

**A COMPARATIVE STUDY OF TRAGEDY AND COMEDY WITH
SPECIAL REFERENCE TO THE WORKS OF MATHIVHA, MAHAMBA,
MILUBI AND MADIMA**

by

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(i)

DECLARATION

I, TSHILILO ERIC THENGA, declare that “**A COMPARATIVE STUDY OF TRAGEDY AND COMEDY WITH SPECIAL REFERENCE TO THE WORKS OF MATHIVHA, MAHAMBAMBA, MILUBI AND MADIMA**”, hereby submitted to the University of Limpopo for the degree of Maser in African Languages has not previously been submitted by me at this or any other university; and that it is my own work in design and execution.

Signature



Date

(ii)

DEDICATION

To my grandson, Dakalo Shane Thenga.

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I would like to thank the following people whose contribution to this thesis was invaluable. Indeed the work of this nature cannot be achieved by one man only without the assistance of others.

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ABSTRACT

This is a comparative study of Tragedy and Comedy, with special reference to the works of Mathivha, Mahamba, Milubi and Madima.

Chapter One is an introduction of this study. The aim, scope and methodology are discussed herein. Concepts such as characters, plot and conflict are defined in this chapter. The chapter also includes a summary of *Mabalanganye*, *Zwo Itwa*, *Khoro dzi sa dzhenelani* and *Hu na Savhadina* respectively.

Chapter Two focuses on what is considered as tragic in Western culture as well as in Tshivenda culture. The elements which the researcher believes are necessary for this study are: stature of the hero, catharsis, hubris, harmatia, ignitio, nemesis, victims, confidant, bravery, death, witchcraft and feminism.

Chapter Three gives an exposition of the requirements and criteria for drama such as plot, characterization, and conflict. A comparison between the works of Mathivha and Mahamba has also been made.

Chapter Four focuses on the elements of comedy. The elements of comedy which the researcher believes are necessary for this study are: the comic individual, verbal comedy, physical comedy, lack of feelings, unfulfilled expectations, the plot and the audience and western culture perspective. A comparison between the works of Milubi and Madima has also been made.

Chapter Five gives the conclusion of the study. It also gives findings and some recommendations to new authors.

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CHAPTER ONE

1.1 INTRODUCTION

The word ‘tragedy’ comes from ancient Greeks who used it to describe religious plays in which great men and women were punished for their sins against the gods. The origin of the word ‘tragedy’, as Theodore (1975:25) puts it, is a matter of conjuncture. “*Tragos*” in Greek means goat, “*oide*” means a song. Tragedy was associated with goat song or goat singer in its early stages. The word could have been used to refer to the prize, a goat that was awarded to dramatists whose plays won the earliest competitions. It could also have been used to refer to the dress, the goat skin of the performer, or to the goat that was sacrificed in the primitive rituals from which tragedy is developed.

Most writers emphasise tragedy as a drama in which there are bad or sad endings. This is characterized by a loss of blood, scolding, and battles. It maintains a mood throughout that emphasized the play’s serious intention, though there may be moments of comic relief.

Abrams (1993:184) defines tragedy as follows:

The term is broadly applied to literary, and especially to dramatic representations of serious important actions which turn out disastrously for the protagonist, or chief character.

According to Dorsch (1965:38) tragedy is a representation of an action that is worth serious attention. It is complete in itself, and of some amplitude. Its language is enriched by a variety of authoric devices appropriate to several parts of the play and presented in the form of action, not narration, by means of pity and fear, thus bringing about the purgation of such emotions.

Lawton (1973:85) quotes Aristotle, who defines tragedy as:

The imitation of an action that is serious, and also, as having magnitude complete in itself.

Cohen (1973:199) says the best way to define tragedy is to use Aristotle as a basis for examining various points of view. Aristotle's predominant idea of tragedy suggest that it should show the fall of a great man because of some flaw in his otherwise impressive character – ending usually in his death.

The word which Aristotle used that has come to be popularly rendered by 'tragic flaw' was *hamartia*. The term is defined by Gray (1984:96) as a word which denotes the error of judgement which a tragic hero makes and which leads to his downfall. It is often translated as 'fatal' or 'tragic flaw'. Brett (1976:13) defines hamartia as a fatal error of judgement. The tragic hero suffers a change in fortune from happiness to misery because of a mistaken act.

Aristotle also expressed the idea of **Catharsis**, which is usually held to mean the audiences 'emotional purging' as they watch tragedy. According to Gray (1984:41) catharsis refers to the effect of tragic drama on the audience. The tragic downfall of the protagonist arouses the pity and fear of the audience, these emotions are purged by the cathartic final outcome.

Stephen (1984:38) views catharsis in the same light as critics such as Brett and Gray when he says:

The Greek scientist and philosopher Aristotle defines catharsis in his poetics as the proper effect of tragedy: a purging of the emotions and fear from the audience by their presentation on stage. By removing these emotions, at least temporarily, tragedy performed a useful social function, in as much as the emotions might be harmful if left in place. The term is now used for the 'draining' of the emotions that the audience feel at the end of a tragedy.

Aristotle's definition of tragedy and his discussion in *poetics* has had a great influence on how tragic plays are written. Although Aristotle's definition of tragedy is used as a yardstick of determining when the work of drama is of good or poor quality, there is no reason why Tshivenda tragedy cannot have its own tragic criteria.

In Tshivenda drama, tragic situations can best be described as those in which human beings experience misery which may be of their own making or not. Tragedy in Tshivenda drama may be realized in the form of accidents, poverty, illness, expulsions, forced removals of people by the authorities, death, etc.

Apart from the notions of Aristotle on tragedy, Tshivenda drama has acquired several requirements and criteria which are different from other people's drama criteria. A few examples in the area of culture and natural phenomena will be presented.

There is nothing like natural death in Tshivenda culture. In this culture people always believe in superstition and the end result of this is inevitably tragic conflict. In the event of a Vhavenda chief becoming ill, for instance, his condition is always kept secret. When his death is eminent, the medicinemen tell the *makhadzi* (the chief's aunt) and *khotsimunene* (the chief's uncle) that nothing more can be done. The chief's death is then witnessed by the *makhadzi* and the *khotsimunene*, and sometimes by one or two head-councillors.

The death of a chief is regarded as a national tragedy in Tshivenda culture. Mourning for such a death is not always out of pity, but people are sometimes forced into it in order to please members of the royal family. The situation becomes more tragic when innocent people are killed in order to be buried with the chief. The people killed in preparation for the chief's funeral are called "*maalo*", literally meaning a mat. These people become mats on which the chief is laid in his grave.

Drought is a natural phenomenon which is regarded as tragic in Tshivenda culture. Drought is severely felt among the Vhavenda people because they are subsistence farmers and rely on rainfall. Hail is another phenomena which, when it strikes, destroys their livelihood. In the Tshivenda culture it is believed that hail is sent by Raluvhimba (god) as a punishment for evil. When this tragedy strikes, a diviner is summoned to tell the cause of god's displeasure.

Many authors regard comedy as the opposite of tragedy. Styan (1965:94) defines comedy as follows:

The characteristic mood of comedy causes a prickling of the mind, and it may sometimes though not necessarily, express itself in the physical noise of laughter.

According to Bernard (1973:177), comedy is a form of drama that generally entertains and induces varying degrees of laughter although at times it can comment searchingly on human nature and society. Cohen (1982:20) says the following about comedy: "Since comedy is prone to exaggeration at times, artificially, the play can manipulate people and even a great deal.

Comedy does not exist in things or people, it is by becoming aware of things or people in a particular way, or combination of ways that they become comic. Something which is hilariously funny on one occasion, and in certain circumstances may not even raise a smile on another occasion and in different circumstances.

The majority of Tshivenda dramas are tragedies. It appears as though authors of Tshivenda literature have little consideration of comedy. Only a handful comedies have been written in Tshivenda thus far, and these are:

- *Hu na savhadina* (Madima, 1981);
- *Khoro dzi sa dzhenelani* (Milubi, 1994);

- *Hu do sala nnyi* (Makuya, 1974);
- *Zwo lungwa* (Mahamba, 1983).

These new works are evidence that things are changing, and that the lighter side of life needs to be portrayed and appreciated.

This study will thus embark on comedy and tragedy requirements and criteria in Tshivenḁa drama.

1.2 RATIONALE FOR THE STUDY

This study will help us understand the difference that exists between comedy and tragedy. The researcher will add more insight to budding authors of Tshivenḁa literature to embark on tragedy and comedy.

1.3 AIMS AND OBJECTIVES OF THE STUDY

The main purpose of this study is to examine the difference that exists between tragedy and comedy with special reference to selected Tshivenḁa dramas. Furthermore, the study intends to educate society to understand that despite the invocation of universal criteria, Tshivenḁa has its own specific criteria and requirements of tragedy and comedy.

1.4 SIGNIFICANCE OF THE STUDY

The study will contribute to the understanding of Tshivenḁa tragedy and drama. Moreover, it will serve as a source of information for researchers interested in Tshivenḁa drama. Through illustration, the study will show various requirements and criteria for both tragedy and comedy in Tshivenḁa drama.

1.5 DELIMITATION

The study will confine itself to the works of Mathivha, Mahamba, Milubi and Madima as follows:

- 1.5.1 Mathivha: *Mabalanganye* (1985);
- 1.5.2 Mahamba: *Zwo itwa* (1976);
- 1.5.3 Milubi: *Khoro dzi sa dzhenelani* (1994);
- 1.5.4 Madima: *Hu na savhadina* (1981).

The above authors have been chosen because they are pioneers of Tshivenḁa drama, and therefore deserve a place in Tshivenḁa drama. Being pioneers, it is also important to see the kind of elements they use to build and promote Tshivenḁa drama.

1.6 METHODOLOGY

1.6.1 Qualitative research method

This research will employ qualitative research method. This method enables the researcher to make an in-depth analysis of the issues under investigation.

Creswell (1994) regards qualitative research as:

An enquiry process of understanding a social human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of information and conducted in natural setting.

Qualitative research method assists the researcher to comprehend human behaviour, and also provide the necessary tools in grasping meaning that people attach to issues in their societies. Gray (1996:208) points out that this method is important as it involved the collection and analysis of data in order to gain insight into a situation. In a study of this

nature, the qualitative method is indispensable as it facilitates the developmental process of the investigation. This method will also help the researcher not to be bound by preconceived ideas as reflected in published materials.

As this is a literary study, the following methods – New criticism, structuralism, and comparative - which are embraced within the qualitative approach, will be used.

The New criticism method will form the basis of the critical approach in this study. With regard to this theoretical approach, Swanepoel (1990:13) says:

The New critics believe in the organic theory of literature, according to which the work has a total significance where content and form are inseparable.

The advocates of this approach argue that a critical interpretation of a work of art is most successful if it is based on a close reading of the text and an analysis of the components used to convey a central theme or theses, language being the most important element. They further argue that emphasis must be placed on the organic unity of form and meaning, and that precise and detailed comments on the literary work, rather than vague generalization, must be made.

Structuralism will be used to supplement the New Criticism method in analyzing some of the structural elements of tragedy and comedy. Structuralists emphasise the fact that a text is made up of various elements. The function of the critic, argue the structuralists is to investigate those elements, both separately and together, in order to understand how they combine to form one meaningful entity, namely, a text. Swanepoel (1990:16) sums up this approach as follows:

The concept structure refers to the total of relations between the elements of a text. Structuralism is therefore the theory and method of investigating these relations with special interest in

the relationship between the parts of the whole, and then, between the part and the whole.

Finally, the comparative approach will be used to assist in establishing and maintaining a critical platform since this study entails an assessment of the works of various scriptwriters. Makhambeni (1991:16), quoting Daiches (1981), makes the following observations concerning the relevance of this approach to the study of the works of various authors:

Evaluative criticism tends to use the comparative method as a device for establishing a degree of excellence and indeed it can be maintained that a purely normative criticism, which aims at giving so many marks to each work and placing it in a scale, cannot go very far without having brought together the work in question with other works, showing the same sort of thing better or worse done elsewhere and by showing this helping the reader to see how excellence is attained.

The use of these approaches together will help make the study more solid.

1.6.2 Collection of data

The following data collection techniques will be used:

1.6.2.1 Primary research method

The primary research method is a method whereby first-hand information is obtained from respondents. This is done through interviewing. This study will use unstructured questions such as the following:

- (a) Is there any difference between tragedy and comedy?
- (b) Why are Tshivenda dramatists not inclined to writing comedies?
- (c) Which criteria should be regarded as the cornerstone in the analysis of tragedy and comedy?

1.6.2.2 *Secondary sources*

Secondary sources in the form of relevant published literature such as dissertations, articles, library books and the Internet will also be consulted.

1.7 **LITERATURE REVIEW**

Tragedy as defined by the following writers has the same bearing and conclusion. Brain (1991:124) writes:

Tragedy shows the fall of a great man because of some flaw in his otherwise impressive character, ending usually in the sadness of his death, witnessing his downfall and becoming emotionally involved in it, we experience a mixture of pity and fear by means of which emotions we are spiritually “purged” or “erased”.

Brain’s (1991) definition of tragedy is in line with Aristotle’s notion on tragedy. Aristotle does not mention the fact that tragedy does not always culminate in death. Furthermore, besides a prominent personality experiencing hardship, any disadvantaged person can be caught in a spell that aroused pity. These key elements lack in Aristotle’s definition.

Theodore (1994:124) defines tragedy as:

Tragedy is a strange and mysterious country despite considerable efforts made to fix its boundaries and establish its configurations. Each adventure must find his own way through an undergrowth of verbiage surrounding this territory. There is no shortcut, no easy known way because tragedy is a quality.

Theodore (1994) understands tragedy to be an imperative strange and mysterious country which is covered with heavy thicket that anyone who enters does not come out alive. He goes on to tell us that tragedy is real. This gives his definition the quality of embraciveness.

In other words, it is universal, and can therefore be used as a foundation for further studies on tragedy.

Abrams (1981:20) defines tragedy as the term which is broadly applied to literary, and especially to dramatic representations of serious and important actions which turn out disastrously for the protagonist or chief character. The definition is based on Aristotle's discussion in which he based his induction on the only examples available to him, that is, the tragedies of Greek dramatists such as Aeschylus, Sophocles and Euripides.

In connection with comedy, Bergerson (1960:17) says:

Laughter is above all a corrective being, a painful impression on the person against, it is directed by laughter society avenges itself for liberties taken with it.

Bergerson (1960) is a well-versed sarcastic writer who uses biting irony to tell us what comedy is. First of all, he tells us that laughter is a corrective element, and thereafter says that it is a sting to a person to which it is directed. His definitions requires skill to understand. He further addresses comedy in form of laughter and as a mirror through which society sees itself and discovers its follies.

Bernard (1973:177) defines comedy as a form of drama that generally entertains and induces varying degrees of laughter, although at times it can comment searchingly on human nature and society. Here the writer relates that in general, comedy entertains and at different times, it incites people for amusement. He goes on to say that comedy operates as a reflective element to depict the follies and the rights of man and the society he lives in.

Cohen (1982:20) has the following to say about comedy:

Since comedy is prone to exaggeration at times, artificially, the play can manipulate people and even a great deal.

According to Cohen, a comic play inclines to exaggeration in the prologue, even derisively to excite people immeasurably.

1.8 DEFINITION OF CONCEPTS

1.8.1 CHARACTERS

In a work of art, actors impersonating fictitious persons invented by the dramatist are called characters. *The Concise Oxford Dictionary of Current English* (1974:139) regards a character as: “Imaginary person created by novelist or dramatist.”

Abrams (1988:22) defines characters as:

... the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say, and by what they do.

Characterization therefore shows us the character in action from his behaviour, his speech and his recorded thoughts. It is through these actions, as well as others, that we can derive considerable insight into the characters’ personalities, their dreams and aspirations.

In addition, Cohen (1973:37) views characterization in general as:

The art of creating fictional characters in words which give them human identity is called characterization. It is an art of illusion whereby the characters created seem to become people with traits and personalities which a reader can recognize, respond to, and analyse.

Based on the definitions given above, one may simply conclude by saying that characters are ambassadors of the author’s intentions.

1.8.2 PLOT

Literary scholars have tried their best to define plot and also to give explanations. The following are a few definitions that were given by different scholars.

Forster (1971:87) remarks that a “plot” is ... a narrative of events arranged in their time sequence”. Roberts (1982:42) in turn states that “plotrefers to the basic organisation or arrangement of events, details, words, images or parts ... in literary work”. Hall (1981:735) on the other hand about plot says, “plot is the sequence of events in narration, the structure of action and incidents by which the playwright tells a story”.

From the above definitions we get the basic idea that the plot is not the story itself or the story in short. The plot is the design and pattern in which the story has been arranged.

1.8.2.1 Structure of plot

The structure of a plot can be analysed in terms of exposition, rising action, climax and denouement.

1.8.2.2 Exposition

The term describes the part of the play that supplies the information needed to understand the action that will unfold. It usually provides the necessary background material for a reader.

Cohen (1973:69) defines exposition as follows:

“Exposition” Provides the necessary background for a reader. It establishes the setting, creates the basic atmosphere provides information about the parts of characters and delineates vital contexts for the events which will soon begin to unfold.

