambe ngisayohluza umqondo. Angisho njalo ukuthi sengiyakuthembisa ngalokho.

(Bloese, 1974:6).

What she utters verbally is the opposite of her action in connection with love. Her action signifies positive relation towards Maqanda's proposal of love:

(.....Ajokole uMaqanda ngendlela eze ngayo. UNontombi ambuke emoyizela kancane aze ayosithela. Anyukele ekhaya ethwele imbiza yamanzi.....

(Blose, 1974:6).

The "imbiza yamanzi" symbolises Maqanda's love which is already part of herself. She feels like assuming her responsibility on her "lover's" empathetic sorrow. She sees an infant which needs her immediate attention:

Nontombi : Ngivelelwa yini? Wakhalisa okwengane umdala,
kwenzenjani?

(Blose, 1974:11).

It is as if she now has the answer to Maqanda's proposal. Yet on the other hand, she feels, it is not yet time for the disclosure. She tests Maqanda's integrity of whether he knows what he requires or not. If he understands the rules of the game, he should be happy now. Nontombi is there to save him from trouble:

Nontombi : Uhlushwa yini-ke Maqanda, nihamba nidlala
ngokuhlupheka?

(Blose, 1974:11).

Nontombi is in a dilemma which has lasted over two complete years. It is not that she opposes Maqanda's proposal. All depends on the prevailing conditions:

Nontombi : Sengikuchazele kaningi ngesimo sezinto
eminyakeni emibili edlule. Ngitshele-ke ukuthi
ngokwakho yini osayifisa.

(Blose, 1974:12).

Nontombi's action addresses her dilemma differently:

(.....Asule izinyembezi asondele kancane. Ayibambe
ingalo. Inikine intombi ihlehle; asondele yena. Inganyakazi
ingakhulumi. Ayibuke. Imncishe amehlo. Isiphule umsingizane
iwuphonse phezulu ibuye iwunqake).

(Blose, 1974:12).

She curses the customary practices which prevent her from her personal

fortunes. The proposal has set her off-balance. However, she still manages to withhold Maqanda's acceptance. The main obstacle is patriotism:

Nontombi :
Kubuhlungu ukuba ngumuntu wesifazane, ngoba
usentendeni yabesilisa ngaso sonke isikhathi.
Izifiso zakho zifuze ezengane esakhasela
ngobuwula eziko, ngoba zibuswa abesilisa
Abangayicabangeli imizwa yesinye isidalwa
.....
(Bloese, 1974:12).

The above practice by men makes her to regard herself as a grave. She sees no difference between herself and a grave. If she accepts Maqanda's proposal, the penalty to that "case" is nothing else but death. All is done by men in the name of patriotism:

Nontombi :
UQomisa mina nje, uQomisa iliba. Uyakwazi
okungavela uma ngikuphukela manje?
(Bloese, 1974:12).

In her dilemma, she opts for the violation of the national custom:

Nontombi :
Nokho nsizwa yezizwe, ngizokwethemba
ngempilo yami. Ngizophula umthetho namasiko
esiZulu, ngikuqome isinyenyela kuhle kwamakho-
lwa wona eqomana ngenchwadi kungathi
kuyashendezwana.indaba enjena
bengingenakuyibika nasezintombini, ngoba
umuntu womhlaba akathenjwa.....
(Bloese, 1974:14).

We realise the loopholes in Nontombi's engagement. She suddenly acknowledges all the unprocedural involvements. Two questions remain unanswered: Is it worthy to apologise to the ancestors whilst she took the decision with the full knowledge of the procedure? Is it wise for her to call upon the respected national amaqhikiza after she has failed to respect

her iqhikiza?:

Nontombi : Ngizohambela kwelabaPhansi, ngishone phansi ezinzulwini; Ngiyobuza koMkabayi, Ngibuze nakoMthaniya;.....Ngothando oluzinga kugwinya neSintu imbala.
(Athwale imbiza enze..... athuthumele).
(Blose, 1974:15).

Nontombi leans on her mother to save her love in all kinds of hardship. All her hopes rest upon MaMthombeni. She is monitoring MaMthombeni's movements. She expects the solution from her:

Nontombi : Kwenzenjani mama, kanti lomlilo wakho awusokheleki yini? Kunini ngiphumile uphamba. namanje usaphemba?
(Ahleke kamnandi.....).
(Blose, 1974:25).

It is true, Nontombi expects the kind of maternal love and protection from MaMthombeni. MaMthombeni on the other hand, feels threatened on the established truth about Nontombi. As a mother, she had to exercise her obligations. Nontombi expects something positive from her mother:

Nontombi : Mama, uma ngikhulunyiswa uwe ngale ndlela ungenza ngilahle ithenjana elincane ebengisenalo lokuthi wena uzongizwela esimeni engikuso.
(Blose, 1974:26).

Nontombi keeps on showing great reliance on MaMthombeni. Now, it is not the question of self-reliance when things go the other way round. She relies on her mother for assistance to persuade all the structures involved especially within the family. It is amazing to see MaMthombeni becoming Nontombi's iqhikiza. Nontombi is supposed to seek guidance from her iqhikiza. She discovers that she can no longer go back to her iqhikiza because she has neglected her already. She thinks that MaMthombeni should resolve problems pertaining to her love:

Nontombi : Uma ngingasho kanjalo kungaba ngikhombisa ukuzinikela okungasenalo ithemba, kanti ngisenalo ithemba lokuthi wena, Mama, usenalo isu lokungikhipha kulenkinga.....
(Blose, 1974:28).

MaMthombeni remains a strong pillar of good hope for Nontombi. She pleads guilty to the ancestors:

Nontombi : Ngiyancenga Mama, ningizwele, ngoba uma sengilahlwa inina ngiyobona ukuthi nedlozi lingidunusele. (.....uNontombi abuke ethala kuze kuhlengezele izinyembezi).
(Blose, 1974:29).

Nontombi feels ashamed of herself for the step she has taken. As a maiden, she has to be proud of herself. She is ashamed of what is supposed to be publicly appreciated, yet it remains a secret. Her deal with Maqanda, obviously would be rejected by everybody. She requires comfort during this critical time:

Nontombi : Kufanele ngethabe, kodwa ukwesasa kuyenqaba. Kumele ngimemeze kepha nginamahloni ngoba bonke lobu buhle ukuletha usizi phezu kwesidalwa esingenamlameli.
(Blose, 1974:34).

Nontombi realises that the method she undertakes force matters may earn her uncalled for misfortunes. She realises that if she proceeds loving Maqanda without her parents' blessing that will lead her nowhere. Hence, no man is an island. She discovers that there is no place to hide now if she fails to hide herself in the correct place. The correct place is her home with her parents:

Nontombi :ngilahlwe ubaba nomama bangichitha ezibini. Ngibhekwe isambane engabe ngoshonaphi? (Azemboze ubuso asikhihle isililo.....).
(Blose, 1974:35).

She is very firm on her decision against any form of imposed instruction pertaining to love. She loves the one she has chosen. She is certain that Maqanda would save her.