On the other hand, Brooks (1979:36) states the following about exposition: “The beginning of the plot action is called the exposition.”

1.8.2.3 **Rising action**

It encompasses that part of the story from the first event of the plot to the climax. Here the author will indicate the development of his basic situation, suggests any important conflicts, and develop his characters.

Lawson (1960:245) says: This means that there are more cycles of movement in the rising action. The story develops and the conflict is more understandable. We have more information about milieu, characters and conflict.

1.8.2.4 **Climax**

Cohen (1973:69) writes “A climax in a story may be a movement of disaster, of joyous discovering, or of some recognition of a truth previously unknown to the character ..”.

Roscoe (1965:269) on the other hand says:

.. the climax is that point in a play which the action reaches its culmination, the most critical states in the development, after which the tension is relaxed and unraveled.

Based on the above definition, one may simply say that the climax of a plot is that point at which issues and conflicts are fully and clearly resolved.

1.8.2.5 **Denouement**

This is where the clarification of all the events and evidence which have accumulated during the story occurs.

Clark (1972:16) says:

All that follows the major climax of a play may usually be classified as the resolution. Since the conflict is over, the resolution is normally built on a relatively stable situation.

Abrams (1988:141) in his definition, states that:

Denouement ... the section or intrigue ends in success or failure for the protagonist, the mystery is solved, or the misunderstanding cleared away.

It is quite evident from the definitions given above that the denouement gives us the outcome of the conflict and the solution to the problem.

1.8.3 CONFLICT

Conflict can be defined as an active disagreement between people with opposing opinions and principles. Pretorius and Swart (1985:22) maintain:

Conflict is the source from which action stems, for it is difficult to bring about proper progress in a story without the existence of some kind of battle or clash.

Bridges (1984:35) reinforces this idea in contending that “the absence of conflict is the inevitable lot of man. He needs it for his evolution and development even though he is forever seeking the absence of conflict”.

The most important feature of conflict is what characters do and how they do it. In this regard, Scott and Madden (1968:6) remark:

Conflict simply means that a story brings together two opposing forces, which we call a protagonist and an antagonist, and then develops and resolves the struggle between the two forces.

One may conclude that conflict is that moment of great expectation to readers and spectators, because a story without conflict is dull and boring if not monotonous.

1.8.3.1 TYPES OF CONFLICT

Scholars divide conflict into internal and external conflicts.

1.8.3.1.1 Internal conflict

This type of conflict can neither be seen or heard because it takes place within an individual. It is also referred to as a psychological conflict.

Cohen (1973:181) says the following about internal conflict:

Internal conflict is that kind of conflict which can come from any of the forces above, from feelings within a person, or from causes unknown, for instance, “the heavy bear” emphasizes a conflict between one’s urges and instincts and his awareness of the need for restraint.

With this type of conflict, an actor finds himself being perplexed and confused and this may lead him/her to select a tragic closure.

1.8.3.1.2 External conflict

In this type of conflict things that bring about conflict among characters can be seen and heard.

About external conflict Abrams (1981:137) states:

External conflict is that mode of conflict which can be witnessed from without. It can be seen by people that it is taking place. Conflict in a drama should leave us dumb, intense and grief stricken. Sometimes external conflict in a tragedy can become so critical to an extent that it can result in death.

External conflict consists of the following:

(i) Verbal conflict

Quarrel and anger is rife in this type of conflict. Abusive and painful words are used by characters (Ramaliba, *et al.*, 1994:11).

(ii) Physical conflict

Such conflict transpires as people fight using spears or knives where such power struggle exists, there are certainly casualties and death (Ramaliba, *et al.*, 1994:11).

(iii) Intellectual conflict

In such a conflict intellectuals debate to establish who is the wisest (Ramaliba, *et al.*, 1994:11).

(iv) Metaphysical conflict

In this type of conflict characters fight using the spell of witchcraft. One character may bewitch or poison the other (Ramaliba, *et al.*, 1994:12).

- (v) Intellecto-physical conflict

Characters use cunning coupled with power to settle their score (Ramaliba, *et al.*, 1994:12).

1.8.4 WHO IS INVOLVED IN CONFLICT

Conflict occurs under different circumstances and it is always caused by a character or characters. According to Ramaliba *et al.*, (1994:7) ... transpires under the following circumstances.

1.8.4.1 Conflict within a character

A character may sustain a stroke of indecision and perplexes himself. Here the character suffers from a psychological restraint and confuses himself/herself.

Abrams (1981:37) says the following about this conflict:

Basically conflict should occur between individuals, there may be a conflict of a protagonist against fate or against circumstances that stand between him and a goal he has set himself and in some works, the conflict is between opposing desires or values in a character's own mind.

1.8.4.2 Character versus character

Here conflict occurs when two characters disagree on a common purpose (Ramaliba, *et al.*, 1994:7). Roberts (1907:218) says:

Essentially conflict should be of human being against other human beings. Dramatists regard it as an external conflict.

1.8.4.3 **Conflict among characters**

Here conflict occurs when two groups fight each other. Each group has its own leader and ultimately one group conquers (Ramaliba, *et al.*, 1994:08). The defeated group often pursues the victorious one and this demonstrates that conflict is an unending affair.

1.8.4.4 **Character versus nature**

Conflict transpires when nature develops things beyond and above man's expectations of heat waves, tsunami, etc. Man's mode of life creates conflict between him and nature (Ramaliba, *et al.*, 1994:08).

1.8.4.5 **Conflict between a character and God**

This conflict occurs when a character's nefarious deeds do not please God. In the end God conquers (Ramaliba, *et al.*, 1994:08).

1.8.4.6 **Bad versus Good**

According to Ramaliba, *et al.*, (1994:09) we have characters who lead admirable lives and bad characters who are evil doers but in the end the good always comes out on top.

1.8.5.7 **Culture versus culture**

This is a conflict that occurs when different cultures come into contact with one another and clash pending their differences. In most cases such conflict occurs when Tshivenda culture comes into contact with European culture (Ramaliba, *et al.*, 1994:09).

1.9 SUMMARY OF LITERARY WORKS

1.9.1 *Hu na Savhadina* (Madima, 1981)

The story in brief:

This book opens with the retailer Ranzida, who is old; proposing love to Shonisani at times called Shoni, the daughter of his cousin Vhonyamulanalwo. Ranzida scribbles a message on a piece of newspaper for Shoni.

Ranzida is a bigamist and a successful economist who despite his age, intends to add new blood to his family. His friend and fellow businessman, Tseisa tries to discourage him from proposing love to and wishing to marry Shonisani but in vain.

Shonisani warned Ranzida that she has a man of her own choice who is at the University of the North where he is completing his academic degree, whose name is Savhadina. Even to this warning Ranzida did not listen. Ranzida went to an extent of writing to Shonisani. Mudziwa, a cousin to Shonisani, acted as a handpost for Ranzida. Mudziwa impersonates Shonisani and answers the letters in Ranzida's favour. Ranzida kept the letters brought by Mudziwa believing that Shoni has considered him fair.

Savhadina appears once in the book when stirred by the vile plans devised by Mudziwa, to break the strings that tied Shonisani and Ranzida together. Savhadina caught them red-handed while they were trying to resolve these riddles made by the mischevaous Mudziwa. Savhadina beats Ranzida who was unable to defend and protect himself.

1.9.2 *Khoro dzi sa dzhenelani* (Milubi, 1994)

The book commences with the tribal gathering being addressed by Chief Thavha. In his address, the chief stresses that all children who are still uninitiates must be inducted in initiation schools respectively.

Thambatshira objected against such a manifesto. He supported his objection by pointing out school matters, and queried the possibility of the children's success at school. Thavha continues to challenge deliberately education, including teachers who are not initiated. The chief further shows that he exercises supreme authority.

Chief Thavha defied the school's principles while emphatically stressing the importance of traditional and cultural beliefs. Mmbudzeni, a church member, agrees with the chief but reiterated that church members are warned to abstain from such practices. In response Chief Thavha says he does not care for the immigrant church. He may even shut it down and remove it completely from his land.

The Chief's speech provoked a host of hostile objections from the champion of Christian faith in the person of Reverend Tshibovhola. In church he discusses about the Chief's speech at the tribal gathering. He warns his church members to refrain from attending and supporting the pagan practices such as circumcision and ritual initiation. He further warns the church members that whoever shall do so will be suspended and banned from church services and will not participate in the sacramental holy communion.

Reverend Tshibovhola was a man of his word and principle. He had great influence on the church members. Those who dared disobey him like Jimisi Bababa and the chief's sister, Ndiitwani, were immediately suspended from the church services. The Reverend's actions causes uneasiness and tension in the church.

Although Reverend Tshibovhola holds fast and firm to his faith, he has obstacles. He lands into a precarious situation that tests his credibility to survive as a pious father. Polosi, his son, has joined other youths in circumcision. He was summarily dismissed from home. Ndiitwani, the Chief's sister arrives at the Reverend's home and informs him that his daughter, Murendeni, could not be admitted at the Domba initiation school because she is pregnant.

What a heavy blow this is, to Reverend Tshibovhola. It is a truly hot potato in his mouth, the bone of contention. The moment of the real test in his life and profession has arrived. Reverend Tshibovhola tried to lure Vhakoma, the mother of the prince-apparent, who is responsible for Murendeni's pregnancy; extorting her by bribery to endorse the marriage, but to no avail.

Reverend Tshibovhola does not lose hope. He believes his daughter can still get married to someone who is a Christian. He tactfully traps Murendeni's cousin to become her legitimate husband. This becomes known to the congregation. The allegations that he is using the church's funds to finance his daughter's wedding become stronger. Elders like Tshilongo and others demand to see and check the church's financial statements.

Reverend Tshibovhola contemptuously defied such a request for inspection of financial statements and records saying that he alone has authority.

Reverend Tshibovhola ignores the congregation's protests and proceeds with the preparations for the wedding. The congregation threatens to boycott the wedding if he does not listen.

On the wedding day people gather in the church as planned. Ndwakhulu and his mother are also present, their aim being to disrupt the proceedings. Without wasting any time, Ndwakhulu's mother rises and accuses the Reverend of intrigue.

The proceedings come to a standstill. Ndwakhulu's mother tears the bride's wedding gown and throws it into the fire. The Reverend's gown is also thrown into the fire. The Reverend's pride is dented. The people he made to suffer celebrate his demise.

1.9.3 *Zwo Itwa* (Mahamba, 1983)

The book opens with the fight between Musiwalwo, who is Matidze's nephew and Nditsheni, who is Guman's son. The fight was stopped by Mulelu and N̄emadzivhanani. Musiwalo states that Nditsheni allegedly accused him of being the nephew of a wizard.

At the chief's maize plot Matidze encourages the hoerers to finish the acre by rendering a piece of music. Guman driven by his jealousy, interferes during this occasion. Guman dressed Matidze down while accusing him of being a wizard.

Chief Ravhudzulo arrives and enquires what was transpiring. Guman requires to know the fine for his misdemeanor. He pronounces that he has a goat for the chief's advisors.

At Tshihondwa Palace three old men, Mulelu, N̄emadzivhanani and Matidze, are discussing the fate of Nyaluvhani, who, despite being accused of witchcraft, argues that she cannot go to Phafula to be diagnosed by a super sorcerer.

A fight between Matidze and Nyaluvhani ensues. Guman, who has just arrived, interferes to separate the two who are fighting. He pushes Matidze so hard that the old man falls backwards. As Matidze tries to stand up, Guman kicks him on the stomach. During the tumult Chief Ravhudzulo appears accompanied by Rathiyaya.

At the grazing area are two friends; Nditsheni and Mukosi; whose secret cost the lives of Chief Ravhudzulo, Matidze and Guman. Mukosi warned Nditsheni not to ride a donkey called Sikofani because it was not tame. Nditsheni insists on riding the donkey and ultimately fell. Nditsheni pretended not to be seriously hurt although he sustained internal

injuries. Mukosi begs Nditsheni never to reveal the ordeal to anybody. The two boys decide to play minor chess (*mutoga*). While they were playing Matidze silently creeps towards them and pounces on the two unsuspecting boys. He lashes them with a stick while holding them by their hands. The two boys eventually managed to break loose and ran away. As a result of this hidden secret between the two boys, the writer in his art moves backwards and forward with his readers and listeners. He uses the most powerful and dynamic spell of superstition in forms of witchery and sorcery which is rife amongst some members of the Vhavenda community. He discredits, if not baffles such belief as useless and valueless. We find this in the cunning arrangements between Rathiyaya and Malukuṭa, the local reknown sorcerer intending to include Timhaka, the super sorcerer from across the Phafuri river; only for their financial gain. The writer declares such type of belief as tragic and a cause of many untold sorrows and miseries that await and befall the Vhavenda society. Chief Ravhudzulo tries to shed light to the situation, but he is accused of nepotism.

Malukuṭa is summoned by Gumani to help restore the health of Nditsheni. Malukuṭa intensifies Gumani's fury by saying that Nditsheni has been bitten by a snake sent by Matidze. After this Gumani haunted and hunted Matidze high and low, and consequentially Matidze ran to the Chief's palace to seek refuge. Chief Ravhudzulo is eventually compelled by such an abnormal situation to allow the fighting contingents to cross the Phafuri river to seek a solution from the super-sorcerers amongst who Timhaka was the choice of Rathiyaya. Timhaka never delayed to point out Matidze as a wizard.

On their return from Timhaka, the two factions did not follow the standard procedure of going to the chief's palace, instead they each went to their respective homes. That night the chief had a dreadful vision in his dream seeing Tshihondwa mountain crack and crumble. He exactly knew that meant his death. He also dreams Gumani killing Matidze. When he recovers from sleep he went to Rathiyaya who never maintains the norms of the expedition and accuses him of such behaviour. Rathiyaya accompanies Chief Ravhudzulo to Matidze's home. On their way they hear the shrieking cries of Matidze who was being chopped to death by Gumani. Gumani continued with the killing spree and did the same to Chief

Ravhudzulo who died instantly. Rathiyaya was struck on the shoulder with an axe; he managed to flee. Gumani then fled to his garden where he hanged himself.

Before the end of this play a caucus in the form of a dialogue between Rahiyaya and Malukuta is held. Malukuta requires when the time shall be ample for them to go to Phafula to collect their share. Rathiyaya warns that not now, since they are to face the hardships of the law and the police.

1.9.4 *Mabalanganye* (Mathivha, 1974)

The book commences with the preparations and arrangements for a big state visit by Chiefs of the whole country to Tshigovha Palace. In Act I, we see Chief Sengeza tasking his messengers on missions seeking aid for his guests of honour, Kululu to Tshikhwani and Makheila to Hamashamba and Muraleni.

The delegation from Tshikhwani under the leadership of Gunuñunu arrives at Tshigovha to offer assistance required by Chief Sengeza. At Tshigovha they are welcomed and bethanked for their prompt response.

Ñwafunyufunyu complains in her soliloque that these girls, Mushanzheni, Munaka and Muthuḁe, dancing making frivolous practices with the chief is very much against Mukandangawe. The soliloque is the result of the nocturnal errand performed by makheila to summon Ñwasundani to appear at Tshigovha the same night, for arrangements to curb this frivolity.

Ñwasundani arrives at Tshigovha and she is informed by Ñwafunyufunyu that Mushandzhoni is the new bride to Sengeza. The two women now devise a scheme to kill Sengeza, the possibility of which demands the inclusion of Mabalanganye whose reward shall be Mushanzhoni provided by Mukandangawe if the scheme is a success.

Mabalanganye agrees to the scheme provided he is awarded Mushanzhoni for his role. He proceeds to Gandamipfa, the super-sorcerer for the poison to kill Sengeza. The D-day has come. Nwasundani negotiates with her female servants to kill Sengeza. Munaka refuses but further promises to help if the responsibility be awarded to Mushanzhoni. Mushanzhoni agrees to the mission.

Before the gathering commenced, seated at the stoep of the palace are Chief Sengeza, Mabalanganye, Nwafunyufunyu, Mushanzhoni and Munaka. A gourd of sorghum-beer was served. When it was Sengeza's turn to drink Mabalanganye dipped his thumb-nail with the poison into the calabash. He did this professionally and tactfully with immeasurable skill since he was the chief's agent for the same purpose killing people after being instructed by Sengeza. After the evil deed was done they all departed.

After some time Sengeza experiences abdominal pains and starts to sweat. He goes to his sacred horn and drinks from it. The sweating subsides. He sends for Gandamipfa and then proceeds to the gathering greeting his visitors accordingly. Gandamipfa arrives and they both go to Sengeza's palace. This time Sengeza is furious. The fury turns into rage. He runs to his private chamber and come back with a spear which he throws at Nwafunyufunyu accusing her of being a witch.

The chief's visitors are shocked by this incident. Sengeza is screaming and shouting. Gandamipfa continues to treat Sengeza who eventually drops to sleep. Nwafunyufunyu, Munaka and Mabalanganye have a caucus. Nwafunyufunyu rebukes Mabalanganye that his scheme has failed and that Sengeza has survived the ordeal. Sengeza summons Gandamipfa and also calls upon his family members. Gandamipfa reveals the secret and states that the poison is from Mabalanganye. Mabalanganye counteracted by saying that the poison was from Gandamipfa after he was sent by Nwasundani and Nwafunyufunyu. It was too late to reflect such a secret than Chief Sengeza who sprang to his spear and thrust it in the calf muscle of Mabalanganye's arm where it stuck.

Mabalanganye fled to Tshikhwani where he organized a rebellious army against Chief Sengeza whom he declared to have defeated and dethroned. The rebels proceeded to Petamukanda Valley where a heavy battle ensued, and the rebellious army was defeated by Chief Sengeza's military contingent led by Tshikota, with the instructions to bring Mabalanganye back alive. Mabalanganye is overpowered and tied with ropes. He breaks the ropes and seized a dagger which he thrust through Tshikota's loins. Noticing this, Makheila stabs Mabalanganye to death.

The Chief's military contingence returns with the two military heroes to Tshigovha. The book closes with the death of Gandamipfa who is killed by Sengeza himself.

1.10 ORGANISATION OF THE STUDY

Chapter One serves as an introductory orientation.

Chapter Two handles the Tshivenda perspective with regard to tragedy.

Chapter Three deals with requirements of and criteria for drama.

Chapter Four gives the requirements of comedy.

Chapter Five gives a summary of the main arguments as advanced in the previous chapters and concludes the study.

CHAPTER TWO

2.1 INTRODUCTION

The aim of this chapter is to analyse the works of Mathivha and Mahamba from the Tshivenda perspective with regard to tragedy. This section will also focus on the following terms: tragedy, hubris, harmatia, catastrophe, cartharsis, and stature of the hero.

2.2 GENERAL DEFINITION OF TRAGEDY

The word “tragedy” is used in everyday language to describe events such as the breakdown of marriage or more seriously, the death of an acquaintance in whatever cause.

Abrams (1981:20) defines tragedy as the term which is broadly applied to literary, and, especially to dramatic representations of serious and important actions which turn out disastrously for the protagonist or chief character.

According to Dorsch (1965:38) tragedy is a representation of an action that is worth serious attention; complete in itself, and of some amplitude in language enriched by a variety of authoric devices appropriate to several parts of the play; presented in the form of action, not narration, by means of pity and fear bringing about the purgation of such emotions.

Stephen (1984:42) points out that no single definition of tragedy is possible, except perhaps to say that a tragedy is a play with an unhappy ending; but even this simplest of definitions hardly comes near to define the complex emotion and intellectual pattern that marks out a play as being tragic.

Just like other critics, Gill (1985:189) confines the term tragedy to literary art. The term tragic, according to him, means a certain kind of literary work and not, as it does in the newspapers and televisions, any kind of disaster. He states that the following aspects of

tragedy should be examined, viz. the plot that ends in disaster, the tragic hero or heroine, the fall of the hero, the sense of inevitability, the impact of suffering upon the audience, the sense of waste, the way the audience is caught up in the play, and the feelings of the audience at the end of the play.

To Brett (1976:11-12), the term tragedy is generally reserved for drama, but the novel has taken over tragic as well as epic subjects and is parasitic upon these and other literary forms. The chief statement of the nature of tragedy, according to him, is to be found in Aristotle's Poetics.

Brett (1976:13) includes the following Greek terms which befitted the characters of tragic heroes in the Greek tragedies:

2.2.1 Stature of the hero

The protagonist, according to most critics, should be a man of exceptional qualities in high position in society. Modern critics do not emphasise a high position or a rank as a factor which matters most. The modern view is that even an ordinary person can be a tragic hero provided he has some special qualities which make him rise above ordinary people. In support of the above statement, Gray (1984:209) says that the protagonist may be superhuman, a monarch or, in modern age, an ordinary person.

In the same vein, Crow (1983:125) mentions that in modern drama reflecting modern societies, the stature of a hero or heroine is not necessarily tied to special rank.

Audiences can accept that an ordinary 'man in the street' may be fit, and even be fitter, hero of tragedy than a person of the highest social rank or greatest political power, provided that his life engages the issues of the survival of the race; the relationships of man to God.

Grill (1985:191) expresses a supportive view when he says that the central character is called the hero. The title, according to him, indicates the character's importance; hero is larger than life, almost god-like, and is the centre of myths and legends.

Cohen (1973:200) also bases his definition of tragedy on Aristotle's concepts. He argues:

Perhaps the most vigorous argument with regard to tragedy comes from Aristotle's concept of tragic hero. Aristotle conceived him as a person of stature – even of legendary and perhaps superhuman in nature. He is usually of high socio-political status, and frequently upon him rests the fate of others.

Abrams (1984:202) does not differ from Aristotle. According to him, the hero is “better than we are” in the sense that he is of higher than ordinary moral worth. In his attempt to define tragedy, Brett (1976:13) also touches the aspect of stature; he says that the tragic hero should be a man like ourselves, though rather better than average, and of sufficient status for his downfall to involve others as well as himself.

According to Pretorius and Swart (1982:24), this tragic hero, who seems to be a spine of tragedy, is, in some way or another, above the ordinary person, but who has one tragic flaw which, after a heroic battle, leads to his or her downfall.

All the critics seem to agree on one point, the importance of the tragic hero's character. They all agree that the tragic hero must be, in one way or another, different from the rest of society; extra-ordinary in his capacity, aspirations and sufferings. He must be an architect of his sufferings.

In *Mabalanganye*, Sengeza is the main character who is emperor of Tshigovha. Citizens pay their tribute and honour him for his kingship. Tshikota, to show respect says:

Fhumulani ndoulume yo swika, khedebu ya małazwivhisi, nga ri tshete vhaṅe vha mavu vho swika. (Mathivha, 1985:1)

(Silent, his majesty the he-elephant arrives, honourable worship sir, who feed on raw meat. Let us all be quiet, the ruler of the land has come.)

After the chief had spoken, Tshikota relayed the message to Kululu who in turn retorted by showing respect as indicated below:

Mboloma munna muhulwane, muavhakanyi wa mivhundu, ndi ya bva ndi ya hone ndi do mela hu si kale fhando (Mathivha, 1985:1)

(Honourable worship sir, the land distributor I am going as instructed and shall be back soon.)

Chief Sengeza has authority over his subjects. His orders are carried out without any objection. This is demonstrated by Tshilamulele when he says:

Dandamela, marunga-dzi-ndevhelaho, munnamuhulwane, mufuwi wa vhathu, muelekanyi wa zwinzhi, mambo, khosi ya Galanga na Vhuxwa, muponda na miokhwane, tshivhaivhai. Dumbwi ri vhona mulalo na zwino ndo disa mulalo na mudalo wa zwenezwo zwi daho. Ndo kandana na kululu zwenezwino a tshi kupula mabiko a tshi pfukela Dzima-u-see". (Mathivha, 1985:14)

(Big hand, killer of his provocateurs, great man, the keeper of men, the great thinker. Mambo, king of the North and Vhuxwa, killer of miokhwane (shrubs) lightning, we see peace. I brought love and peace. I came across Kululu just now as he was rushing to Dzima-u-see.)

All instructions from the chief have positive responses, which is relayed back to the chief. This is evident from Kululu as he gives his report:

Ndau ya nduna, muhali wa vhahali, munna thi rumulwi, ndi rumula a nthumulaho, muelekanyi wa zwinzhi. Hai, ndo bva fhando nda ya Tshikhwani nda swikisa othe o zwiwaho thavhani. Hai! Nda tou tanganedziwa nga zwivhili, na e nda swikisa a tou pfi ndi one-one. (Mathivha, 1985:14)

(“The he-lion, the bravest of them all, a man who shuns provocation, I do the same to he who provokes me, great thinker. I started here when I went to Tshikhwani and delivered the message your worship as instructed. I was most welcome even the instructions were carried”.)

Sengeza’s choice of women to be his spouses is unopposed. He wants Mushanzhoni to be his bride and insists Munaka should stay with her at the chief’s kraal. This portrays that Sengeza is enjoying in his position as chief. Sengeza himself says:

A hu na a humaho, zwe nda amba ndo amba. Tshikhwani ndi la nnyi, arali li langa a hu na a humaho, nothe ni dzula fhano u swika ndi tshi ri tuwani. Ndo kona namusi, ndi tolou ya Tshikhwani ngeno i nne ndo fanelaho u delwa? (Mathivha, 1985:35)

(No one returns home, what I have said cannot be undone. Whose land is Tshikhwani? It falls under my jurisdiction no one returns home. You all stay here until I let you go. I did it today. I always go to Tshikhwani when in fact it is myself who must be visited.)

Chief Sengeza defied his demise. He survived the poisoning. He takes revenge by killing all those who poisoned him. Sengeza, despite this attempt on his life, continues to rule in his own country.

In *Zwo Itwa*, the protagonist, Matidze, is Chief Ravhudzulo’s brother (Vhavenda). Gumani accuses Matidze of bewitching his family. As Gumani slaps and kicks Matidze he says:

Ni khou zwi vhona uri uyu muthu u na biko li a phopha? Litshani ndi mu bvise mbanzhe yothe ya vhuloi hoyu muloi wa muloi. (Mahamba, 1976:4)

(This man is hard and stubborn. Let me discipline him. He is a bad wizard.)

The problem becomes more acute when Gumani's son, Nditsheni, becomes ill after a fall from a donkey. Instead of blaming the donkey, Gumani and his wife, Mugaḁa, blame Matidze for all the ills. When Mugaḁa suggests that Nditsheni should be taken to an overseer, Gumani responds in the following manner:

Ni amba zwone. Fhedzi hoyu n̄wana a tshile, zwa sa ralo ndi ḁo shuma dambi ḁine ḁa fhira ḁa vhaloi vho kuvhangana nga shango. Hone hu songo vhuya ha tou pfala uri ḁhamu ya hone yo vha i na zwithu, ndi ḁo shuma tshi vhonealaho. (Mahamba, 1976:11)

(You are right. This child must survive. If not, I will do worse than all the wizards combined together. It should never be true that such a lash was tampered with something, I will act beyond everyone's imagination.)

The conflict between Gumani and Matidze worsens when Matidze is "smelt out" as a witch by Timhaka, the traditional doctor. In the end, Gumani kills Matidze and many more whom he sees as his enemies.

2.2.2 Catharsis

According to Gray (1984:41) the term catharsis refers to the effect of tragic drama on an audience. The tragic downfall of the protagonist arouses the pity and fear of the audience, these emotions are purged by the cathartic final outcome. The concept is often used to explain the fact that the audience's feeling at the end is often one of exaltation and relief rather than suffering and distress. Catharsis therefore should be applied as much to the protagonists feelings of guilt and anguish as to the audience's response.

Brett (1976:13), concerning the audience's response, puts it as follows:

The word purgation (katharsis) was taken from medicine and by this metaphor Aristotle was referring to what some people mean when they go to the cinema to have a good cry and feel all the better for it.

Stephen (1984:38) views catharsis in the same light as critics like Brett and Gray when he points out:

The Greek scientist and philosopher Aristotle defines catharsis in his poetics as the proper effect of tragedy: A purging of the emotions and fear from the audience by their presentation on stage. By removing these emotions, at least temporarily, tragedy performed a useful social function, inasmuch as the emotions might be harmful if left in place. The term is now used of the draining of the emotions that the audience feel at the end of a tragedy.

Gill (1995:196) states that catharsis is an idea that goes back to the Greek philosopher Aristotle. He said that tragedy aroused and then drove from an audience feelings of pity, so that, by the end, he felt relieved. Catharsis is therefore the act of being relieved or purged, of those feelings.

Cohen (1973:201) on the other hand, describes catharsis as the effect of tragedy, on an audience which allows it to find pleasure in the painful actions it witnesses.

The tragedy in Mabalanganye intimidates people with fear. Mathivha (1985:56) says Sengeza declares: “Nga pfumo ndi ɔ u lugisa, ndi ɔ ni fhedza nga pfumo rothe.” He kills Mushanzhoni.

(I shall kill you by this spear, I shall destroy you all.)

Nwafunyufunyu, Nwasundani, Mabalanganye, Tshikota and Gandamipfa were all murdered.

Zwo Itwa is also an intimidating tragedy. Matidze and Ravhudzulo were axed to death by Gumani (Mahamba, 1989:57) says Gumani declares: “Mbaɔ yanga, wo ndifhedzela wa hashu. Ndo nyelisa.”

(My axe, my friend, you have avenged for me. I did well.)

In the end, Gumani committed suicide. Both these writers were capable of depicting their literature as tragic dramas. All culminate in bloodshed.

2.2.3 Hubris

This term is defined by Gray (1984:99) as that pride or overweening self-confidence which leads a man to disregard a divine warning or to violate an important law. This self-indulgent confidence, according to him, causes a tragic hero to ignore the decrees, laws and warnings of the gods, and therefore defy them to bring about his downfall.

In the same vein, Gill (1985:193) defines hubris as an arrogant and excessive pride and confidence in oneself. The hubris of a tragic hero, he further postulates, is seen when he decides to go against the fundamental moral and religious laws of life.

Conradie (1968:31) also supports the views of the two critics above when he says that hubris “is die term wat beteken iets soos ‘vermoed’ of selfheffing”. He further states that:

“Die Griekse tragiese digters, veral Aischulos, het hiermee bedoel dat die held dikwels ten gevolge van groot voorspoed al te veel op sy eie kragte begin vertrou en reken dat hy die hulp van gode nie meer nodig het nie.”

Brett (1976:13) defines hubris as an overweening pride which offends divine justice, bringing upon itself the judgement of gods.

From the above definitions, it is evident that many critics agree on the definition of the term hubris where the hero enters into conflict by megar pride. Here the chief protagonist declares himself the superstar and does not accept advice from anyone.

In *Mabalanganye*, Sengeza is a dignified and proud king. He sends his messengers with an authoritative voice, knowing that no one can object to such instructions. Sengeza (Mathivha, 1981:1) calls:

Kululu ni fanela u ya Tshikhwani zwenzwino, ni yo vha vhudza ndi vha vhone mbamphanda fhando Tshigovha ndi do vha na vhueni ha vhaqivhalea, zwenezwo ndi funa zwanda zwinzhi.

(Kululu you must now rush to Tshikhwani to inform them that I want them to come the day after tomorrow. I shall have very important guests. Therefore I need much assistance.)

Sengeza's love for beautiful women is so great and becomes a cause of offence to Nwafunyufunyu and Nwasundani. Sengeza takes Mushanzhoni as his bride without consulting his senior wives. It is this pride that led Sengeza to being poisoned by his senior wives together with Mabalanganye. However, Sengeza survives the poisoning. Sengeza's statement confirms this:

A hu na a humaho, zwe nda amba ndo amba. Tshikhwani ndi la nnyi, arali li langa a hu na a humaho, nothe ni dzula fhando u swika ndi tshi ri zuwani. (Mathivha, 1985:35).

(No one returns, what I said cannot be opposed. Who is the ruler of Tshikhwani? If I am the ruler of Tshikhwani nobody returns. You all stay here until I say go.)

In *Zwo Itwa*, hubris will not be treated as it seems not applicable.

2.2.4 **Harmatia**

Gray (1984:96) defines the term harmatia as a word which denotes the error of judgement which a tragic hero makes and which leads to his downfall.

With regard to the definition of harmatia, Brett (1976:13) puts it simply and clearly as a fatal error of judgement. The downfall of such a hero is not caused by external factors, but by a fault in his own character. In other words, a tragic hero is an architect of his own downfall.

Sengeza faces danger when he marries Mushanzhoni. Nwasundani about this says:

Khamusi ha zwi pfesesi zwavhuḍi, ndi uri nḡe ndo dinwa nga u luvha nga ḡala na nga u dzhielwa mushanzhoni, na zwino ndi tshi amba hu pfi u dzula fhano. (Mathivha, 1985:38).

(Sometimes he does not understand it well, my problem is that I render my services and also Mushanzhoni is taken from me. As I am speaking, she is reported staying here.)

Sengeza's senior wives, Nwasundani and Nwafunyufunyu, together with Mabalanganye devise a scheme to murder Sengeza. Mabalanganye after poisoning Sengeza, expresses his victory by saying:

Ndo ni vhudza mini? Ndo ri ndi ḡo lapula, zwino tsho salaho ndi u tou gumba mili ḡa mbo ḡi vha ḡo ya, hu songo pfi ḡwenu! Nḡe ndi kha ḡi ya ngei khoroni vhone vha balangane uri vha tshi ḡoḡwa vha si wanale fhethu huthihi. (Mathivha, 1985:51).

(What did I tell you, I said I will finish it all. Silence must be the order of the day. Nothing shall be said. I am going to the courtyard, you must scatter so that when traced you must not be found together.)

Mathivha demonstrates thoroughly how the main character did wrong by breaking cultural laws in making Mushanzhoni his bride without consulting his senior wives. This endangered him since they poisoned him with the intention of killing him. Sengeza recovered and killed his enemies.