Nontombi :Uyamazi uMfelandawonye
kaNkotheni iqhawe elahlabana eNdondakusuka?
Sengincengwe kangingi ekhaya kuthiwa angimgane.
Angisancengwa manje sengiphoqelelwa ngendlu-
zula. Lo muntu angisoze ngamgana noma seziphe-
lile zonke ezinye..... Ngithi-ke ngiphe isu loku-
phuma kule nkinga nengozi engikuyo manje.
(Blose, 1974:36).

The protagonist (Nontombi) relies mainly on the deuteragonist (Maqanda), for the survival of their love. Nontombi expects something constructive from her partner. However, Maqanda lacks a sense of urgency. He appears to have some doubts:

Nontombi : Lowo mbuzo wakho ungiqeda amandla, futhi
ungifikisela usizi, nobuhlungu ngoba ngikhala
namuhla kungoba ngithanda wena; ngibona futhi
nengozi engase ingahlukanise nawe.
(Blose, 1974:36).

The above reaction by Nontombi evokes Bayley, (1962:169) conception on love:

To be once in doubt is once to be resolved. Doubt is not the lover's state of mind. And it is not the doubting person who is uncomprehending but the person who must be sure of himself and others.

Nontombi sees no one or nothing which could interfere with her commitment to Maqanda. Anything which can attempt to break the ties between her and Maqanda would be held responsible for any solution. Her love is for life and not for death. Only the circumstances could force her otherwise. Obviously, she would, as others, be the victim of circumstances:

Nontombi : Angikacabangi lutho mayelana namasu, kodwa yinye into esengiyibophile enhliziyweni yami, ukuthi uma bengangehlukhanisa nawe, ngoqoma ukuzibulala noma ngayiphi indlela.

(Bloese, 1974:37).

The above decision by Nontombi reflects her firm stand on her love for Maqanda; as Brodwin, (1971:12) would put it:

.....since I know that he loves me with his whole heart and I am bound to him with all the devotion of mine. The laws themselves bid me refrain from loving another man when I am blessed with such a reward for my love.

It looks as if the relationship between the lovers and the society is therefore double. The lovers are creating their own world because the larger world isolates them. They are unable to enjoy their love in the land of their birth. It is even harder to cross the boarder:

Nontombi : Nendaba yasesiLungwini leyo kuhle uyicabangisise kahle, ngoba nakhona kuselula ukuba sifike sidliwe inhlamvu kuthiwe siyizinhlozi ezithunyelwe iNkosi uCetshwayo. Ingani uyazi ukuthi bathi abasiki bebunda amaNkisisimane ayaviva?

(Bloese, 1974:38).

In the battle of the giants, one cries for the destruction of vegetation. The very same principle applies, for in the crossfire, the innocent and defenceless people are the ultimate beneficiaries. Tsikang and Lefakane, (1988:59) contend thus:

The poor innocent thing will always be torn between two worlds, the world of whites which is miles away and the world of Africans. If she were an African, she was going to stay in

It is interesting to view the bride carrying her umgodla all by herself. That is amazing because that is the bridegroom's negotiator's task. The kist is carried in a particular procedure step by step until the final stage. We view Nontombi carrying it in a rather strange way. Maqanda welcomes his

Nontombi : Angikacabangi lutho mayelana namasu, kodwa yinye into esengiyibophile enhliziyweni yami, ukuthi uma bengangehlukana nawe, ngoqoma ukuzibulala noma ngayiphi indlela.

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.....since I know that he loves me with his whole heart and I am bound to him with all the devotion of mine. The laws themselves bid me refrain from loving another man when I am blessed with such a reward for my love.

It looks as if the relationship between the lovers and the society is therefore double. The lovers are creating their own world because the larger world isolates them. They are unable to enjoy their love in the land of their birth. It is even harder to cross the boarder:

Nontombi : Nendaba yasesiLungwini leyo kuhle uyicabangi-sise kahle, ngoba nakhona kuselula ukuba sifike sidliwe inhlamvu kuthiwe siyizinhloli ezithunyelwe iNkosi uCetshwayo. Ingani uyazi ukuthi bathi abasiki bebunda amaNkisimane ayaviva?

(Blose, 1974:38).

In the battle of the giants, one cries for the destruction of vegetation. The very same principle applies, for in the crossfire, the innocent and defenceless people are the ultimate beneficiaries. Tsikang and Lefakane, (1988:59) contend thus:

The poor innocent thing will always be torn between two worlds, the world of whites which is miles away and the world of Africans. If she were an African, she was going to stay in

It is interesting to view the bride carrying her umgodla all by herself. That is amazing because that is the bridegroom's negotiator's task. The kist is carried in a particular procedure step by step until the final stage. We view Nontombi carrying it in a rather strange way. Maqanda welcomes his

bride:

(.....Abone uNontombi egodle umthwadiwana
abese esukuma azelule. Afike athi khimilili uNontombi kude
buduze, ahlebeze).

(Blose, 1974:52).

No wonder, she whispers because she is performing her father's duty. She dedicates herself to her "bridegroom". No wonders, she is frightened, because she is devoting herself to her "husband" Maqanda. Her short cuts to marriage confuse her now:

Nontombi : Hhawu, bengingakuboni. Ngethuka. Bengingazi
ukuthi uzoshesha kangaka.

(Blose, 1974:52).

Nontombi still knows her home and her parents. However, her love for Maqanda overpowers that. She could not wait for her father to perform his responsibility in her marriage. Nevertheless, she understands that her father, Ngqengelele is obliged to accomplish his task as the head of the family:

Nontombi : Sengilungile. Kuzomele sihambe ngamandla,
ngoba ekhaya ngisuke kungakalalwa. Bangase
basole baqale ukucinga.

(Blose, 1974:52).

She understands very well that her family cares for her, for Tsikang and Lefakane, (1988:105) contend:

When a new day is born and when the day dies
It's a relief to see that the family is still together again.

If consensus could not be reached by the parties involved, a deadlock may redirect the outcome in a new course. Ngqengelele could not listen to Nontombi's wish on her love. In the same vein, Nontombi could not accept Ngqengelele's instruction on the matter which would affect her for

the rest of her life. Tsikang and Lefakane's, (1988:66) observation fits in well with Nontombi's silication:

In those days especially, parents seldom, if ever sat down to discuss anything with their children except to give instruction and mete out discipline.
That was the type of conversation that went on - orders, orders and more orders, demands and instructions. It was all a one way communication.

Nontombi is so eager to complete the remaining distance. However, it is:

So near yet so far

.....
So far yet so near.

(Nzube kaMokoena, 1987:57).

She experiences hardship on her way towards marriage. Some of the traditional practices as regards marriage are beyond human understanding. So Nontombi opts for the short cut yet the ceremony is now in the ancestors' control. Ndelu, (1962:161) maintains:

Mbuyazi

:
Amathongo akithi asifulathele nxazonke.
Kungaqali; ngingebale ukusishiya kwawo
Ngamabomu kepha angisinxesezeli,
.....ithemba lalikhona ukuthi uThukela
Luyosihlenga size siwelele lapho ukuphila
Nokuvuka kombuso wethu kuthukuswe
Khona njengogaba kwathukuswa khona
njengembewu.

.....
Uma kungasathanga iZinyandezulu
Zathi ukuthambisa amazipho azo.
Angene ukungena kuqhoqhoqho;
.....

Nontombi senses the danger ahead. She alerts Maqanda to take precaution. She even suggests the alternative river crossing for the survival of their love and their lives:

Nontombi : Mntakwethu, ngiyesaba ngizwa kushwaqa ikhanda sengathi kunengozi ekhona ngaphambili. Asijikele ezibukweni elingezansi okungcono. (Bloese, 1974:60).

The debate between Nontombi and Maqanda on the river crossing is deliberate. It indicates the powers of the ancestors who are said to be in charge of the boundaries, especially the rivers. Maqanda suggests the upper river crossing while Nontombi is preferring the lower one. Each of them puts his or her partner first. However, they could not cross without the permission of the people in charge of the rivers. Mthiyane, (1971:32) contends:

There are still revealed images of water guardian spirit whose duty day and night is to minister.....

He adds thus:

The Greatest Spirit, the Creator, is pictured as the Greatest control behind the rivers and water. Vilakazi at one stage paints God as the Greatest River of Life. He guards and guides the destinies of nations just as He guards and guides the ends of all earthly rivers.

(Mthiyane, 1971:32).

It is quite true, man proposes and God fulfills. Nontombi proposes thus:

Nontombi :uMaqanda ngowami sogcaqca kwelabaphansi. (Bloese, 1974:62).

When God fulfills her proposal, it becomes more difficult to swallow her mouthful:

Nontombi : Qha, Maqanda, igazi liyangitshela ukuthi singase silibheke siligcine. (Bloese, 1974:61).

Nontombi's flesh accepts the fulfilment of her desire:

(.....Phambi kwabo babone amabutho amabili uVava noNkonzo kanye oNgqengelele. Aphelelwe amandla uNontombi awe phansi.....).

(Blose, 1974:61).

Her soul denies the offer completely:

Ngqengelele :

(Asho ahoshe iwisa. Kuthi lapho egalela
agxume uNontombi aziphonsa kuye ekhala
ubugandugandu).

(Blose, 1974:61).

Somehow, Nontombi depends on Maqanda's vision on their special day:

Maqanda :

Ukuthi sombelwa liba linye, suku lunye, nkathi
yinye, muntu munye, geja linye; Sisongwe
sikhumba sinye.

(Blose, 1974:15).

She wants to ascertain herself that their dream of dying at the same time comes true. Fiedler, (1982:110) remarks on the commitment of soul to soul as follows:

Shall my soul exist without you? Without you what bliss shall I taste?" No, I do not leave you, I go to wait for you. The virtue which separates us on earth shall join us in our heavenly home.

That is the reason why Nontombi requests her father to kill her first:

Nontombi : Baba, okungcono bulala mina kugala ngife
ngingabonanga.

(Blose, 1974:62).

Nontombi fails to accept the death of her beloved , Maqanda. Her action confirms her last but one warning to him when she said:

Nontombi : Angiyethembi lendlela esihamba ngayo.

(Blose, 1974:61).

The above remark is clearly confirmed when she moves towards ifokozana which symbolises "darkness" or death:

Nontombi : (Ekhala kakhulu ehlehla nyova eyela efokozini elingasemfuleni).Ngeke ngilubeke olwami unyawo ekhaya. Ngiyokufa lapho nimbulalele khona uMaqanda.

(Blose, 1974:62).

Nontombi accepts that Maqanda has already crossed the "bridge". Her love makes her to be restless and rootless. She thinks she is delaying her "bridegroom" (Maqanda) who is now waiting for marriage. The falling tears from Nontombi may be the tears of joy or sorrow. It is common for a bride to weep as she leaves her home for marriage. Those are the tears of joy for the marriage and also tears of sorrow for leaving the family members to establish herself at a new place altogether.

Nontombi : Kuyafana ukuzwa nokungezwa kwami. Baba ningenze nje? He!He!He! Ngigwazeni ngife naye okungcono! Ngigwazeni, ngigwazeni, nisangiyekeleni? Nisalindeni? (Zehle zigobhoza izinyembezi).

(Blose, 1974:62).

Even though, she requests for the immediate death so as to meet her beloved one, she still experiences the same obstacles. Patriotism and parental authority still thwart the way through for her love:

Ngqengelele : Buya lapha sibuyele nawe emuva wena.
Ngifuna ubone ukufa kwalo mfokazi othi angadelela izwi leNkosi nelami abuye adle amabele.

(Blose, 1974:62).

She is now singing her inkondlo

Nontombi : Noma ningathini uMaqanda ngowami sogcagca kwelabaphansi.

(Blose, 1974:62).

Somehow, she concurs with Vilakazi's, (1962:28) idea on rushing towards the river for her eternal protection:

Ngibuyel' emuv' emfuleni wethongo likababamkhulu
Elingilandel' ubusuku linginik' umkhonto wokulwa.

Her love triumphs over patriotism and parental authority. She prefers to die for her belief rather than to conform to the custom:

Ngqengelele : (Ekusithekeni).....Nithule nithini
intombazane izominza ngi.....
(.....Baphuthume. Bangaboni lutho
bakhangwe udaka ukudungeka kwamanzi.
(Blöse, 1974:63).

Fiedler's, (1982:109) observation is wonderfully relevant to Nontombi's situation:

Her death, however, is the goal to which she has all along aspired, her release to a world where she will be able to await a guiltless embrace with her first lover; and when she has finally died, her sanctification is complete. A veil of gold embroidered with pearls is thrown over her already decaying face by her friend Claire, and so veiled she is put into the earth.

4.4 LOVE AS DEPICTED BY THE YOUNG REGIMENTS

The whole chapter views love as depicted by young people. In the previous sub-headings, the main concentration was on the main characters, Nontombi and Maqanda. They are given priority, as the protagonist and the deuteragonist because the whole question of conflict arises mainly from them. Somehow, their aspirations (Nontombi and Maqanda) represent the aspirations of the majority of the age group.

In this regard, we are now interested in the perception of the young regiments, per se, on love. How do they depict love especially within other kinds of love? Love as they depict it, is not occurring in a vacuum or in isolation. It exists within given circumstances. Some of them are intertwined with it. Some circumstances interfere or they have an upper hand on the issue in question.

Initially, the author portrays the unpleasant situation by allowing them to converse on the way in a standing posture:

(.....Kusendleleni. UMaqanda umi nabangane bakhe.
Kuyaxoxwa. Phesheya kokhalo umuzi kaNgqengelele
ubonakala kancane).

(Blose, 1974:8).

The young regiments appear as a cloud in a clear sky. The sunny day is now disturbed by the approaching cloud. The young regiments are prepared to challenge any obstacle on their way, to achieve the freedom of love. They are ready to protect Maqanda. They are ready to fight for their human rights:

(.....Kusemini yantambama. Ilanga kade lishisa lingenafu.
Bonke baphethe izihlangu zabo).