2.2.5 Agnitio

The main character goes to an extent of regretting where and when he meets with obstacles or is being persecuted. At times he may commit suicide. Ramaliba (1994:28) says:

Musi a tshi ḡisola nga u rali, a nga hangwelwa kana a si hangwelwe nga vhathu na vhutshilo. Kha makhaulambilu manzhi, ri wana vhabvumbedzwa vha tshi humbela pfarelo zwi sa shume.

Chief Sengeza is troubled and shocked by bloodshed in his land. In disolation Sengeza says:

*Ndi mini Makheila? Tshikota o lovha? Ndi lone langa ili lo
vhulaisaho Vhandalamo uri ndi sale sa lutanga vhukati ha maḍi
hune u tetemela ha vha halwo vhusiku na masiari?
Tshilamulele nga vha vhulungwe nga pfanelo na hone nga ndila
ya Masingo. (Mathivha, 1985:77)*

(Makheila, what does this signify? Tshikota dead? My spear is the only cause through which all the Vhandalamo perished, that I should be left alone like a single reed in the middle of a stream shivering day and night. Tshilamulele let them be buried accordingly.)

Gumani grieves until he commits suicide. As Gumani regrets declares:

*Zwi farisani, nangwe nde ndi shavhe vha do di nngwana.
Maano ndi enea a u tou tuwa na nwananga na vhone vhaloi
khathihi. Nda raha leneli tombo ndi a tuwa. Salani vha hashu
nothe nga lushaka. (Mahamba, 1989:59-60)*

(What shall be the significance of this, even if I run away, they will find me. It is best if I die with my son and the wizards. If I can manage to kick off this stone, I am gone. Goodbye to you all my relatives.)

Mathivha was able to demonstrate Sengeza in desolation and splendid isolation. Mahamba, too, was able to depict Gumani in the same mood, where Gumani eventually took his own life.

2.2.6 Nemesis

The tragic hero breaks the unchanging and unchangeable moral order because of the pride in his character. The end results of his uncalled for behavior is his excessive suffering. This unseen force which overpowers the tragic hero is called nemesis.

Gray (1984:136) defines nemesis as the force which was personified by Greeks as a goddess who punished men's insolence (hubris) towards gods. Nemesis is therefore the fate that overtakes the tragic hero; his deserved attributive punishment that cannot be escaped by him at the end.

Brett (1976:13) simply describes nemesis as the judgement of the gods. In Mabalanganye, beauties like Mushanzhoni and Munaka who excelled in cleanliness and dancing deviated the main protagonist from observation. Nwafunyufunyu, Nwasundani and Mabalanganye plot to overthrow the monarch. Nwasundani has a concern against the monarch, that he has seized Mushanzhoni from her. Nwasundani:

*Khamusi ha zwi pfesesi zwavhudi, ndi uri nne ndo dinwa nga u
luvha nga nala na nga u dzhielwa Mushanzhoni, na zwino ndi
tshi amba hu pfi u dzula fhano. (Mathivha, 1985:38)*

(Maybe this is not clear to him. What bothers me is that I submit my services to the chief and by Mushanzhoni as well. As I speak, she is now the queen.)

These three were plotting to murder Sengeza, Mabalanganye says:

*Zwino ndi a zwi pfa. Nne ndo rumiwa nga tshidinda nda ya ha
Gandamipfa nda vhuya na tshiputu tshine tsha pfi ndi tsha u da
u milisa tshivhindi vhone Vho-Nwasundani. (Mathivha,
1985:39)*

(Now everything is clear to me. I was sent secretly to Gandamipfa and brought back a poison knot which would kill you Nwasundani as if honoured and loved.)

The poison used in an attempt to kill Sengeza was from Gandamipfa. Mabalanganye was able to add this poison to the chief's drink.

In *Zwo Itwa*, Nditsheni, Gumani's son, Rathiyaya and Timhaka, all contributed to the downfall of Gumani. Nditsheni let his goats graze on Matidze's mealies. Matidze beat him and Nditsheni reports the beating home. This intensifies the struggle. Gumani declares:

*Fhedzi hoyu n̄wana a tshile, zwa sa ralo ndi ḡo shuma dambi
line ḡa fhira ḡa vhaloi vho kuvhangana nga shango.* (Mahamba,
1989:11)

(Truly, my son must survive this ordeal, otherwise, I will do
notorious deeds beyond expectation.)

Gumani always and often beats Matidze who always run to the chief's kraal for rescue. At the chief's kraal Rathiyaya uses his cunning to convince Chief Ravhudzulo to allow Gumani and Matidze to visit the sorcerer, Timhaka. This act by Rathiyaya jeopardises Matidze's security. The matter became worse after Nditsheni was bitten by a snake. After arrangements were finalised to send the fighting due to Timhaka, Malukuta, who was part of the cunning plot by Rathiyaya, says:

*A ri ḡoḡi uri havha vhathu vha tshi swika vha wane Timhaka a
sathu ḡivha tshithu ngauri a nga ḡaḡa.* (Mahamba, 1989:24)

(We want Timhaka to be forwarned as we arrive that he should
not be confused.)

The cunning of Rathiyaya and Malukuta materialised. Matidze was pointed out by Timhaka as a wizard.

In *Mabalanganye*, Mathivha was able to portray N̄wafunyufunyu, N̄wasundani and Mabalanganye, intending to kill Sengeza because he married Mushanzhoni. In *Zwo Itwa*, Gumani, after killing several victims, commits suicide on fearing the consequences of the law.

2.2.7 Victims

Characters in a play who suffer not because they are wrong, but because of their association with the tragic hero or protagonist or any important character are referred to as victims. “The Macmillan English Dictionary” (2002:1595) regards a victim as:

Someone who has suffered as a result of the actions or negative attitudes of someone else or of people in general.

Ramaliba *et al.*, (1994:28) about victims says:

“Vhamvumbedzwa avha vha dzhena khomboni nge vha vha mashaka kana khonani ya mubvumbedzwa dendele.”

The above definitions clearly show that some characters in a play become victims of the errors they have not committed.

In *Mabalanganye*, there are many characters who die because of their association with the tragic hero. For example, Mushanzhoni, Tshikota, and Gandamipfa die because of their association with Chief Sengeza.

Sengeza drinks the beverage poisoned by Mabalanganye. He becomes ill and temporarily loses his mind. In the confusion that ensued he mistakenly stabs Mushanzhoni. As Mushanzhoni dies she says:

No n̄oda no ngwana tshivhanda, lukunda lwanga ngolwo, thi fulufheli uri ndi do dovha nda vhona shango langa li a kovhela. Fhedzi arali nda fa, ni do anea uri ndo fa hani. Mafunda ndi vhaloi vha la vha vhulenda. (Mathivha, 1974:56)

(You were after me and you actually got me, here is my bangle. I doubt if I will see this earth again. My sun has set. Should I die you will relate as to how I met my death. People use generosity to destroy those who are kind.)

Tshikota was sent by Sengeza to capture Mabalanganye who had escaped with the Chief's spear. In the battle that followed Tshikota is killed by Mabalanganye. Gandamipfa was also innocent. The poison he gave Mabalanganye was meant for Nwasundani and not for Sengeza.

In *Zwo Itwa*, Chief Ravhudzulo and Matidze who were both related to Gumani are the victims. Gumani, in a rage, chopped Ravhudzulo and Matidze to death. Gumani exclaims:

Ndi do ni fhedza nothe namusi. Thi iti hezwo, vhushaka a vhu tou rengwa nga thoho dza vhana vhanga lini. (Mahamba, 1989:57)

(I shall destroy you all today. I can't allow that to happen. Relationship cannot be formed at the expense of my children's lives.)

Both Mathivha and Mahamba were able to depict victims whose lives were endangered because of their relationship with the main characters.

2.2.8 Confidant

It is imperative that the main character must always have a confidant on whom he or she relies or ignores. At times not relying on a confidant may endanger the life of the chief character.

Gandamipfa, the apparitions of Mabalanganye and Tshikota in *Mabalanganye*, are the confidants to Sengeza. Sengeza paid heed to what the confidantes told him, and was able to defend himself. Gandamipfa says:

Phamba yo shumaho thavhani i tshi toda u dzamisa i bva lwalani lwa Vho-Mabalanganye zwibunduni zwo swuriwaho nga matsheloni. (Mathivha, 1985:67)

(The poison meant to kill the chief is from the drink served by Mabalanganye in the morning.)

The apparition of Tshikota informed Sengeza that Gandamipfa intends to kill him. The apparition appears and says:

Gandamipfa u ṭoḍa u mu ita liḍuxwani” uri hu sale hu tshi vhusa ene vhunga o kona nḅe na Mabalanganye. (Mathivha, 1974:84)

(Gandamipfa intends to turn you into a zombie so he can take over your kingship as he has already eliminated Mabalanganye and I.)

On gathering this information Sengeza murdered Gandamipfa.

In *Zwo Itwa*, the author failed to introduce the main character who is surrounded by efficient informers.

2.2.9 Bravery

The tragic hero in a play must be brave, daring and fearless. Ramaliba *et al.*, (1994:26) says:

Kha ri wane mubvumbedzwa a tshi khou raha-raha, a tshi lingedza u tandulula thaidzo hedzo dzine dza ṭoḍou mu wisa tshoḅhe. Kha balelwe o lingedza-vho u ḍilwela.

The hero must not allow impediments to entangle him. He must apply his wit to solve problems that threatens to engulf him.

Sengeza is a brave hero. Tshilamulele has this to say about him:

Munna a no rumula a mu rumulaho, munna ane a ri ha ṭaṭi khani na mulanda wa ṭaṭa khani na mulana u mu fha shango.

He! Ritha, ndi maḍi o dzikaho, ane u rithwa magabelo a o a tiba khunzikhunzi dza isha. (Mathivha, 1974:23)

(A man who is ready for tit-a-tete, a man who does not argue with a subject, if you argue with a subject you give him your land. Alas! Stir (provoke) him, he is like water which is calm, after being stirred its waves cover the shores of the lake.)

Sengeza is a man who fights even when he is critically ill. When he heard that he was poisoned he became very furious and declares:

Ndi iwe muloi Tshikota wo ḍa u mphedzisa, mpheni pfumo ḷanga. (Mathivha, 1974:55)

(Is it you wizard Tshikota who comes to finish me off, give me my spear.)

Sengeza kills Mushandzhoni and wounds Nwafunyufunyu. He confirms his deeds saying:

Ifa muloi ndi iwe. (Mathivha, 1974:55)

(Die you witch!)

This hero also kills Gandamipfa to eliminate all his opponents.

In *Zwo Itwa*, Matidze, the chief character is old and weak. He is often tormented by Gumani who drives the community into stupor and fear when he threatens to kill all the witches.

Gumani says as he brags:

Ḳeneḷo ḷa u tou pandela ḷi khwine. Muloi a no ḍo sala a songo pandelwa ri tou rema nga mbaḍo u ya na u ya. Kana zwe u sa ralo ra tshimbila ri tshi pwasha dzithumbu dzo ḍalaho ḡama ya vhathu nga mipunḍu. (Mahamba, 1989:7)

(The idea to expel sounds better. Any witch or wizard who remain shall be chopped to death as time goes on, or if not, their stomachs shall be kicked open to release the human flesh.)

When Nditsheni, Gumani's son dies, Gumani became so enraged that he went out and killed Matidze and Ravhudzulo, with the aim of avenging his son's death. Gumani as he kills them says:

Ndi ɔo ni fhedza nothe namusi. Ni mphedza na vhana ni tshi imelelana nga u tongisa vhukololo. (Mahamba, 1989:57)

(I shall destroy you all. You destroy my whole family and defend each other priding over your royal blood.)

In the end, Gumani displays fear as he decides to take his own life. He rushes to his garden and as he contemplates to commit suicide says:

Zwi farisani, nangwe nde ndi shavhe vha ɔo di nngwana. Maano ndi enea a u tou tuwa na nwananga na vhone vhaloi khathihi. (Mahamba, 1989:59)

(What shall be the help of it, should I try to run they will eventually catch up with me. The fact is to die with my child together with these wizards.)

2.3 DEFINITION OF TRAGEDY IN TSHIVENḂA CULTURE

The word 'tragedy' in TshivenḂa means a heart-breaking event. The term is often used to describe events in which human beings experience misery which may be of their own making or not.

The term is also used to describe public occurrences with wide and unpleasant implications. Events that could be described as tragic in TshivenḂa culture could be categorised among others, under the following headings: natural deaths, death of chiefs, birth of twins, witchcraft, usurp (*u dzhielwa nḂu*), natural disasters like drought, hail, earthquakes, lightning, etc.

For the purpose of this study, only a few of the above-mentioned events will be discussed here.

2.3.1 **Death**

Death is the termination of biological functions that sustain a living organism. The word refers both to the particular processes of life's cessation as well as to the condition or state of a formerly living body.

Collins New School Dictionary (2004:215) defines death as: the end of the life of a person or animal.

On the other hand, the *New Choice English Dictionary* (1999:206) simply states that: "... it is the end of life, dying, the state of being dead, the destruction of something."

The nature of death has been for millennia a central concern of the worlds religious traditions and of philosophical enquiry and beliefs.

There is nothing like natural death in Tshivenda culture. In this culture, people always believe in superstition and this always lead to tragic conflict. Although death is the ultimate end that closes all, in Tshivenda culture, death has a cause, and its misinterpretation culminates in tragedy. Despite old age, long illness or accidents, death is caused by someone or his/her agencies. This person is referred to as a witch or wizard.

When a person is ill and there seems to be no hope for recovery, all kinsmen are summoned to attend. A relative who fails to make an appearance could be suspected of complicity in the death.

After the death of a normal child or adult, all the works cease throughout the whole district for three or four days. The burial was conducted in a normal way on the same day. When

the burial party returns to the kraal, a great lamentation is raised; women and children cry in grief. In well-to-do families an ox was slaughtered and part of the meat was used to feed the mourners. The day after the burial, all the relatives of the deceased shave their heads. Family and friends also need to be cleansed of the contagion of death and certain purification rites and rituals determined by the diviner are followed. So too with the burial. If a man commits suicide, all the relatives are called to the chief's kraal to determine what caused the person to take his own life. If no adequate explanation is forthcoming, a diviner is consulted. (Stayt, 1968:165)

In *Mabalanganye*, the author shows Sengeza as a powerful leader who is fearless and brave. He killed Mushanzhoni, Nwafunyufunyu and Gandamipfa.

The attempt on Sengeza's life fail. Sengeza retaliates by killing Mushanzhoni. Mushanzhoni as she loses consciousness says:

... no n̄oda no nngwana tshivhanda, lukunda lwanga ngolwo, thi fulufheli uri ndi do dovha nda vhona shango, langa li a kovhela. Fhedzi arali nda fa, ni do anea uri ndo fa hani. Mafunda ndi vhuloi vha la vha vhulenda. Ihi! Ihi! (u a wa u wela zwandani zwa Mabalanganye na Gunununu.) (Mathivha, 1974:56)

(You were after me and you got me. Here is my bracelet, I don't believe I will survive. My sun sets here. Should I pass on you will relate to others how I died. Mercy is wicked, you die for it. Umph! Umph! (she collapses in the hands of Mabalanganye and Gunununu.)

Matsheka avenges the would-be murderers of Sengeza, saying as he kills Nasundani:

Ndi vhone vho no ri vhulahela muṅe washu, a vha nga dovhi muṅwe (e Vho-Nwasundani nga pfumo nziri! Vha tanama vha fa.) (Mathivha, 1974:68)

(You are the one who kills our king. You shall not attempt to kill anyone else. (he stabbed Nwasundani by the spear. She collapses and dies.)

Sengeza as he grieved over the death of his associates such as Tshikota, Nwafunyufunyu and Mushanzhoni effected by the cunning and influence of Mabalanganye, says:

Tshikota, Nwafunyufunyu na Mushanzhoni vho tuwa nga mulandu u si wavho u wa Tshivhimbili tsho swifhadzaho mbilu dza vhasadzi vhanga uri tshi vha pimbidze, vha sale vhe vhatsho. Mbilu yanga a i tendi uri Nwafunyufunyu u na tshimbevha na nne. Ndo sokou mu lisa tshivhindi ngavhe ndi mu litshe. Zwino ndo sala ndi ndothe, thi na wanga. (Mathivha, 1974:78)

(Tshikota, Nwafunyufunyu and Mushanzhoni were murdered for the cause they never committed. They were influenced by this loner Mabalanganye who betrayed them in order to make them his. I don't believe Nwafunyufunyu had some tricks with me. I murdered her by mistake. I should have spared her. I am now alone with no one to care for me.)

In *Zwo Itwa*, the death of Gumani's son intensifies the anger of Gumani who goes to Matidze and kills him including Chief Ravhudzulo. Matidze, screaming:

Ma!o, yovhoo, yuwi ... yuwi, (vha a bva vha wela muṅangoni.) No nṱoda no ngwana ṅwana wa malume anga. Salani no takala. Lufu tenda dzi khofhe, mbilu hu do sala hu tshi vhavha yaṅu, Phondi ... (vha a fa.) (Mahamba, 1989:56)

(Oh my, oh my, oh! ... oh! (He stumbles out and collapses on the stoep) You looked for me and eventually got me, my uncle's son. Be happy. Death is nothing but a deep sleep. Your heart will never know peace ... Murderer ... (he dies)

2.3.2 Death of a chief

When the ruling monarch ails, it is not announced publicly. Things go on as usual. People who ask about his whereabouts are told by the royal elders that he has had a bad cold and

must stay indoors. When his death is considered to be eminent, the medicine men tell the *makhadzi* (the chief's aunt) and *khotsimunene* (the chief's uncle) that nothing more can be done; and they retire from the death chamber.