(Blose, 1974:8).

The young regiments fully support Maqanda in his proposal to Nontombi. They call him to intensify the crisis because his rivals are determined to win:

Zwelonke : Uyabona nje ukuthi izinsizwa zase-
MaNtungweni aziyinike sithuba intombi?
Igcine ngaliphi kuwe?

(Blose, 1974:8).

They are concerned. They want to know the exact progress because that is their affair. They appear to share common goals. There is an indication of oneness in the group. If he wins Nontombi, his jubilation will be shared by the whole group.

They still appreciate traditional practice. They appreciate the gift of love if it is shown both internally and externally. That alone is a kind of a token which has a far-reaching connotation traditionally:

Phumeyakhe : Nizwile nje ukuthi uNsizwazishumi
uyolanda impahla kweyaseMaMbatheni
ngomhlomunye?

(Bloese, 1974:8).

It is interesting to observe them opposing the situation where a girl remains unmarried for life. That kind of situation is not acceptable to both sides. They maintain that such a situation results into untoward tendencies within the society. Something should be done to assist where possible in that regard. It is un-African for a girl not to have suitors:

Zwelonke : Akeniyeke lezo bafana. Kodwa nithule nithi-
ni, nansi intombi igugela emavoveni ngibhe-
kile.

Phumeyakhe : Iyiphi leyo, ngifuna zona ezinjalo ziyeke
ukugugela emavoveni lokhu. Akusiyo
indawo yokugugela intombi leyo.
(Kuhlekwe).

Zwelonke : (Esholo phansi) Ngisho lena kaKhweyana,
uNgenzeni.

Phumeyakhe : Wo! Kanti ungitshela ngomphuphe lowo?
Umgodi onganukwainja?.....

Maqanda : Kungcono khona iguge hleze yandise
uhlobo olubi.

(Bloese, 1974:9).

Their conception of love entertains the very same theme, that is, freedom of choice in love song. This song seems to be widely sung during that time. It appears as a form of expression for the young regiments to voice out their view-point:

Qedazonke :
Ikheth' emthandayo,
Mbangi zobhincela nhlanye?

(Bloese, 1974:10).

They totally oppose Ngqengelele's interference on Nontombi's love. While they are concerned about the traditional practice, they also feel concerned about the individual rights to choose. Patriotism should allow a free flow of love:

Qedazonke : UNGqengelele yena uthini ngalokho? Uthi intombi mayenzenjani uma ingamfuni umuntu?

(Bloese, 1974:45).

The thwarting of their conception of love redirects their attitudes. They resort to negative attitude to the cause(s) of the hostile situation. Obviously, on the one hand, the causes are patriotic and parental oriented. On the other hand, they cannot attack their nation and their parents. They prefer to do what will force them to listen to their view point on love. They opt for destruction and killing as a means of registering their feelings:

Qedazonke :Yinye kuphela into engasiza futhi enye ngeke wayizwa. Ngithi mina asinikele khona koMfelandawonye lapho. Sifike sishise yonke into ebusuku, sibuye sizihlalele phansi lapha; uthathe intombi lena wena. Uma uMfelandawonye esefile ingamgana kanjani intombi.....

(Bloese, 1974:47).

They prefer to risk their lives or even die as long as they would achieve their goal. They condemn the custom in question. They are not prepared to tolerate anything that does not cater for their individual rights. They challenge anything that does not promote peace within the nation. The custom in question should be reviewed carefully:

Phumeyakhe : Ngithi mina ungakusho okunye kodwa ungasicabangeli thina, ngoba uma singase silimalele entweni enjalo kungasiphatha kangcono kunokuba sifele empini ekude nathi, esiphoqwe umthetho wesizwe ukuba siyilwe.

(Bloese, 1974:47).

The young regiments are convinced that love as such is impossible within the prevailing abnormal situation. They are for the idea of defiance or rather, even to seek refuge across the Thukela river:

Qedazonke : Kunjalo wethu, ubani ongaphika? Zimbi izikhathi, kumele zilale ziboshelwe. Dadewethu kababa! (Kuthule elawini wonke umuntu edla umqondo).
(Bloese, 1974:48).

They are making use of the prevailing circumstances as deliberately caused by Somtsewu, to earn their freedom for love. Somehow, they reject their tradition and opt for the new ways of handling love. They condemn anything that threatens to interfere with love which is a gift from God:

Phumeyakhe : Uthando lungumqamulajuqu. Lwehlukana izithandani. Singabantu bezwe thina, asinawo amandla okuthikameza amahlelo abaphansi. Uma kuyintando kaMvelinqangi ukuthi ushiye ikhaya lakwenu ngenxa yothando, ngeze sasola.....
(Bloese, 1974:49).

It is even more interesting to view the situation whereby the contestants know one another. The whole question of love reflects free and tolerant spirit amongst the candidates. They respect one another. Each one has enough time to prove himself to the lady in question:

Nsizwazishumi :Umshiyephi uMaqanda imbangi yami?
(Bloese, 1974: 54).

They show the good spirit for the competition. It is as if they say, let the best one win. It is also equally true that one admits quite frankly when one decides to withdraw from the competition. One goes as far as even congratulating the lady for her strong stand and character:

Nsizwazishumi :Isimehlule yini lentombi esiyibangayo, wahamba engashongo?
Qedazonke : Makube yehlule wena wethu. (Ahleke kancane. Abuyise izinhlonze uNsizwazishumi).

(Blose, 1974:55).

In a competition for the best, it becomes difficult to believe and accept defeat. However:

Nontombi : Ikheth' emthandayo;
Mbangi zobhincela nhlanye.....
(Blose, 1974: 4).

The young regiments believe in double standard. They exploit the modern style if it favours them. They also exploit their traditional style if it favours them. Nsizwazishumi refers to the matter of iqhikiza, who is supposed to guide and guard against any interference. Somehow the young regiments disagree with the modern style which promotes individualism against the socially based state of affair:

Nsizwazishumi : Ungagangi wena. Angayithatha ayisephi?
Ibisimqome nini lokhu mina ngigcinene
nayo ingakamqomi? Neqhikiza layo ngilibuzile
lathi kuthiwa mayigane uMfelandawonye.
(Blose, 1974:55).

Annoyance, however is not the technique of the game. It does not feature in anyway in any of the game which is the key to the promotion of courtship:

Qedazonke : Awu, nisele naye-ke lowo Mfelandawonye.
Bamqamba ngokwazi, senofela ndawonye.
Nsizwazishumi : Hheyi, wethu, akusiyo indlela yokungikha-
lela leyo uma uqonde khona. (Kujike ubuso
kubonakale ukuthi udiniwe, futhi udumele).
(Blose, 1974:55).

Qedazonke grabs the opportunity to console all the parties involved. He contends that, that is not the end of the world to the defeated side hence "akulahlwa mbeleko ngakufelwa". Life should continue inspite of any hazard:

Qedazonke :Ngihamba ngifuna izinsizwa ezinjengani nje. Ngifuna ukusiza uMaqanda ngokutholela izintombi zakhe amadoda. Naye angajabula kabi ezwa ukuthi ngizama ukumsiza ngendlela enjalo.
(Blose, 1974:56).