Before a new chief is appointed, all the councilors are summoned to the capital and are told that the chief has passed away. All the relatives of the chief gather and are told about the chief's death. During the period of mourning all the people are ordered to shave their hair and beards, so that the new hair will grow with the new chief.

The death of a chief is regarded as a national tragedy in Tshivenda culture. The majority of people are affected by it. Mourning for such a death is not always out of sympathy as in the case of that of a relative or a close friend, but people are sometimes forced to engage in mourning in order to please members of the royal family.

The situation becomes more tragic when innocent people are killed to be buried with the chief. The person or people killed in preparation for the chief's funeral are called "*maalo*", literally meaning mats. The most suitable person to be killed in preparation for the chief's funeral is the closest associate of the chief. In Tshivenda such a person is called "*tshileli*."

In *Zwo Itwa*, Chief Ravhudzulo, driven by the spell of horrible dreams, goes to Matidze's house accompanied by Rathiyaya. On their arrival they are met by the enraged Gumani who chops Chief Ravhudzulo to death, citing that the chief favours Matidze who according to Gumani, is the cause of his son's death. Gumani, as he kills Chief Ravhudzulo:

(Vha remaVho-Ravhudzulo) Ndi do ni fheza nothe namusi. Ni mphedza na vhana ni tshi imelelana nga u tongisa vhukololo (u ongolela). Ndi do lifhedza na lufu lwa nwana wa mme anga we na somba nga u tenda i tsiwana. Thi iti hezwo (vha a remelela); vhushaka a vhu tou rengwa nga thoho dza vhana vhanga lini. (Mahamba, 1989:57)

(I shall destroy you all today. You perish me with my kids backing each other on outshining royalty (screaming) I will avenge also the death of my sister whom you killed because she is a subject. I do not do like that. (he chops them to pieces) Relationship cannot be bought by my children's deaths.

2.3.3 Belief in witchcraft

Witchcraft is highly significant in African society and controls many communal activities.

The *MacMillan English Dictionary* defines witchcraft as:

The practice of magic, especially for evil purposes.

According to Marwich (1970:41) "witchcraft" is believed to be an innate guilty, an involuntary personal trait, deriving from a physiological peculiarity which can be understood as the use of supposed magic power, generally to harm people or to damage their property.

On the other hand, *The Cambridge Encyclopedia*, Third Edition (1990:1149), defines witchcraft as "the alleged possession and exercise of magical or psychic powers, especially involving the manipulation of natural objects or events, often called black magic if harmful to people and white magic if helpful".

In the same vein, the *Cambridge Learners' Dictionary* (2001:7281) defines witchcraft as "the use of magic to make bad or strange things to happen."

In Tshivenḁa culture, by witchcraft is meant those actions implied by the Venḁa term "vhuloi", while a witch is someone who is indicated by the term "muloi". A witch may cast a spell or curse a person and in this way cause him harm. A person harmed in this way is then seen as having been bewitched.

A person may visit a specialist to obtain magical substances for various purposes; for example, to cause lightning to strike another person, or their home, or to put into someone's food in order to harm him/her. The person visiting the specialist, as well as the specialist himself, can then be accused of dealing in witchcraft and can be labeled as witches.

A witch may rise after sunset or before dawn in order to cast spells by blowing a magic substance from a horn in the direction of the person who is to be harmed or killed. Furthermore, witches may make use of zombies. Zombies are ostensibly resurrected from the grave by casting a magic spell and are controlled by a witch. They only appear at night and are then made to work for those who control them.

The Venda people believe that it is possible to practice witchcraft without being conscious of it, consequently they seldom deny accusations of witchcraft against themselves. Anyone is capable of being a witch and one does not have to be aware of one's activities in order to take responsibility for them (Van Warmelo, 1975:31).

Witchcraft is seen as a great evil in society, since it strives to eliminate either the life forces of a person, or his or her share of the limited cosmic goods. Regardless of whether a person actually dies, or whether harm befalls him in the form of illness, damaged property, failed crop, the harmony of the community becomes disturbed. If this disturbance cannot be ascribed to the spirits of the ancestors, a witch has to be found and destroyed.

The belief in witchcraft is particularly strong in the rural areas. It is believed that when a person is ill or suffering from a chronic disease it must be caused by the supernatural. The Venda people do not believe that a person can die from natural causes. Death to them is caused either by witchcraft or their ancestral spirits. (Van Warmelo, 1975:32)

In *Zwo Itwa*, Gumani persecutes Matidze by beating and kicking him wherever they meet, accusing him of bewitching his family. Gumani as he kicks Matidze says:

“Hai, vhanna vha hashu, (vha a vha fara) nditsheni ndi mu tevhedze nwananga hoyu mukalaha. Naa u fhedza muṭa wanga a tshi u ita maṭukwane a dovha a tou ralo?” (Mahamba, 1989:36)

(No, my fellow men, (they subdue him) let me finish him off that he follow my son. He turns my whole family into zombies and still respond like that?)

The author has successfully portrayed the belief in witchcraft as the cause of conflict in this drama. For instance, the following events illustrate this fact:

- ... the fight between Nnditshen and Musiwalo.
- ... the fight between Gumani and Matidze.
- ... the grudge between Nyaluvhani and Matidze.
- ... the beating of Nnditsheni and Mukosi by Matidze while they were herding their livestock.
- ... the fight between Gumani and Matidze at the chief’s kraal.
- ... the quarrel between Gumani and Matidze while on their way to the Timhaka.
- ... the chopping to death of Matidze and Chief Ravhudzulo.
- ... the fact that Gumani commits suicide.

In Mabalanganye, Sengeza’s wives, Nwafunyufunyu and Nwasundani, together with Mabalanganye, poison Chief Sengeza. Sengeza survives, but retaliate by killing Mushanzhoni, Nwafunyufunyu and Gandamipfa. Sengeza as he hallucinates because of the effects of the poison says:

Nditsheni ndi fe nandi, dangani langa nandi, ni songo zwi pfa. (u a takuwa u doba pfumo u bva a tshi gidima u wana Mushanzhoni o dzula vhukati ha vhaṭanuni) Ndo u wana muloi ndi iwe (e nga pfumo nziri kha thunzhi. Mushanzhoni e gosi a tshi khou bidigama na lila pfumo). Nga pfumo ndi do u lugisa, ndi do ni fhedza noṭhe ṇamusi. Wa mbuyela! (a ṭavha mukosi.) (Mathivha, 1974:56)

(He stands up, picks up his spear and runs out and find Mushanzhoni seated among the chief's spouses). I got you, you witch, (and thrusts the spear on her waist) (Mushanzhoni screamed, wriggling with the spear). With the spear I shall settle you, I shall destroy you all today. Come you spirits and help me! (he shouts)

2.3.4 Feminist principles and conflict

Feminism refers to advocacy of women's rights on the ground of sexual equality. According to Coetzee (1990:734-5) feminism:

... is a social movement that seeks equal rights for women, giving them equal status with men and freedom to decide their own careers and life patterns.

The *MacMillan English Dictionary for Advanced Learners* (2002:515) defines feminism as:

... the belief that women should have the same rights and opportunities as men.

According to the Tshivenda culture and tradition, a man is allowed to marry as many wives as he could afford. This was a symbol of power and wealth. Rich men were recognised by the number of wives they have. A woman on the other hand was expected to be passive and accept everything her husband says and wants. She could not choose, but has to be chosen for.

Women across the continent started to challenge the notion that they exist to please men and proposed that they receive the same opportunities in all spheres of life. If this idea was practiced in Tshivenda society then, the conflict between Sengeza and his wives might have been avoided.

Thus, when Chief Sengeza breaks the cultural laws by taking Mushanzhoni as his bride without consulting his senior wives, this becomes a cause for offense. Nwasundani, Chief Sengeza's wife felt usurped by Sengeza's action. Therefore she, together with Nwafunyufunyu and Mabalanganye secretly scheme a plot to kill Sengeza.

Nwasundani as she pleads with Mabalanganye to murder Sengeza says:

Mushaaṭhama na inwi ni a zwi pfa, nṅe ndi ri, inwi Mabalanganye ndi inwi ni nga thusaho nga u ya ha Gandamipfa, o vhuya u a ni ḍivha ri mbo ḍi fhirisa tenda vhueni vhu vhunzhi. Ndi ḍo ni fha ene Mushanzhoni ṅwananga. Itani nga u ralo, ni milise kana ni lapule arali no mu wana. (Mathivha, 1974:40).

(Mushaaṭhama you are also a witness. I say, Mabalanganye you are the only one who can assist by going to Gandamipfa as he knows you that we cause the death of Chief Sengeza. Mushanzhoni shall be yours my son. Do as required, kill him secretly or poison him wherever you find him.)

During a special meeting summoned by Sengeza, Mabalanganye secretly pours poison in Sengeza's guard of sorghum beer. Although Sengeza survived from certain death, he killed Mushanzhoni, Nwafunyufunyu and Gandamipfa, accusing them of the attempt on his life.

2.4 CONCLUSION

The word tragedy is often used to describe any form of disaster, or misfortune. More precisely, it refers to a work of art.

The tragic hero in all tragedies is of the utmost importance. He is an extra-ordinary figure.

Tragedies differ in their form due to differences in the culture they exist. The influence of the author's culture should be taken into consideration when a critic analysis is made.

Apart from the notion of Aristotle on tragedy, Tshivenḁa drama has acquired several requirements and criteria which are different from other culture's drama criteria.

In Tshivenḁa culture, a diviner (*nanga*) holds a high position in society and is thus a fit tragic hero. A chief can also be another fit tragic hero because of his position in society.

Time or the period at which it was written may affect the nature of drama. Tshivenḁa drama in particular, is also affected by the milieu. This is also supported by Maḁadzhe (1986) when he says that themes reflected by African drama are largely determined by circumstances, prevailing in a particular region and time. A critic therefore needs to understand a geographic position or milieu of a book for a fair analysis.

Regarding time, Bopape (1994) says that a comprehensive survey of criticism produced over the years indicates that tragedies tend to fall into various historical periods. Orr (1981) divided the historical development of drama into three periods, namely, Ancient Greek, Renaissance, and Modern tragedy.

CHAPTER THREE

REQUIREMENTS OF AND CRITERIA FOR DRAMA

3.1 INTRODUCTION

The aim of this chapter is to give the requirements and criteria for drama. There are many requirements of and criteria for drama. It is impossible to include all of them in this dissertation. Only the relevant requirements of and criteria for drama as far as this study is concerned, will be treated, namely, plot, characterization, and conflict.

3.2 PLOT

The importance of plot in drama cannot be underestimated. Plot affects structure and characterization. The events in a plot can be portrayed dramatically through the dialogue of characters.

In some narratives, a plot may be highly complex and some narratives may be plotless when there is little action occurring.

Literary scholars have tried their best to define plot. The following are a few definitions given by scholars.

Hall (1981:735) says:

Plot is the sequence of events in narration, the structure of action and incidents by which the playwright tells a story.

Brooks (1979:34) defines plot as follows:

When we come to a plot we are concerned with a writer's selection and arrangement of facts drawn from an action (real or imaginary) - a selection and arrangement that determine the unity and significance of the fiction plot, then is the meaningful manipulation of action.

On the other hand, Forster (1971:87) about plot writes:

Plot is A narrative of events arranged in their time sequence.

From the above definitions we can deduce that plot is not the story itself or the story in short but the way in which it has been arranged.

3.2.1 Plot in *Mabalanganye* and *Zwo Itwa*

The author in *Mabalanganye* portrays his story in two rural areas called Tshigovha and Tshikhwani and some small regions such as Muraleni, Hamashamba, Hamunanyi, etc., where Chief Sengeza rules. Here Chief Sengeza reigns supreme.

Chief Sengeza is depicted as a powerful ruler with many wives and several children. The writer establishes successfully and clearly the flaws and weaknesses of Sengeza that paralyses his mighty kingdom to a halt. His desire to marry Mushanzhoni lands him in a dilemma.

The author's plot is universal. It serves as a luring point to the readers.

There is cause and effect in all the events in *Mabalanganye*. It is easy to discern the cause of enmity between Sengeza and his spouses. It is jealousy among Sengeza's older wives and Mushanzhoni and Munaka that brings conflict. This jealousy leads to unfortunate events in the drama, such as death.

Although drama has a number of elements like plot constituting it, yet the aspect of conflict is indispensable. In *Mabalanganye*, conflict starts when Chief Sengeza wants to marry Mushanzhoni and Munaka.

Mabalanganye's plot can be regarded as a commendable success owing to the natural flow of ideas.

On the other hand, *Zwo Itwa* unveils superstition and witchcraft in a rural society called Tshihondwa. Mahamba's plot has been constructed from the prevalent African experience of witchcraft and sorcery. The author has made use of events that are common experience to Africans. Most African people believe in witchcraft and sorcery.

3.3 AN ASPECT OF PLOT IN *MABALANGANYE* AND *ZWO ITWA*

The internal structure of drama is also characterised by phases. Phases reflect dramatic action in its various stages. Their presence is indispensable in the development of events in a drama. Phases of drama are divided into the **exposition**, the **motoric phase**, **complication**, **climax** and **denouement**.

3.3.1 Exposition

Exposition is that part of a narrative or drama which gives the necessary background material for a reader. It serves as an introduction to a narrative or drama. It is here where the author exposes the main characters and their relationship towards each other. In the exposition irrelevant details are done away with.

In *Mabalanganye*, the main characters have been introduced as from the beginning of the dramatic events. One has no doubt that the whole drama centres on their relationship.

Here the author perfectly and appropriately exposes Chief Sengeza, who is the main character, as a quiet, peaceful lake which vibrates harmony and serene. But when stirred by high tide of strong waves, becomes furious and destroys everything adjacent to it. Tshilamulele has this to say about him:

Vha ha Thovhela ni mini? Sengeza ni a mu divha ene munna mulapfu, mufhungwa nga phungamaria, munna a no rumula a mu rumulaho, munna ane a ri ha tati khani na mulanda, wa tati khani na mulanda u u fha shango, ngauri na ene u do vha thovhela, mudini wawe iwe wa si dzhene? Mulanda a tati khani, mu litshe u u shavha a yafhi, u do mu wana divha la mulandu wawe na mu farela ngomu. (Mathivha, 1974:23).

(Tshilamulele: You who are under the dominion of the Emperor what have you to say? You know Sengeza fully well, a strong man who is tall and does not debate with his subjects, if you debate with your subject you may end up giving him your land, and such a subject also becomes a ruler. Shall you not be compelled to enter his stronghold? If the subject offers himself to argue with you, just ignore him. He has nowhere to go. His day shall come when he is accused of any crime. Then King Sengeza will take a stern stand, to show that he is an unparalleled ruler indeed.)

This shows Sengeza as a most powerful and cunning ruler likened to a cool lake which when stirred has far reaching repercussions. It gives us the image of a man who is beyond all trials and tribulations. He did not subject himself to mere judgement hence he was good in despite.

The morale of the people at Tshigovha and Tshikhwani is very high. They are talking amongst themselves in high spirits as they prepare to serve Chief Sengeza, please and appease him. In this regard, Mabalanganye has this to say:

Vha sokou amba, i si Tshikhwani, Nwasundani o fuwa o inga a si ene ane a nga pikisana na havho. Vhone Vho-Nwafunyufunyu, ndi uri arali ha da Vho-Mushanzhoni, Vho-Munaka, Vho-Muthude na musu vha tshi luvha ndi madzanga, na u tshimbila ha hone ndi u tou vhambadza makwevho. Rihe vha

no nga Vho-Mabalanganye ri do tenda nga u vhona. Vha nga tshi dia tshiphaswi tshi no nga tsha Tshikhwani vhenevha? (Mathivha, 1974:15)

(They are just talking, not referring to Tshikhwani. Nwasundani has reared people of different abilities. She cannot compete with these people. Nwafunyufunyu can you imagine if Mushanzhoni, Munaka and Muthude do come? Even when they pay tribute and honour the chief, it is an advertisement of priceless value. Their grace as they move is a sale of their status. I Mabalanganye together with those in my line shall believe it, as it occurs. Can these girls surpass those of Tshikhwani in decorating the floor with cowdung.)

The fact that the setting of Mabalanganye is in a rural area has been explicitly portrayed in the exposition. Gunununu is concerned about the whereabouts of the community's cattle and asks the following question:

Ndi vhudzisa uri kholomo dzo ri u sera miokhwane iyi dza livhafhi? Muvhera o bvaho nadzo ndi nnyi? Ri songo sokou vha ro dzula kholomo dzo li fhedza dzi tshi ya. (Mathivha, 1974:2)

(My question is after the cattle penetrated *miokhwane* which direction did they follow? Under whose responsibility are they? We must never stay contented because they may go astray.)

These people are subsistence farmers and it is only in rural areas where cattle can be reared. In the exposition the manner of presentation is important. Words used by characters should be full of sense, feeling and emotion, Nwasundani complains about the behavior of her aides and she says:

Ndi ngoho ni amba zwone tshivhanda, lila divha Vho-Thovhela vho endela ngeno, ndo vhona zwone Vho-Mushanzhoni i tshi tou vha khakhathi, na hone nda mangala uri naa ndi lini Munaka na Mushanzhoni vha tshi vho tou dihwa ngei Venda, lune vha ita na u hwedza gungwa. Ndi a livhuwa xuwani zwanu (u a bva vha sala vhe vhothe (vha a amba). Ndi kho lalwa Nyalilo nxe wa ha Sundani, ndi vhona zwone vhafumakadzi avha vha sa tsha dzula hayani ... (Mathivha, 1974:30)

(It is true what you say has bearing, I noticed this the day when Chief Sengeza was here. The restless activities of Mushanzhoni and Munaka surpassed me especially when it came to handing drinks to the chief. You may go (He goes out and she remains alone in soliloquy). I am being fooled by these women, that is why they are no longer settled here ...)

The quoted words are full of emotions and bitterness. Nwasundani is bitter because she is jealous of Mushanzhoni and Munaka who are young and attractive.

In *Zwo Itwa*, Chief Ravhudzulo appears as a peer patron who is weak and hopeless and a dreamer. When Gumani torments Matidze and repels his presence, Chief Ravhudzulo offers no assistance. Although Matidze is weak and old, he holds an important position at Tshihondwa. He is a Mukololo (prince), Vhaventxa (Chief's brother) at Tshihondwa.

Mahamba reveals Matidze's position through Ravhudzulo when he said:

"Iina, matsiko mukosi wo vha u wa Vhaventxa." (Mahamba, 1989:57)

(Yes indeed, the scream heard was that of Vhaventxa.)

From the beginning of the drama, Matidze and Gumani as the main characters introduced action in *Zwo Itwa*, in their feud that has now gone beyond the two principals to their families. They expose problems that beset their country, namely, superstition. This gives the readers and audience some insight of what the drama is all about. It is in the exposition where Matidze is publicly attacked by Gumani who says:

He vhone Vho-Matidze, nxa ndi mini vha tshi ntsema? A, he vha hashu, lukalaha ndi do vhulaha holu nxe. (vha amba vha tshi rwa vhalo nga mpama vha dzunguluwa vha wa na dzhasi lavho) (Mahamba, 1989:3)

(Hey you, Matidze, why do you insult me? My fellow citizens I am obliged to kill this old man (Gumani slaps Matidze who falls to the ground accompanied by his overcoat.)

The above passage shows Gumani as a bitter person. He wants to get rid of all the witches in his area. In order to challenge witchcraft, he decides to attack Matidze and accuse him publicly. The author has presented an interesting exposition for readers want to know whether Gumani succeeded in eradicating witchcraft.

3.3.2 The motoric phase

The events introduced in the beginning of a drama should start moving. The relationship between characters should lead to something either good or bad.

Conradie (1978:10) views the motoric phase as:

As die uiteensetting nou voltooi is, moet daar iets gebeur wat die handeling aan die gang sit; dit word die motoriese moment genoem.

On the other hand, Boulton (1980:43) regards the motoric phase as:

Some startling development giving rise to new problems. We may call this the first crisis.

After the exposition in *Mabalanganye* events adopt a dynamic course. The prerogative of Sengeza with his two fiancées provokes Nwafunyufunyu who immediately and secretly sends Makheila to summon Nwasundani to come to Tshigovha. Sengeza has flaws which emanate from his lust for women. His present choice is Mushanzhoni and Munaka. His old wives Nwafunyufunyu and Nwasundani become jealous and plot to kill him. Nwasundani angered by Sengeza's actions says:

Naa tshitamba vhathu vha tshi wanafhi? Ro vha ri tshi tou fhirisa dongo, dongo a li ambi, ndi nnyi a no do divha vhunga vhueni vhu vhunzhi, ndi u fhirisa na u valelisa ha vhaeni? Nga ri takuwe ri ye ha Mabalanganye. (Mathivha, 1974:38)

(Where do people obtain this poison. We should create suscription. Suscription is not fact. Suscription can be enhanced in bidding farewell to guests and numerous people who are present. We must approach Mabalanganye and lay our scheme (plan) to him.)

The above extract shows Nwasundani's determination to exterminate Chief Sengeza.

In *Zwo Itwa*, Gumani slaps Matidze so often, and at times even kicks him. Matidze flees to the Chief's domain to seek refuge. Gumani insists that he and Matidze should go to a sorcerer who will determine whether Matidze is a wizard or not. He says:

(Vho-Matidze nga mpundu bvu) Hai, vhanna vha hashu, (vha a vha fara) nnditsheni ndi mu tevhedze nwananga hoyu mukalaha. Naa u fhedza muṭa wanga a tshi u ita maṭukwane a dovha a tou ralo? (Mahamba, 1989:40)

(Kicks Matidze) (No! my fellow men (they restrain him) let me kill this old man so that he can join my child in death. He is dissipating my whole family by turning them into zombies, and still call me devil-incarnate?)

This passage shows Gumani as a man who hates witchcraft. As one reads further one asks oneself, is Matidze going to be sniffed out as a wizard? If so, what will Gumani do?

3.3.3 **Complication**

The culmination of the motoric phase leads to the introduction of the complication phase in dramatic action.

Conradie (1978:10) gives the following exposition:

In die verwickeling moet die handeling wat deur die motoriese moment aan die gang gesit is, verder gevoer word tot by die hoogtepunt ... Die situasie moet al hoe meer gekompliseerd en die botsing al hoe hewiger word sodat spanning voortdurend toeneem.

Boulton (1980:43) views the complication as:

This first crisis will lead to other actions, events or modifications of character which may in their form have new consequences carrying the play further forward. Probably, the whole plot now proceeds for some time from crisis to crisis. The crisis may succeed one another as causes and effects, or some fresh crisis may arise from another cause. This may be called the complication.

In *Mabalanganye*, one crisis follows another systematically. Things start from bad to worse. Mabalanganye is drawn into the scheme to kill his father, Chief Sengeza. Nwasundani and Nwafunyufunyu promise Mabalanganye support when he succeeds his father, and a wife in the name of Mushanzhoni, Nwasundani in her promises state:

Ni a ri honyela naa arali na ita izwo, ni sa ambi Mushaisano kani ni do tou ndi mutuku, na hone ifha ni tshi do vha Thovhele. Ndi amba ngauri muṅe wa vhukoma i tou vha phola. Naa kani ni tou vha tsilu inwi ni tou ro ni fha vhukoma na zwothe na twa ni tshi timatima, a ni thuthi zwe ngwanzha ra fhululedza inwi?
(Mathivha, 1974:40)

(If you accomplish our plot we shall extend our gratitude to your command, do not doubt Mushaisano because she is young. After all, you shall be king. Are you a fool to miss this chance of being a king when we chose you to be? Strike the iron while it is hot, and do away with Sengeza and we shall hail you as king.)

In a drinking party organised by Sengeza before he was to address the masses, Mabalanganye carefully and cunningly pours poison in the Chief's regal gourd. As Sengeza drinks, they all show honour. Afterwards Sengeza becomes ill and starts to vomit. He summons his traditional healer. When Gandamipfa arrives, Sengeza says to him:

Gandamipfa ndo ni vhidzela mafhungo asia (Mundalamo idanu tsiru! ni do vhuya) Gandamipfa dangani langa namusi a ho ngo luga a no ngo vhona ndi tshi tou swuru fhaḷa nḅa? Tshe nda swura kutemba matsheloni thi tsha luga, fhedzi ndi kwa fhano hayani. A hu na mushonga une u nga thusa uri ndi tanze? (Mathivha, 1974:54)

(Gandamipfa I summoned you for this matter (Mundalamo may you excuse us! You shall return) Gandamipfa I have internal convulsions. You must have noticed I only sipped this morning in the yard yonder. I am not feeling well ever since I drank this morning. But the drink was prepared by the family. Don't you have something that can make me vomit?)

Here the author demonstrates the power of his genius on suspense, proving to us beyond doubt that he is a success as a universal writer.

In *Zwo Itwa* Gumani and Matidze accuse each other of witchcraft, which is a serious crime according to African tradition. It is punishable by death.

Gumani slaps Matidze as members of the community were hoeing at the chief's mealiefield. He again kicked Matidze while they were at the Chief's palace.

The author should have realized that what is obvious cannot be regarded as a complication. Once someone is accused of witchcraft, both parties will end up visiting a sorcerer for verification.

3.3.4 Climax

According to Brooks and Heilman (1948:47), climax is:

The most intense moment of conflict, the turning point.

Climax may thus be regarded as the breaking point and the pinnacle of the problem. Characters do not only point fingers at each other, but they may engage in fights which may lead to death.

In *Mabalanganye*, Sengeza hallucinates, tears at his clothes and ran into his chambers and then emerges with a spear (assegai). He strikes at Nwafunyufunyu and she dies instantly. Sengeza then turns on Mushanzhoni and stabs her as well. Mushanzhoni, as she dies says:

No n̄oḁa no ngwana tshivhanda, lukunda lwanga ngolwo, thi fulufheli uri ndi ḁo dovha nda vhona shango, ḁanga ḁi a kovhela. Fhedzi arali nda fa, ni ḁo anea uri ndo fa hani. Mafunda ndi vhuloi vha ḁa vha Vhulenda. Ihi! Ihi! (u a wa a wela zwanḁani zwa Mabalanganye na Gunanunu) (Mathivha, 1974:56)

(Man you were after me and you actually got me, here is my bangle; I doubt if I will ever see this earth again, my sun has set. Should I die, you will relate how I met my death. Apparently, generosity is evil, they destroy the humble, honest and faithful. Oh! me Oh! me. (she collapses onto the arms of Mabalanganye and Gunanunu)

Sengeza recovers after being treated by Gandamipfa. He convenes a royal meeting to establish the cause of this unbecoming event. Here the author perfectly portrays the Vhavanḁa culture when Gandamipfa, the sorcerer, is included in the royal meeting whereas he is not a family relative. According to African tradition and culture, no evil occurrence can transpire without cause. Gandamipfa is here as an overseer who must use his mystical powers to diagnose the cause.

Gandamipfa points out Mabalanganye as the one who poisoned Chief Sengeza. Chief Sengeza seizes his spear and thrusts it at Mabalanganye. Mabalanganye is struck on his upper arm and he runs for dear life. Nwasundani is killed by Matsheka, Sengeza's other son. Sengeza then turned to his military contingent and instructs them:

Naa a thi na vhanna naa? Kha ndi pfe Mabalanganye i ḁama ya maanga arali a sa kona u swika kha n̄e. Tshikota ni ngafhi?

Tevhelani pfumo langa la zwitungulo, ndi nga si lale li siho.
(Mathivha, 1974:68)

(Have I no brave men? Let me be informed that Mabalanganye is fed to the vultures if he cannot be brought back alive. Where are you Tshikota? Bring back my talisman spear without which I cannot sleep.)

Sengeza sends his military expedition under the auspices of Tshikoa, to crush the rebellion down and bring back his spear which is the talisman he inherited. The two groups met at Petamukanda where a fierce battle ensued. Mabalanganye's group was defeated. Several people died, amongst them, Tshikota. Mabalanganye was killed by Makheila who points out:

Ngoho lo kovhela la Tshigovha masiari tshivhangalala, tshusa dzo rumula tshusa, tsanga dzo tufula tsanga maqi a vha malofha a Vho-Mabalanganye na Tshikota. Mafumo ayo a kuvhanganyeni na malofha a songo fhulutwa i do vha zwitungulo ngei mapitoni. Nga ri takuwe vhanna vha hashu (vha a takuwa vha hwala vhafu vha ya hayani.) (Mathivha, 1974:71)

(It is dark at Tshigovha in the noon. Spear against spear, a battle-axe sharpened another battle-axe. The blood of Mabalanganye and Tshikota flew like water. Gather those assegais with blood, do not wipe them, they will be sacred elements of the palours. Let us go, gentle friends (they stood up and carried the dead home.)

In *Zwo Itwa*, Gumani now frustrated by the death of his son, reaches a breaking point. He picks his axe and goes after Matidze. Gumani kicks open Matidze's door and chops him to death. Chief Ravhudzulo and Rathiyaya arrive at the scene and try to intervene. Gumani chops Ravhudzulo to death and wounds Rathiyaya. Gumani as he looks at the corpses remarks:

Ee, kha zwi ye na vhusula. A thi athu, hu tshee na ene mukoma wa hone we nda ralo u mu fhafhara shaḁa; na ene ndi ḁo tou ndo vhulaha (vha mbo ima vha lavhelesa mbaḁo yavho; vha lavhelesa mufu uno na uḁa vha sumba u takala) Mbaḁo yanga, (vho i lavhelesa yo tswuka na malofha) wo ndifhedzela wa hashu. Ndo nyelisa (vha a bva nga u gidima) (Mahamba, 1989:57)

(Yes, let it be the end (and end here.) This is the beginning of the great job I intended to fulfill. Left now is the chief councillor whom I wounded. This time I must kill him. (He stood and looked at his axe; and looked at the corpses and reflected content). My axe, (He looked at it stained with blood) You have avenged me. It served them right. (He went out running)

In *Zwo Itwa*, the climax is promiscuous. It is only reflected at the end when Gumani kills Matidze and Chief Ravhudzulo. There is no force which propels people to engage in fights. This works against the author whose attitude is to create a tragic atmosphere. His success on a climax is unbalanced and doubtful, because there is no compulsion which drives readers to expectation.

3.3.5 Denouement

Denouement is the final intricacies or resolution of a plot, as of a drama or novel.

Abrams (1981:139) defines denouement as: "... the action or intrigue ends in success or failure for the protagonist, the mystery is solved, or the misunderstanding cleared away."

Clark (1972:16) echoes the same view by saying: "All that follows the major climax of a play may usually be classified as the resolution. Since the conflict is over, the resolution is normally built on a relatively stable situation."

In the epilogue, the author depicts Chief Sengeza as a loser. He lost Mushanzhoni he meant to marry. He lost his two trustees and strong men in the persons of Tshikota and

Mabalanganye. Nwafunyufunyu, a magnificent woman at Tshigovha, he has personally killed. Nwasundani, his strong pillar and supporter at Tshikhwani was killed by his son Matsheka.

After being assisted by the ghosts of Tshikota and Mabalanganye whose words are confirmed to be the truth by the super sorcerer, Matshephula, Sengeza became frenzy and killed Gandamipfa.

In *Zwo Itwa*, Gumani commits suicide. The tempo of the play pedals backward. One is simply compelled to assume that the author has an idea that erodes his heart he fails to portray.

The author conceals the fact that Nditsheni fell off the back of Sikofani, the untamed donkey which led to his death. From this point of view the author continues to strongly challenge witchcraft and turning sorcery into a sly and robbing business full of lies.

Matidze lost his life because he was old and weak and poor. Chief Ravhudzulo, who is humble and loves his relatives, is blamed for nepotism and was killed for this allegation. The culprit Gumani commits suicide.

The author has full knowledge that witchcraft is a serious crime in our tradition.

3.4 CHARACTERISATION IN *MABALANGANYE* AND *ZWO ITWA*

Characterisation is one of the cornerstones of drama. A drama without a convincing characterization may end up being a failure. In the two plays under analysis, the authors attempt to draw the reader's attention to different themes through characterization. They achieve this purpose by making use of different characters who may be classified under the following types: round characters, flat characters, protagonists, antagonists, and tritagonists.

3.4.1 Round characters

These are people who respond to new situations, who show their feelings and are unpredictable as live human beings. According to Bentley (1983:122):

Round characters are those people in a work of art such as drama who respond to new situations, who show their feelings without preference.

Muir (1996:18) defines the round character as:

The opposite of the man of habit, he is the permanent exception. He breaks habit or has it broken for him; he discovers the truth about himself, or in other words, develops. He dramatizes his real nature, where the flat character dramatizes his second nature, ...

On the other hand, Styan (1965:67-68) regards round characters as those who are individualistic in nature and are unpredictable as live human beings.

In *Mabalanganye*, Nwasundani, Nwafunyufunyu and Sengeza may be regarded as round characters. This is so because they act differently according to the situation in which they find themselves. Nwasundani and Nwafunyufunyu do not hesitate to show their feelings where their interests are at stake. Nwasundani remarks:

Zwi izwo la da afha li a kovhela, thi luvhi tshothe lini, nde nala nde thundu, zwa lovha zwothe nne nda sala ndi tshi sela nga lu bvudaho. Thi zwi iti. Tshavhumbwe, ndi nga la mutshila wa mbudzi Mushaathama arali zwo ralo. Ni ri Munaka na Mushanzhoni vho ita ni? Ni a swaswa, a ri tanganelani. Ndi uri nne ndi do vha mini arali zwo ralo? (Mathivha, 1974:37)

(If that be the case, let the sun set at midday. I cannot waste both my energy and property. Procrastinating all my time with a torn willowing basket. I cannot do it. Tshavhumbwe, I can rather eat the tail of a goat, Mushaathama, if that be the case.