The young regiments condemn ubushimane and ubuxoki within themselves:

Nsizwazishumi : Ungaphambanisi ubushimane nokungabi namona. Into yinye kuwe ukuthi ubulawa ubushimane nobuxoki.
(Blose, 1974:57).

Actually, the above behaviour is not only rejected by the people in question. All the sectors within the nation reject that behaviour. Even his friend Maqanda and his beloved Nontombi condemn it:

Nontombi : Umuntu obengaba ingozi ngempela uma kungase kwenzeke ukuba ezwe uQedazonke..... Uyishaya emuva ayishaye phambili. Ziningi ezikhipha.
Maqanda :nami ngimenqenile lowo, angizange ngiyithi vu.....
(Blose, 1974:54).

The young regiments' conception of love shows that there is no truth and justice in the world. It is evident that Maqanda's objective is to satisfy his passionate love. He prefers to relinquish his land of his forefathers or even to die for one (Nontombi). He has left behind more girlfriends without any care. However, it is always the case that if one has more, one needs more:

Qedazonke : Suka lapha. Amasoka angedlula ngani? Nakhu wena ulisoka, uphi nje uNontombi? Nangu uMaqanda ulisoka, uzishiye nobani nje izintombi zakhe ebheke esiLungwini?
(Blose, 1974:57).

At some stage, love depiction is characterised by anger which may result in conflict and even confrontation:

Nsizwazishumi : (Agqunqe abemnyama). N___x___x!
Kanti uthi ngiyancokola yini wethu?
UMaqanda lowo okutshele ukuthi uze
uzongichwensela kanje?
.....ngikusakaza ngewisa manje!
Angibhenywa mina.

(Blose, 1974:57).

Qedazonke is proud of Maqanda's victory because it is also their victory. Therefore, he mocks Nsizwazishumi who could not make it:

Qedazonke :Akumina obaleke nentombi,
.....(Ahambe eqholosha).

(Blose, 1974:58).

Out of his comments, the author depicts other qualities of love as portrayed by Nsizwazishumi. He is desperate and sorrowful. He feels weak and fails to stand firmly on his feet. He yearns for love. Moreover, mourning may relieve him from all sorts of grief.

Nsizwazishumi : (Azimelele ngobhoko, ebuke ezintabeni,
ahoshoze ngezwi elinokudumala).

(Blose, 1974:58).

As all lovers, including Maqanda and Nontombi, Nsizwazishumi expresses his deep concern. He also expresses a word of warning to Nontombi. Above all, he is worried about the audience and witnesses that surround him. He accepts that what has happened to him is not the first of its kind. Somehow, that heals and allows him to take things easy. Lastly, he admits and congratulates the winner:

Nsizwazishumi :
Ngif' olwembiza ngayiwa izimeko.
Wangenza Maqanda; Wangenza Nontombi.

.....
Hamba nayo wethu, kade kwakushiwo!
Yidlani masoka kobola!

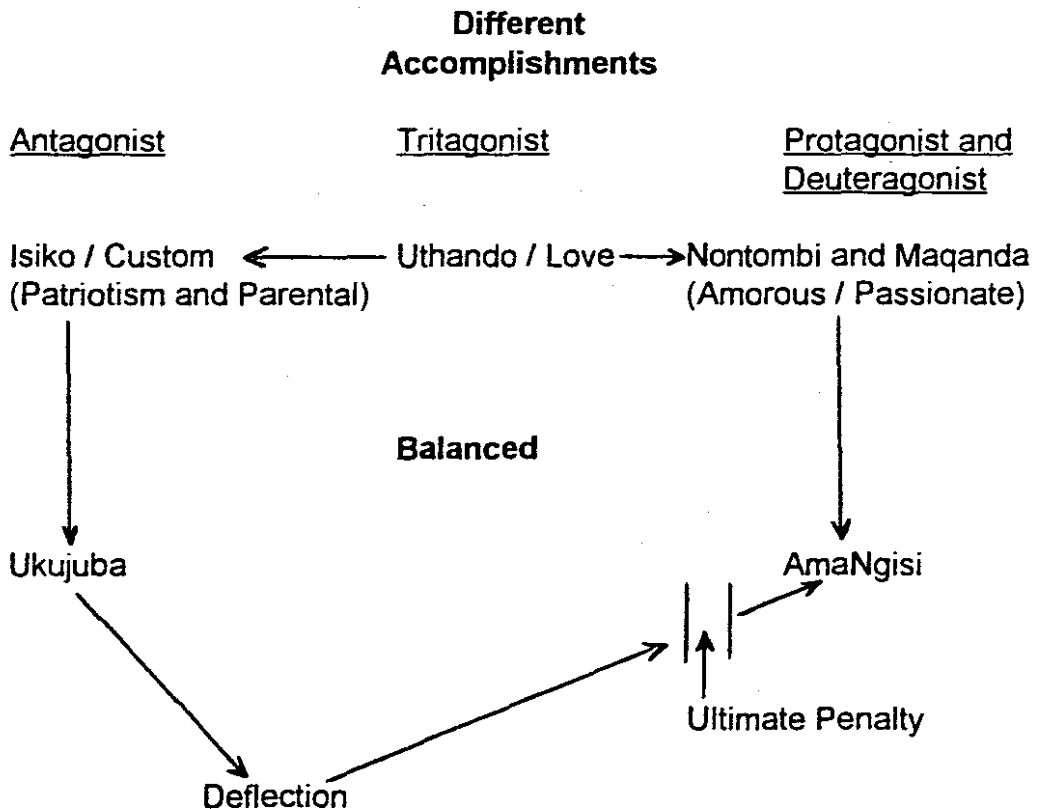
(Blose, 1974:59).

CHAPTER 5

GENERAL CONCLUSION

The analysis reveals that the theme of this drama is love. The author portrays various kinds of love namely, patriotic, parental and amorous. Each of the three, is represented by various characters in drama. The analysis observes that sometimes one character represents more than one kind of love.

The whole picture can be illustrated thus:



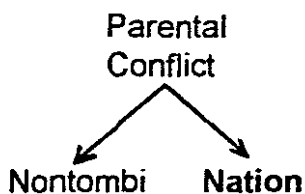
Nontombi and Maqanda are protagonist and deuteragonist respectively. Their objective is to accomplish their passionate love. The custom which is represented by patriotism and parental authority / love is antagonist. The antagonist wants to accomplish the custom of ukujuba. The

tritagonist is love.

Initially, the forces have been balanced. Dissatisfaction occurs when the iNgcugce regiment has to observe ukujuba custom. They have been summoned to marry uDlokwe and iNdlondlo regiments. They have refused to honour the custom. They want to do as they like. This suggests a defiance of patriots' decision. The King and councillors are prepared to face the challenge of defiance.