You say Munaka and Mushanzhoni did what? You must be joking, I cannot share the same regal bed with them. What shall I become if that be the case?)

From the above quotation it is evident that Nwasundani does not want Sengeza to marry Mushanzhoni. Her words suggest feelings of jealousy and hatred. This shows her roundness because she openly vents her anger towards Mushanzhoni.

Sengeza is also depicted as a round character. When he sees someone he loves, he does not hesitate to propose love to her. He disregards his other wives and vows to marry Mushanzhoni. Sengeza points out:

Nwasundani ndi mini na n̄e, o no vha gaga houla, ndi longa muñwe hangei, ndi funa u thoma u pfundisa. A ni vhoni na u da fhano, a si tsha da, o rumbuwa o fhedza, ha tshee na mulilo. Ni khou zwi pfa, vhoiwi ni dzula fhano, zwo fhela ... (Mathivha, 1974:35)

(What is Nwasundani to me, more than a menopause, I must separate them and accommodate each in her individual room. She is no longer willing to come here. She knows she is useless, she is no longer active. Do you understand, you stay here and that's it.)

The quotation shows Sengeza as a man of strong will. He is revealed as a live and real person.

Many characters in *Zwo Itwa* may be regarded as round, for example, Matidze and Gumani. Gumani does not hesitate to show his feelings towards Matidze by accusing him of witchcraft. Gumani gives his opinion explicitly:

N̄e nda diita sa ndi no lamula nda rahekanya galaha heji ndi tshi tou ri ndi vhulahe. Matsiko muloi u nga goya; ha sokou fa nga matsivha. Fhedzi ndo ri u mu raha a farelela mala o shanda maṭo kufhinganyana. Matidze ni a divha u a lowa? (Mahamba, 1989:10)

(I pretended as if I am an arbitrator between the two, as a result I got the chance of kicking the old man repeatedly with the intention of killing him. A wizard does not die easily, he is like a wild cat. But when I kicked him he held strongly to his stomach, dazelling his eyes a bit. Are you aware Matidze is a real wizard?)

From the above quotation, it is evident that Gumani hates witchcraft because according to his belief, wizards and witches kill at random, out of jealousy.

3.4.2 Flat characters

These may be regarded as characters without any change within them. This is the man of habit. Styan (1965:67-68) defines flat characters as follows:

They are flat when they are recognizable and predictable and show us only one aspect of human nature.

Forster (1971:14) elaborates more on the flat characters:

... they are fixed quantities ... A person whose future is predictable because he has set a fixed definition on himself as a creature of habit. A creature of habit not responding to new situations, but repeating his responses to old ones, speaks mostly of falsehood.

In the two plays under analysis, it may be very difficult to categorise characters as described in the above definitions.

3.4.3 Protagonist

The word 'protagonist' is derived from the word 'protagonistes', which means main character. Conradie (1978:24) defines protagonist as follows:

Die protagonis is die hoofkarakter of held wat in die drama die sterkste op die voorgrond tree en die toneel van die begin af oorheers. Dit gaan in die drama veral om sy worstelinge, sy gevoelens en sy uiteindelike lot.

From the above explanation, it is again evident that the protagonist is nothing else but the main character in a play.

In *Mabalanganye*, Sengeza may be regarded as the protagonist. He dominates events from the beginning to the end of the drama. He is portrayed as a powerful monarch who must be listened to and whose word is final. Tshikota showing respect to Sengeza remarks:

Fhumulani ndoulume yo swika, khedebu ya małazwivhisi, nga ri tshete vhaṅe vha mavu vho swika. (Mathivha, 1974:1)

(Silence His majesty the He-elephant arrives, honourable worship sir, who feed on raw meat. Let us be all quiet, the ruler of the land has come.)

The author carefully inserts Sengeza's flaws and weaknesses that crumbled his kingdom. He has many wives but he is not satisfied. He still wants to marry more. According to Tshivenda culture, chiefs were exempted from paying dowry and they could pick and choose any woman they fancied, whether married or not.

Sengeza's old wives become jealous and vent their hatred and anger openly towards Mushanzhoni and Munaka, the newly married brides. In the twist of events Sengeza's wives devise a scheme to kill him. Sengeza discovers the scheme and kills Mushonzhoni, Nwafunyufunyu and Gandamipfa. Tshigovha palace is abandoned and forsaken. Sengeza survived but there is no one to rule. He is alone and lonely, his empire withered and faded.

In *Zwo Itwa*, Matidze is the main character. The quarrel between Nditsheni and Musiwalo is about his wizardry. He is the most hated. He begins and end with the drama. When Matidze dies, all actions come to an end.

3.4.4 Antagonist

The word antagonist is derived from ‘anti’ which means against and ‘agonistes’, a champion. Antagonist may therefore be regarded as a champion of opposition in a play. According to Conadie (1978:24), the antagonist is:

Die teenstander wat die worstelling en krisis by die protagonist veroorsaak, die agtervolger, bedreiger, kweller. (24)

Peck and Coyle, (1985:79) about the antagonist say:

Often opposing the hero is the villain or antagonist. What villains have in common is that their evil deeds disrupt the social order.

An antagonist may thus be regarded as an opponent or adversary of a protagonist.

Through word and deed, Gumani in *Zwo Itwa*, appears as the antagonist. He opposes everything that Matidze stand for. Gumani accuses Matidze of being a wizard wherever they meet. He often slaps and kicks Matidze. Gumani as he beats Matidze says:

Ndo u wana muloi ndiwe! Muloi wa muloi! (Vho-Matidze vha mbo shavha vha tshi tavha mukosi, khambana ya fola i a wa tshikwamani tsha Vho-Matidze. Vho-Gumani vha thoma u ima vho tshuwa. Vho no vhona uri ndi mini vha mbo gidimedza vhaḷa.) (Mahamba, 1989:26)

(I got you wizard, nothing else but a wizard. (Matidze ran away screaming. The snuff-box fell from Matidze’s pocket. Gumani paused for a while being puzzled, thinking that it was a medicinal spell. Realising that it was an ordinary snuff-box he continued to chase Matidze.)

Matidze was eventually killed by Gumani who himself committed suicide.

In *Mabalanganye*, Mabalanganye is the champion of opposition. He appears in a series of events. He has solid control of Tshigovha. Sengeza used him secretly to eliminate his enemies. Nwasundani and Nwafunyufunyu draws Mabalanganye into their scheme to kill Chief Sengeza. Mabalanganye's love for Mushanzhoni and the chieftainship turns him against Sengeza and he becomes the chief's most formidable enemy.

Nwasundani in her plan illustrates:

Mushaaṭhama na inwi ni a zwi pfa, nṅe ndi ri inwi Mabalanganye ndi inwi ni nga thusaho nga u ya ha Gandamipfa. O vhuya u a ni ḍivha ri mbo ḍi fhirisa tenda vhueni vhu vhunzhi. Ndi ḍo ni fha ene Mushanzhoni ṅwananga. Itani nga u ralo, ni milise kana ni lapule arali no mu wana. (Mathivha, 1974:40)

(Mushaaṭhama in your presence I dare to say that Mabalanganye you are the only one who can go to Gandamipfa because he knows you that we kill him since we have a lot of visitors. Mushanzhoni shall be yours my son. Do like that if you got Gandamipfa that we perish the disturber.)

Mabalanganye poisoned Chief Sengeza, but he miraculously survived. When Chief Sengeza discovers that Mabalanganye is part of the plot to kill him, he throws his spear at him in an attempt to kill him. Mabalanganye flees to Pefamukanda where he organizes some men to help him fight against Sengeza's army. In the ensuing battle, Mabalanganye's army is crushed by the big forces of Sengeza and Mabalanganye is killed and his corpse is brought back to the chief's kraal.

3.4.5 Tritagonist

Conradie (1978:24) defines the tritagonist as follows:

... die tritagonis, die karakter wat tussen die twee strydende partye staan en verskillende rolle kan vervul.

About the tritagonist, Pretorius and Swart, (1982:24) says:

The character who stands between the two extremes. He/she acts as a kind of catalyst between the positive and negative poles.

A tritagonist performs several functions in a play. One of them is to make the conflict between a protagonist and an antagonist more acute.

In *Zwo Itwa*, Rathiyaya and Malukuta are the tritagonists. Malukuta schemes with Rathiyaya to make some financial gain if Matidze and Gumani can go to Phafula to the sorcerer Timhaka to verify their witchcraft dispute in order to facilitate a settlement. Malukuta as he unveils his scheme remarks:

Sa nga maḁuvha vhone na nḁe ri fara lwendo masiari a ḁamusi ra ya seli ha Luvuvhu henefhaḁa fhethu hashu muthuni washu. A ri ḁoḁi uri havha vhathu vha tshi swika vha wana Timhaka a sathu ḁivha tshithu ngauri a nga vho ḁaḁa. Zwino-ha haya mafhungo a tshi sengwa vhone vha edzise uri mungome wa hone hangei Phafula a nangwe nga vhone. Ndi uri mafhungo haya u fhela hao nga hu vhe u farwa ha Matidze nga ḁhangu dza Timhaka onoyu we ngavhe Nyaluvhani a tende u bva o vha a tshi ḁo fariwa ngae. A thi vha khou mpfa? (Mahamba, 1989:24).

(As usual today we take a trip and proceed over Luvuvhu to our place and our man. We want our man to be well informed so that when these people arrive, Timhaka should not be confused. When we have the tribal gathering you must select the bone-thrower. To close up this case Matidze must be pointed out as a wizard by Timhaka, the same man who if Nyaluvhani had agreed to proceed to the bone-thrower, would have been picked out as a witch. Do you hear me?)

From the above quotation it is evident that witchcraft is full of deceit and has been a cause of many miseries. Many people lost their lives not because they were witches but because they were vulnerable.

When Gumani and Matidze accompanied by Rathiyaya arrive at Phafula, Timhaka does not waste time in pointing out Matidze as the one responsible for the death and illness of Gumani's children. When they go back home Gumani finds his son dead. In a frenzy he picked up his axe and went after Matidze whom he chopped to death.

In *Mabalanganye*, Nwasundani and Nwafunyufunyu are the tritagonists. Sengeza's actions with his two fiancées provoke Nwafunyufunyu who immediately and secretly sends Makheila to summon Nwasundani to come to Tshigovha for something that requires her urgent attention. Nwafunyufunyu felt much annoyed and embarrassed by the present habit of Sengeza which made her feel rejected and ousted. The two women convinced Mabalanganye to assist them in their evil plan to kill Sengeza. Mabalanganye is promised Mushanzhoni and the throne if he accepts the mission. Nwasundani as she implores Mabalanganye to help them suggests:

Ni mbo tou omisa mbilu ni ite nga u ralo singo, ri țelo shanyukanywa, muthu e ri zwiwangapasi, ngeno e riņe vhone vhukuma. (Mathivha, 1974:39)

(Be tough and accomplish the mission Singo, we are often vilified as if we are nothing, while we are the real people.)

With regard to this character both authors have been successful.

3.5 CONFLICT IN *MABALANGANYE* AND *ZWO ITWA*

Conflict has already been analysed by many scholars, therefore it shall not be treated in full but only to develop plot, for example, Musinyali (2009) and Demana (2007).

Conflict refers to a situation in which people with opposing opinions disagree. They try to prevent satisfaction of each other's interests. In literary sense, conflict is a mechanism that sparks all stories. We always find characters at loggerheads. Cohen (1973) echoes the

above-mentioned views when he says that conflict refers to the collision of opposing forces in prose or fiction, drama or poetry.

Michelle Jean Hoppe (2003:1) defines conflict as a competitive or opposing action of incompatibles; or a mental struggle resulting from incompatible or opposing needs, drives, wishes, or external demands.

Reece (1996:340) reinforces this idea in contending individuals striving for their own preferred outcome, which if attained prevent others from achieving their preferred outcome. This process often results in hostility and breakdown in human relations.

In literature a story brings together a struggle between two forces or two characters. From a social perspective it can be the cause of negative feelings, fights and unhappiness or a clash between ideas or interests.

In *Mabalanganye*, conflict starts when Chief Sengeza wishes to marry Mushanzhoni and Munaka. His old wives Nwasundani become jealous and plot to kill him. The two women plead with Mabalanganye to assist them.

Nwasundani as she pleads with Mabalanganye points out:

Mushaathama na inwi ni a zwi pfa, nne ndi ri, inwi Mabalanganye ndi inwi ni nga thusaho nga u ya ha Gandamipfa, o vhuya u a ni divha ri mbo di fhirisa tenda vhueni vhu vhunzhi. Ndi do ni fha ene Mushanzhoni nwananga. Itani nga u ralo, ni milise kana ni lapule arali no mu wana. (Mathivha, 1974:40)

(Mushaathama you are also a witness. I say, Mabalanganye you are the only one who can assist by going to Gandamipfa as he knows you that we cause the death of Chief Sengeza. Mushanzhoni shall be yours, my son. Do as required, kill him secretly or poison him wherever you find him.)

Nwasundani enlists Munaka and Mushanzhoni to assist in the poisoning of Chief Sengeza.

Conflict is more evident when Sengeza is poisoned by Mabalanganye. Sengeza survived this ordeal, he kills Mushanzhoni citing that she is a witch. Conflict between Sengeza and Mabalanganye is more tragic. When Gandamipfa reveals the conspirators, Sengeza is enraged, he seizes his spear and stabs Mabalanganye in his calf muscle.

Mabalanganye escapes but is later killed by Makheila. The ghosts of Mabalanganye and Tshikota appear to Sengeza and reveal to him that Gandamipfa was also part of the treachery to kill him. Sengeza subsequently kills Gandamipfa.

In *Zwo Itwa*, the play is set on the stigma of witchcraft. Gumani accuses Matidze of bewitching his family. Gumani as he claps Matidze says:

*Ni khou zwi vhona uri uyu muthu u na biko li a phopha?
Litshani ndi mu bwise mbanzhe yothe ya vhuloi hoyu muloi wa
muloi.* (Mahamba, 1989:4)

(Do you see this man is sweating. Let me extricate the dagga of witchery from him, this super wizard.)

The conflict between Gumani and Matidze become more acute when Gumani's son, Nditsheni, become ill after a fall from a donkey. Instead of blaming the donkey, Gumani and his wife, Mugaḁa, blame Matidze for all the ills. Mugaḁa as she stresses her ordeal illustrates:

*Hezwo ndi zwone; u beba a si u ka muroho lini. Nna vhone vhe
ri tou vha matsilu tshingafhani hune ra sokou fhela sa ro laho
Musika ro di lavhelesa? (Nditsheni u a vuwa nga vhuṭungu
vhuhulu a ima). Ai, u khou ya ngafhi a sa edeli a awela
nwananga? Hai, nne, nne, nne atshi, ri do vhona madzanga
shangoni la Tshihondwa. Na vha no tovholo muthu vha khou di
tou rali? Hezwi ndi zwiswa zwa u tou pulisa. Ndo tenda wa
Maṭanda, nne ndi hone ndo losha. Ene nangwe o no fa u do*

zuwa a ri ndo vhuya nda a lugisa matsilu. Hone ngavhe ndi vhe munna ... (Mahamba, 1989:17)

(It is true, to beget is not a play. How foolish are we to perish watching on as if we have eaten the spell of death (Nditsheni stood up painfully) where do you go now instead of sleeping and resting. Oh me! We shall see wonders at Tshihondwa. Are those persecuting a person do like this? This is new indeed to penalize like this. I have surrendered, I have nothing else to do. The wizard even in his death shall praise himself that I got the fools. If only I was a man ...)

Nditsheni's condition becomes worse when he is bitten by a snake. He never recovers and ultimately dies. This enrages Gumani more. The conflict between Gumani and Matidze worsens when Matidze is "smelt out" as a wizard by Timhaka the traditional doctor. Gumani ends up by killing Matidze, Chief Ravhudzulo and wounding Rathiyaya. When he realizes the dilemma he was in he committed suicide.

In *Mabalanganye*, the conflict demonstrated is a reflection of a power struggle. Sengeza is portrayed as being at loggerheads with Mabalanganye over the issue of chieftainship. Mabalanganye, together with Nwafunyufunyu and Nwasundani plot against Sengeza.

In *Zwo Itwa*, the author has successfully reflected the serious consequences of conflict, and that those who still hold on to traditional superstition will never know peace of mind.

3.6 CONCLUSION

Plot refers to a unified sequence of actions with the beginning, middle and ending. In the beginning, we encounter important characters and their relationship towards each other. In *Mabalanganye*, the main characters have been introduced as from the beginning. In *Zwo Itwa*, the main characters and the problems being encountered have been introduced from the onset. In *Mabalanganye*, the drama reaches the pinnacle when Sengeza is poisoned.