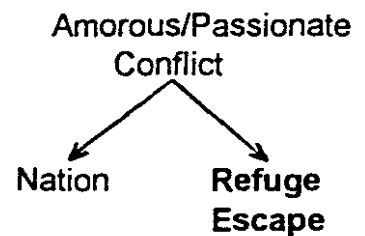
It is even worse with Nontombi who is a member of the iNgcugce regiment. Her father, Ngqengelele, is a councillor and a patriot. The unbalanced state of affair starts when Ngqengelele wants Nontombi to honour the custom. It becomes clear that he loves the nation more than his daughter.

Uthando / Love



2 : 3

Unbalanced



Antagonising

2 : 3

The conflict intensifies when Ngqengelele forces Nontombi to honour his authority and the custom. Nontombi does not agree with Ngqengelele's interference in matters pertaining to love. Nontombi loves Maqanda more than her nation and custom. According to the custom, she is supposed to marry Mfelandawonye of uDlokwe or iNdlondlo.

Nontombi's failure to honour the custom has led her to deflection together

with the iNgcugce regiment from the traditional practice. She prefers to escape with her beloved Maqanda rather than honour the custom and her father's authority. They feel that the British in Natal would assist them to accomplish their passionate love. Unfortunately, when they are about to cross the Thukela river, they face their ultimate penalty. They are killed by Ngqengelele who represents patriotism and parental authority.

The author keeps us in suspense right through up to the end. He does not say what we are expecting from Ngqengelele as a parent. We expect him to show love to his daughter as MaMthombeni does. Instead of loving Nontombi, he loves the status. He shows authority instead of love. MaMthombeni loves Nontombi more than the status. She tries her best to persuade Ngqengelele but she fails. This causes tension within the family because MaMthombeni appears as if she favours Nontombi's behaviour.

We also observe the tension and misunderstanding even within the iNgcugce regiment. Some are against Nontombi's behaviour and others sympathize with her. Nontombi has violated the traditional practice which is regarded as an insult even to the regiment. She is unable to do so and she resorts to self isolation. Obviously, she has isolated herself from the nation, her family and her regiment for the benefit of her amorous love. The individual relationships within the community are extremely affected.

The nation loses its members because of disagreement on different accomplishments. It is even worse because even Ngqengelele dies on the scene where Nontombi and Maqanda have died.

The councillors are very defensive about their custom. This means that they are very conservative. They have a duty to protect the custom in question for the benefit of the entire nation. They have the responsibility

of advising the King on national and traditional issues. They feel strongly against any ideology which threatens their patriotism. They feel that iNgcugce should receive the severest punishment for their behaviour:

Ngqengelele : Bekumele iNgcugce yanelwe iklwa
kundinde amanje okungcono.

(Blose, 1974:22).

Masiphula shows objectivity on the matter in question. He is a councillor and a patriot but he does not agree with those patriots who call for killing. He does not object to that because he favours the iNgcugce's behaviour. However, he is in a position of looking beyond that as the King's prime minister. He looks critically at the root causes. He looks critically at the consequences of the killing. He clearly understands that by killing iNgcugce, the nation would earn nothing but loss and sorrow. He calls for the alternative way in resolving the conflict within the nation. The option should be able to bring reconciliation, resettlement and harmony within the nation:

Masiphula

:

Nkosi yaphakade washisa izwe
kwenzenjani? Ubuwula besifazana
mabungasiqhathi neZulu!

(Blose, 1974:21).

Somtsewu does not consider other people's patriotism right from the word go. On the occasion of King Cetshwayo's coronation, he lays down the rules and regulations to govern him and the whole nation. He promotes individualism within the nation, families and the age-groups. He gives individuals powers to do as they like within the nation. That is the source of conflict because African patriotism does not allow individual freedom. Everyone is part of the big family, that is, the nation. Opportunists like iNgcugce regiment, Zibhebhu kaMaphitha, Sihayo's wives, Nontombi and Maqanda feel protected under the British patriot who appears to rule their King and their nation:

Maqanda : Uyazazi izinqumo ezakhishwa uSomtsewu eMlambongwenya, ukuthi akuseyukubabikho ukujutshwa kwamabutho iNkosi, aseyoziganela ngonqhakala. Nokuthi akuseyukubabikho ukuphalazwa kwegazi ngaphandle kwemvume kaHulumeni.

(Bloose, 1974:14).

We observe King Cetshwayo's patriotism when he addresses the nation in the kraal. That gives an impression of great respect not only to the nation but even to the ancestors. Hence, the kraal is a traditional temple. He allows other patriots especially his councillors to present their views pertaining to the whole conflict. It is hard to accept that he is no longer in charge of his father land:

Cetshwayo :Angisenalo izwi ezweni likababa.
(Bloose, 1974:20).

He is totally against the behaviour of the traitors. These include even members of the Royal Kraal. It is even worse with Sihayo's wives who could not respect themselves as wives. He is duty-bound to protect the patriots in question. He could not send Sihayo and his sons, Mehlokazulu and Bhekuzulu to the British government for trial. They are eradicating a rotten potato which could spread throughout the nation:

Cetshwayo :Isenzo sabafazi bakaSihayo sokugila imikhuba nabantu bakwaHulumeni waseNatali nisizwile.

(Bloose, 1974:21).

He is annoyed by the iNgcugce's behaviour. It has a negative impact on the entire nation. His word is rejected for the first time within the nation. It is the first of its kind especially if it comes from the women sector. Nevertheless, he does not issue any harsh instruction against them. He is worried about their intolerance towards their custom:

Cetshwayo : ziyabopha zilibangise eBhodwe, ngoba zingenakuyimela inqubo eyahlelwa oyisemkhulu. Kunokuba bakhonze ezweni lezithutha zabo baqoma ukundinda ezintabeni. Baqoma ukuthengisa ubuntu babo ezizweni abangazazi ukuthi zobafeza ngani.....

(Blose, 1974:21).

King Cetshwayo understands that the man behind the misunderstanding is none other than Somtsewu kaSonzica. He is unable to tolerate the actions which are as a result of Somtsewu's instigation:

Cetshwayo : Okunginenga kakhulu kulesi senzo ukwazi ukuthi singumphumela wamazwi kaSomtsewu awasho eMlambongwenya phambi kukaZulu wonkana.

(Blose, 1974:21).

In spite of all difficulties, the King has to defend the traditional values and customs. He is prepared to die for the unity of the nation. He is ready to stop any interference that threatens his patriotism. Anything that affects him affects the nation as well:

Cetshwayo : Okusemqoka ukuvikela izwe likababa namasiko amiswa obaba. Ngalokho ngithi nakini mazihlale ziboshelwe ngoba izwe liyadunguzela.

(Blose, 1974:23).

The analysis shows the conflict between the traditional order and the new order. The conflict occurs even within the same age-group. Some are prepared to defend their tradition, which indicates their patriotism:

(.....Kugcwele izintombi ziluka ubuhlalu).

(Blose, 1974:39).

The iNgcugce regiment expects every member of it to conform to the traditional order. Anyone who deviates from the stipulated practice should

be called to order. The other group which includes Nontombi regards the custom as the blockage of their passionate love. She decides to isolate herself from the regiment. However, she is called to order for untoward action:

Sithombe :uNontombi uzethukile izintombi ngale senzo sakhe. Bekufanele simbize eze lapha azosichazela ukuthi lomkhuba asewuqalile uwuthathaphi, ukuthi sekuyoqonywana kanje.
(Blose, 1974:40).

The deviated members of the same age-group respect the charges that have been laid upon Nontombi. Nevertheless, they love their nation and their land, but that should not hinder their amorous love. They feel the gift of love is above all other kinds of love such as patriotism:

Tholakele :
Uthando lolu lungumanqoba. Alwazi mthetho namasiko.
(Blose, 1974:41).

Nontombi experiences the same thing even within the family. Ngqengelele shows no sign of love to Nontombi. He loves the status more than her. He wants her to honour his authority because of his patriotism:

Ngqengelele :uNontombi uma engakwazi ukuthobela umthetho wami nezwi leNkosi angavele ahlale angendi.....
(Blose, 1974:25).

We see Ngqengelele as the man who loves status more than his daughter. However, the other side of a coin may prove us too harsh on him. We should not undermine the pressure that is exerted on him. He is under pressure from the King. He should prove beyond doubt his loyalty to the King. The King is testing his stand from all angles. He (the King)

wants Ngqengelele's daughter, Nontombi to marry Mfelandawonye. Therefore, Ngqengelele puts pressure on Nontombi to honour his authority and the King's authority because he wants to clear his name:

Ngqengelele :Ngiyakholwa futhi ngenye
indlela ukuthi isenzo seNkosi sokuba
ithumele uMfelandawonye singenye
yezindlela esahlola ngazo ukuthi izwi layo
ngisalazi yini.....
(Blose, 1974:32).

MaMthombeni appears to be the opposite of Ngqengelele. She loves her daughter, Nontombi more than the status. She is seen as a person who has a firm stand. She mainly differs with Ngqengelele's criteria on matters pertaining to love. She challenges his view point not because she favours Nontombi. She protects her because she understands her situation:

MaMthombeni : Baba, makube sibuka ngezindlela
ezahlukene. Mina njengomuntu wesifazane
ngiyamzwela umntwana, ngoba kulukhuni
kabi ukuthi ungagana umuntu ungamfuni
ngempela.
(Blose, 1974:32).

MaMthombeni's love to Nontombi does not mean that she supports her even when she is involved in unprocedural actions. She expects Nontombi to adhere to the traditional procedure. She questions her on her relation with Maqanda. Nontombi has to account convincingly.

MaMthombeni :uMaqanda lona umqome
ngandlelani?
(Blose, 1974:27).

The maternal love encourages MaMthombeni to pursue Nontombi with great patience. She reassures her and shows her that she is prepared to listen sympathetically to her daughter's problems:

MaMthombeni : uma ufihlela mina uyoze
utshele bani omunye?
(Bloese, 1974:27).

MaMthombeni's love is confirmed even by Nontombi herself. Nontombi is certain that her mother loves her. She knows that MaMthombeni would embrace her throughout her hardships. She understands very well that the only person who could advise Ngqengelele is MaMthombeni. She expects positive response from her mother. MaMthombeni's failure to address the issue in question would be a disaster to Nontombi:

Nontombi : Uma ngingasho kanjalo kungaba
ngikhombisa ukuzinikela okungasenalo
ithemba, kanti ngisenalo ithemba lokuthi
wena, Mama usenalo isu lokungikhipha
kule nkinga.....
(Bloese, 1974:28).

The remaining questions now are: Do we have to accept a change or resist it? If we accept it, how do we adjust correctly to accommodate a new order? Nontombi and Maqanda are convinced that change should be accepted and accommodated in one way or another in our culture. They are determined to prove the correctness of a Chinese proverb which says:

"A journey of a thousand miles starts with a first step."

The dynamism of culture is challenged to give room for the new ideas that would enrich it. The enriched culture enables the nation to face the new challenges with confidence and enthusiasm. When the positive contributions face inhibition, they are redirected to negative actions. The impact of such actions results in conflict and crisis. The young regiments including Nontombi and Maqanda are unhappy about the inhibition of their interests. Surely, it is not their intention to undermine patriotism and parental authority / love. Their reaction is due to the thwarting of their

passionate love:

Nontombi :
Amaqhawe namaqhawekazi endulo avumelani
ukuthunaza amasiko nezimiso zeSintu ngenxa
yoThando?

.....
Kodwa ngithuswa ngamandla ezibopho zoTha-
ndo ezidela uyise nonina, ezidele elenkaba
neyoHlanga.

(Blose, 1974:16).

The highlights show quite clearly that Nontombi loves Maqanda wholeheartedly. She is convinced that nothing would ever have the power to separate her from her beloved Maqanda. Their intimate relationship leads her to take an oath of committing suicide should the circumstances force her to part from Maqanda:

Nontombi : kodwa yinye into esengiyibophile
enhliziyweni yami, ukuthi uma bengahlukanisa
nawe, ngoqoma ukuzibulala noma ngayiphi
indlela.

(Blose, 1974:37).

Nontombi decides to commit suicide now but the analysis reveals that she has already done that. Her misconduct spells out that she does not belong to the pure maiden:

Nontombi :Ngizophula umthetho namasiko
esiZulu, ngikugome isinyenyela kuhle kwamaKholwa,
wona aqomana ngencwadi kungathi
kuyashendezwana.....

(Blose, 1974:14).

She confirms that when she refers to herself as a grave:

Nontombi :
UQomisa Mina nje uQomisa iLiba.

(Blose, 1974:35).

Accordingly, she is already dead if we consider that she has been

rejected even by her family. She has no place to hide. She is just but a dirt. The dirt belongs to an ash-heap. The ash-heap is the place for the ancestors, that is, izibangamlotha:

Nontombi :Ngilahlwe ubaba
nomama bangichitha ezibini. Ngibhekwe
isambane engabe ngoshonaphi?
(Blose, 1974:35).

The above citation confirms the power of patriotism and parental authority. Nontombi realises the effect of King Cetshwayo's action towards them as iNgcugce regiment. He severely curses them. Through his action, he has already killed them:

Cetshwayo :(Atshake amathe).
(Blose, 1974:21).

Nevertheless, we observe the determination, courage and depth of love in Nontombi. We observe the power of love which can easily defy the strength of patriotism and parental authority:

Nontombi :Ngeke ngilubeke olwami
unyawo ekhaya. Ngiyokufa lapho nimbulele
khona uMaqanda.
(Blose, 1974:62).

Mkhonto, (1984:147) maintains:

.....the force of love, like that of river water, cannot reverse its course..... it is futile of ZwiLakhe to try to redirect the flood of emotions that run in Gugulethu's veins When there is an attempt to deny the flood of love its natural course, it may rage, burst out, and cause loss of life.

The loss of life is a loss to the nation. The above citation is clearly expressed in Maqanda's action:

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kudala afa.....).

(Blose, 1974:35).

The dying of the spring is a clear indication of the dying of the whole nation. Maqanda and Nontombi love each other for the sake of building the nation. If they die, it means part of the nation is also dying. If the spring has signs of drying up, it means there is no water for the nation; the nation is slowly but surely dying.

Maqanda is confident enough to face death. He is determined to defend the precious gift of love against any obstacle including death. He could no longer be intimidated by any kind of love. It is rather awkward to see the grave proposing love from the other grave. However, that predicts the end results of the whole struggle for survival amongst the various kinds of love. We are heading for a disaster:

Maqanda : "Uqomisa Mina nje, uQomisa iLiba."
uma kuyimi oqomisa iliba kusho ukuthi nalo kade
lingiqomisa. Sekungavele kube yini kube kanye.....
(Blose, 1974:49).

The analysis further reveals that Maqanda does not have the vision which Nontombi has. His main concern is their love. There is little that he can offer when it comes to proper planning of paving the way towards freedom (marriage):

Maqanda :
Ukuthi siyaphi, nokuthi siyofika nini, kuyimfihlo
yezithutha zethu lokho.
.....
Noma kunjalo, uma ngazi ukuthi ngizuze wena
sithandwa sami, kuyize konke okunye.....
(Blose, 1974:53).

He disregards all the standing traditional orders for the benefit of their amorous love. He sees the custom of ukujuba as the obstacle towards their marriage. Patriotism and parental authority are observed as also

obstacles in achieving their freedom. They regard the enforcement of traditional procedure as an unfair practice and inhuman. Therefore, it should be avoided:

Maqanda :Kumele sigweme wonke
amazibuko ajwayelekile.....
(Blose, 1974:53).

Mkhonto, (1984:24) regards the above as the conflict between the traditionalists and the modernists. The implication is that a modern child is equally determined to resist the intrusion and interference of parents in his and her personal life. Obichiena, (1973:42) contends:

The parents invoke the old family tradition whereby parents have the right to influence in a decisive manner their children's marriage, while their children invoke the Western marriage tradition which allows the intending couples the final say in their marriage.

The Western marriage tradition encourages the young regiments to do as they like. Their standpoint stems from the fact that:

Phumeyakhe :
Uthando lungumnqamulajuqu. Lwehluka-
nisa izithandani.....
(Blose, 1974:49).

Maqanda leaves his home for the sake of love. Nontombi departs from her home because she disapproves forced love:

Nontombi :Angisancengwa manje sengiphoqelelwa
ngendluzula. Lo muntu angisoze ngamgana
noma seziphele zonke ezinye.
Ngiyenqaba.....
(Blose, 1974:36).

Mfelandawonye is rejected outright by Nontombi. That signifies the rejection of Ngqengelele 's authority and patriotism by Nontombi.

Ngqengelele wants Nontombi to marry Mfelandawonye. The name Mfelandawonye suggests the simultaneous death of Nontombi, Maqanda and Ngqengelele. In other words, it is the death of passionate love, patriotism and parental authority.

One is tempted to agree completely with Brucker's, (1973:113) idea that:
Communication is power.

The whole disaster is as a result of communication breakdown especially within the family. It is advisable that communication lines remain free and open. Both vertical and horizontal lines should be checked time and again to allow communication reciprocity. A tendency of one-way-line, that is, top-down communication should be avoided at all costs. At some stage, it develops the attitude of rejection from the receiving end and that causes bitterness within the family. Some even reject their right to live and view death as the best option for their freedom as Smith, (1976:36) contends:

.....towards the future hour of freedom is also a return to
a primary unity.....communication.

That is what has happened with Nontombi and her father Ngqengelele. Love is too expensive if it means dying for your beloved one. It is expensive if it means dying for your belief and convictions. It is expensive if it means dying for your human rights to choose. It is also expensive if it means dying for your nation and status.

We so wish to observe MaMthombeni at home when the death news of her family reaches her. Patriotism and parental authority have more influence than amorous love. Amorous love has influenced the two lovers to a certain degree. It has caused tension and misunderstanding within

the nation, families and the age-group.

The theme of love has been portrayed in such a way that it becomes difficult to pinpoint the winner amongst the three. That is due to the fact that both Nontombi / Maqanda and Ngqengelele have died in the same scene.

Having said that, Mbiti, (1969:83) illustrates the point as follows:

The living deads are the guardians of family affairs, traditions, ethics and activities. Offence in these matters is ultimately an offence against the forefathers who, in that capacity, act as the invisible police of the families and communities.

Blose (1974) illustrates the power of the guardians of the families and communities throughout his last scene. Nontombi and Maqanda move up along the Thukela river instead of crossing it. They argue on the correct ford. As they stand for their passionate love, they are made to move from the lower part of the river deliberately. Patriotism and parental authority come from the upper Thukela downward. They are two, that is, Maqanda and Nontombi. They face three patriots, namely, Ngqengelele, Nkonzo and Vava. They consist of a man and a woman while the three are all men. They are unarmed while the three are completely armed. They are hungry, exhausted and defenceless while Ngqengelele and his equals are satiated, fit and able to fight.

One wonders why the author allows Ngqengelele to die if he is the guardians' right hand? He has been summoned to rectify the wrong within the family and the nation. However, one has to be very careful when one is dealing with the spirits. They become annoyed easily and that is why we call them izithutha. Ngqengelele might have annoyed the ancestors by killing Maqanda after Nontombi has tried to mediate. The Chinese

proverb concurs with our tradition when it says 'women hold half the sky'. Traditionally, you do not attack or kill a person if a woman is standing over the victim:

Ngqengelele :

(Kuthi lapho egalela agxume aziphonse kuye uNontombi ekhala ubuqanduqandu).

Nontombi : Baba, okungcono bulala mina kuqala ngife ngingabonanga. (Ayikhuze ngempama ayilahle phansi intombazana uNgqengelele. Afahle ngewisa kuMaqanda. Bamthele-kele uMaqanda bamhlabe abhongise okwenkunzi yenkomo afe).

(Blose, 1974:62).

Eventually Ngqengelele dies in the same scene:

Ngqengelele : (Ekusithekeni) Vava, Nkonzo, wozani

madoda. Nithule nithini intombazane izominza ngi.....

(Lithule izwi. Baphuthume. Bangaboni lutho bakhangwe udaka ukudungeka kwamanzi).

(Blose, 1974:63).

The bottom line of the whole analysis is as the Germans say, "if you want to prevent an accident, think for the other person." That has become too difficult for the patriots to control the situation.

Nkonzo and Vava represent patriotism and parental feelings and attitude.

They regret:

Nkonzo : Inkatha yenkangala !

(Blose, 1974:63).

Patriotism and parental authority are useless if they result in death. It appears as if Nontombi and Maqanda have resigned them to death. That is why Nontombi boldly maintains:

Nontombi : Noma ningathini uMaqanda ngowami
sogcagca kwelabaphansi.

(Bloese, 1974:62).

Nontombi's patriotism is revealed at the end. She is certain that she would meet her ancestors. She is certain that she would marry her beloved Maqanda through her forefathers' permission. Even though the earth has denied her a chance to exercise her freedom, she understands that the earth is not the end of the world. Styan, (1976:55) contends:

How ceaseless the earth is. We deduce that death
is an event in time, but that life is measured
in eternity.

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