In *Zwo Itwa*, Gumani and Matidze accuse each other of witchcraft until Matidze is killed by Gumani, who ended up committing suicide. In *Mabalanganye*, the book closes with Sengeza killing Gandamipfa after being warned by the ghosts of Mabalanganye and Tshikota.

In *Mabalanganye*, Sengeza is the chief character who was well respected by his subjects. Nwafunyufunyu, Nwasundani and Mabalanganye are the antagonists who dared to oppose Sengeza. In *Zwo Itwa*, Matidze is the main character who was always tormented by his antagonist, Gumani.

In *Mabalanganye*, conflict starts when Sengeza wishes to marry Mushanzhoni and Munaka. His two wives opposes him and plan to kill him. Mabalanganye poisons Sengeza who survives the ordeal. Sengeza revenges by killing Mushanzhoni, Nwafunyufunyu, and Gandamipfa.

In *Zwo Itwa*, conflict starts when Matidze is accused of witchcraft by Gumani. Matters become worse after the death of Nditsheni, Gumani's son, when Gumani kills Matidze, Chief Ravhudzulo and wounded Rathiyaya. Gumani commits suicide when he feared to face the consequences of his actions.

CHAPTER FOUR

REQUIREMENTS OF COMEDY

4.1 INTRODUCTION

The aim of this chapter is to give the requirements of comedy. Seven elements of comedy which are: the comic individual; verbal comedy; physical comedy; lack of feelings; unfulfilled expectations; the plot and the audience; western culture perspective, as far as this study is concerned, will be treated.

4.2 DEFINITION OF COMEDY

A comedy is a play which commences in a series of incidents and or events that engage in pleasure or happiness to which it culminates. There is no bloodshed in comedy. Spectators or onlookers are often stirred to watch such type of a play in order to gather relief and happiness.

In most occasions the protagonist faces obstacles he is able to resolve without bloodshed. In this regard, the *Encyclopedia Britannica* (<http://www.britanica>) defines comedy as:

A play, movie, etc., of light and humorous character with a happy or cheerful ending, a dramatic work in which the central motif is the triumph over adverse circumstances, resulting in a successful or happy conclusion.

Wikipedia, the free encyclopedia (<http://en-wikipedia.org/wiki/comedy>) gives more or less the same definition of comedy as the *Encyclopedia Britannica* when it says:

Comedy is any humorous discourse or work generally intended to amuse by creating laughter, especially in television, film and stand-up-comedy.

Cohen (1973:177) explains comedy as:

A form of drama that generally entertains and induces varying degrees of laughter, although at times it can comment searchingly on human nature and society.

Richard (1985:192) on the other hand has this to say about comedy:

Tragedy ends in death, comedy ends happily. If the tragic vision of the world is bleak, the comic one is bright and celebratory. This is not to say that every event in comedy is happy. In many plays, there is anxiety, anger and misunderstanding, but these dark elements gave way to joy, love and understanding. It is always a mistake to write about comedies in disguise. They are not comic's vision, recognizes the stuff out of which tragedy grows, but shows that there can be harmony instead of chaos, and life after death. Two very important elements of a happy ending are the idea of the lost being found and marriage.

In his poetry, Richards (1985:1) comments:

Men are shown as better than they are and in comedy as worse than they are.

Cohen (1982:20) in support of the above remarks:

Since comedy is prone to exaggeration at times, artificially, the play can manipulate people and even a great deal.

From the above definitions, it is evident that comedy is meant to stir pleasure only. Some critics claim that comedy lead to happiness without serving any purpose. In reality, it has a perspective theme which lead its spectators to observe something significant.

Theodore (1975:27) about comedy postulates:

It is sufficient to say that comedy has its purpose to delight, entertain or regale an audience through the presentation of characters, situations, and ideas in the spirit of fun.

4.3 FEATURES OF COMEDY

4.3.1 The Comic Individual

4.3.1.1 Introductory Statement

Having laid the foundation for this study the researcher will now concentrate on the analysis of various works pertaining to the aspect of the comic individual. The text that will receive attention is *Hu na savhadina* where Ranzida is the protagonist and *Khoro dzi sa dzhenelani* with Pastor Tshibovhola as the main character.

In comedy, actors are ordinary people who are not regarded with prestige; even the king underrates himself as an underdog whereas in tragedy it is reflected what type of a hero he is and who he is. In comedy, the king acts in a stupid manner which results in laughter by the audience.

Although the main character believes in his own ability to accomplish what he wills, he is inadequate to fulfill his wishes. His situation is the consequence of his own action or his own weakness. The individual loses sight of his true relations to the external world. This dilution is brought about by his own folly ([http://www.shakespeare-online.com/play/elements of comedy.html](http://www.shakespeare-online.com/play/elements%20of%20comedy.html) (24.05.2012)).

From the above explanation, it is evident that the comic individual is driven to act by his delusion. He is in one form or another victim of deception.

Ranziḁa's remarks that Shonisani should not behave like a child, is laughable. He is an elderly person and yet he acts like a young man. Ranziḁa, old as he is, proposes love to Shonisani. Madima states that Ranziḁa says:

Danu imanyana ndi kha ḁi amba na inwi. Nḁa khe ni tshi ḁiita ḁwana ni musidzana mungafhangafha? Vhaḁwe vha murole waḁu a vho ngo no vha vhuhadzi? (Madima, 1981:1)

(Wait a bit, I am still talking to you. Why do you behave like a little girl when you are so big? Are some of your colleagues not married by now?)

Ranziḁa breaks a jest to us as he edits a message on a newspaper to a person he is with. When Shonisani refuses to read the message, he offers to read it to her. Shonisani reads silently:

Thi ni funi zwone ḁwana wa hashu, nahone ndi tama arali ri tshi nga andana na vha (ane nḁe nda ḁo ri wanga tshoḁhe. Ni ri mini?)

(I love you so much, my dear. I wish we could agree and you become ... (whom I shall call forever mine) what is your response?)

It is clear here that Ranziḁa does not wish to propose love to women of his own age. He embarrasses himself by proposing love to young girls.

Ranziḁa acts in a ridiculous manner. Instead of concentrating on his business, he drives around looking for Shonisani who does not want anything to do with him. Madima states that Ranziḁa illustrates:

Ni a ḁivha nda ni humbula ndi pfa ḁhoho yanga i tshi bvuma yoḁhe ya ita na u fhisa? Nga mugivhela wo fhelaho arali no vha ni hayani ḁuvha li tshi e, ni nga vha no pfa bele ya goloi ndi tshi fhira ha haḁu. Ho vha hu u ni lumelisa nahone ndo nga ndi sa tou imisa na goloi. (Madima, 1981:2)

(When I think of you my head thunders until it is hot. On Saturday the previous week I drove past your home in the afternoon. I hooted and nearly stopped the car to come to your house.)

Ranziḍa tickles our lungs by his frivolity. He knows that Shonisani does not love him yet he continues to write her love letters. Mudziwa, Shonisani's friend is given a letter by Ranziḍa to deliver to Shonisani. Mudziwa, the trickstress decides to cheat Ranziḍa by responding, acting as Shonisani. Mudziwa replies:

Ngavhe vha tshi ḍa nga Ḷavhuḷanu nga tshenetsho tshifhinga tshine vha amba. Ndi zwine nda ri luḿwalo luḿwe na luḿwe, ndi amba luḿwe na luḿwe, lu ḽewe onoyo muzwala wanga fhedzi.
(Madima, 1981:32-33)

(You can come on Friday at the time you have determined. That is why I repeatedly state that any letter you write me should be given to my cousin Mudziwa, only)

This response elated Ranziḍa. The cunning of Mudziwa fills Ranziḍa with great pleasure. She further substantiate his anxiety by sending him a post card filled with greetings, written in the name of Shonisani.

Ranziḍa is fully convinced that Shonisani is his by now. According to him, no one is entitled to write her a letter. When he receives a letter addressed to her, he opens it, and seals it again. Not knowing who questions him, when he is asked as to who opened the letter, he comments:

Ruri, vhurifhi a ho ngo vulwa nga ḽe. Hone a zwi itei na uri muḽe wa vhurifhi o no vhu vala a dovhe a vhu vule? (Madima, 1981:62)

(Surely this letter was not opened by me. Is there no possibility that the writer seals the letter and thereafter reopens it and seals it again?)

In applying this defensive tactic, Ranzida is completely ignorant that he is talking to the writer of the letter.

The passage below reflects Ranzida as a docile person, unlike that vicious businessman who when talking on the phone warned that his time is being wasted. Savhadina beats him up. Ranzida as he screams for help say:

Yoo ndo wela dindini mmawee! Vhathu, nthuseni ndi a lovha, ndi khou humbela nga zwanḁa zwivhili, muḁhannga nditsheni ndo zwi pfa. Ni tou dovha na nthaha mulomo vhannani? Ndi ri ndo zwi pfa nandi!

(Ugh! I fell into a ditch, oh my God! People help lest I perish. I humble myself. Young man leave me alone. Enough is enough. Do you continue kicking me on the mouth, oh me! I plead with you that enough is enough.

The manner of Ranzida's behavior is humorous. He continuously pats Shonisani on her shoulder. When Ranzida is reprimanded he says:

U fara tshenetsi tshanda fhedzi-fhedzi a tou vhuya a vha mafhungo. Nḁa ni ḁo thanya lini? No vhuya ni tou vha ḁwana wa muzwala wanga. (Madima, 1994:4)

(How can touching you by this hand of mine cause such concern? When shall you be clear of your intellect? After all you are my cousin's daughter.)

Ranzida has a luring language when he addresses Shonisani often calling her his cousin's daughter. Ranzida remarks:

Dipiḁipi ḁanga mani Shoni! Nḁa mbilu yaḁu i mini nga nḁe? Ndi a ni funa ḁwana wa muzwala wanga. (Milubi, 1994:4)

(My sweetheart Shoni! What do you say about me? I love you, my cousin's daughter.)

In *Khoro dzi sa dzhenelani*, a notice was issued that every malechild must be circumcised, otherwise steps shall be taken against those who refuse. Tshibovhola's response to the notice is humouristic because he knelt down saying:

*Ndi muya wa saṭhane wonoyu wo dzhenelaho shango leneli.
Khoṅo yazwo i kha thabela vhananga.* (Milubi, 1994:6)

(This is the evil spirit which invaded this land. The only solution to this is prayer, my children.)

Having said this, he prayed with his children.

When Tshibovhola was informed that his son, Polosi, was recruited to the circumcision school, he becomes humorous by shaking his head and not reacted there against. Tshibovhola retorts:

Saṭhane u khou lingela mini lutendo lwanga. (Milubi, 1994:6)

(Why does the devil try my faith?)

Tshibovhola has so much faith in his daughter that he is oblivious of what is happening around him. He even remarks that Murendeni is a good girl unlike her brother Polosi. He prays for her protection against all evil. Tshibovhola despises Ndiitwani because according to him, she is a heathen. Ndiitwani who Tshibovhola did not even want to see is the bearer of bad news. Ndiitwani as she delivers the bad news announces:

*Madekwe hangei dombani ndi musi ho ḍa ṅwana wavho onoyu
wa khomba hoyu.* (Milubi, 1994:195)

(Last night your daughter, the very mature one, came to the initiation school.)

This indeed is a big joke. Murendeni, her father's apple is pregnant. Tshibovhola pleads with the 'heathens' that his daughter be married to Nndwakhulu, the drunkard. On hearing that his daughter is pregnant, Tshibovhola fumes:

Ni ri ndi a tamba. Ndi hone vha tshi do nndivha zwavhuḍi. Li dina heli Nndwakhulu la hone ndi muhedeni mudaladala. Matshelo heli la matshelo, ndi khou ruma vhathu. Zwa bala ndi ya nga tsha vhukoma. Li dina na mbanzhe li nga li a daha helila dukana. Li sokou sea na thunzi i tshi fhira. (Milubi, 1994:23)

(You think I am not serious. They shall exactly know who I am. My concern is that this Nndwakhulu is truly a raw heathen. The very following morning I oblige to send arbitrators. If that fails I shall personally go. What bothers me is that the boy seems to be a dagga smoker who laughs even when he sees a fly passing by.)

Indeed Pastor Tshibovhola is faced with a dilemma, his daughter is in love with a heathen drunkard.

Pastor Tshibovhola is conflicted with disposition. Vhakoma (the chief's mother) refuses to involve herself in the marriage of the uninitiated, Murendeni. Tshibovhola who used to teach others not to steal, take money from the church's coffers so that he could bribe vhakoma to accept his daughter in marriage. Tshibovhola as he tries to bribe vhakona illustrates:

A re nne Tshibovhola ndi ri gwama li no fhira lila la mulovha asili. Huḥwe la mulovha u li hana hu nga vha ho vha mafhungo a u vhona u tukufhala. (Milubi, 1994:49)

(I, Tshibovhola, give you this amount which is higher than what I offered yesterday. Perhaps you did not accept what I offered yesterday because it was a small amount.)

Yes, what a mockery, when Pastor Tshibovhola is subjugated to such a habit and what a shame it is when he is jeered at by the so-called pagans. Tshibovhola was a proud paster who ran the church like his own property. He did not involve other church members in running the affairs of the church. He suspended all those who took part in the initiation schools. As a result, the church members teamed up against him.

The term ‘pagan’ as used in this research was historically used by adherents of monotheistic religions, e.g., Christianity, to indicate a disbeliever in their religion, although in modern times, it is not always used.

According to Tshibovhola, anybody who did not uphold the Christian faith, was labeled a ‘pagan’.

Pastor Tshibovhola extends the frenzy by his intention to bless his daughter’s marriage. Bible in the hand, Tshibovhola says.

Hu na ane a pfa hu na zwiñwe zwine zwi nga kundisa avha vhavhili u malana? (Milubi, 1994:63)

(Is there anyone who contests the marriage of these two?)

Pastor Tshibovhola says this being fully aware that he marries his daughter to her cousin and not her husband. To please the crowd, Ndwakhulu pulls at Murendeni saying that she is still his; vhakoma also seized the wedding dress and the pastor’s priestly gown and threw them in the fire.

Ndwakhulu as he pulls at Murendeni comments:

Vhutswotswi kha nñe Ndwakhulu a vhu shumi. Inwi ni kha ði vha wanga. (Milubi, 1994:64)

(Treachery to I Ndwakhulu cannot apply. You are still mine.)

In so saying, he opens the veil that covered her face and kissed her. Vhakoma on her side remarks:

Honevho, ðadulu na hone vhañwe vha tshi dzhena nga dziphuraphura vhone vha ðo dzhena vha si na. Galatshane ða mufunzi. (Milubi, 1994:66)

(Let be, when all pastors enter the heavens with their gowns on; you shall enter there without. What a hypocrite you are?)

In *Khoro dzi sa dzhenelani*, Pastor Tshibovhola uses a peculiar language, calling people ‘pagans’. Tshibovhola as he addresses his congregation illustrates:

A isaho ñwana murunduni kana domboni u a zwi ðivha zwavhuḍi. Ndi u ribwa fhano kerekeni na tshilaleloni. (Milubi, 1994:3)

(Whoever allows his child to be recruited to a circumcision school or to ‘Domba’ for mature girls knows fully well that he/she shall be suspended from all church service, including participation in holy communion.)

The cause of this emanates from calling people so-called ‘pagans’.

The manner of his speech entertains. When asked if he himself was not circumcised, Pastor Tshibovhola answers in the following manner:

Ndi songo ðolou vhudziswa zwa hamaḍala fhano kerekeni khethwa ya Mudzimu. Hamaḍala ndo ya ndi tshi kha ḍi vha wa nnḍa, Mudzimu a sathu penyisela tshedza tsha tshifhaṭuwo tshawe kha nḅe. (Milubi, 1994:4)

(Do not query me repeatedly of being circumcised while I am in the holy church of God. I was circumcised while I was still a pagan, before the Lord God showed the light of His face to me.)

Although the two dramatists were capable of portraying this category in truth, they failed to depict protagonists who are humorous in the way they dress and in their appearance.

4.3.2 Unfulfilled Expectations

The term expectation refers to some action that originates from others. This is in contrast to intention, which refers to an action that originates from ourselves. (Theme: Kubrick. Blog or Wordpress.com. (2012))

Unfulfilled expectation occur when we expect something to happen, and it doesn't. The audience have great expectation but little transpires.

In *Hu na Savhadina*, the audience can conclude that the protagonist will marry Mudziwa who is enticing. Mudziwa demonstrates that she is also a grown up when she says:

Mathina ngoho muambi o amba, thonzhe ya shaya mabesu vhe ndi thonzhana. (Madima, 1981:37)

(It is true what a speaker once reflected, that if a bird lacks feathers it could be regarded as a chick.)

She said this so that Ranziḁa could perhaps love her. Ranziḁa patted her repeatedly. One would have expected Ranziḁa to have gone a step further, but he contained himself and left.

Viewers expect Ranziḁa to beat Savhadina, but instead he was beaten by Savhadina. Savhadina beats Ranziḁa saying:

Vha a ḁivha ndi ḁo vha huvhadza ḁamusi? Ndi ḁo vha Ruu! ... ru! Ru! (Madima, 1981:63)

(Do yo know that I shall hurt you today? I shall Strike! Strike! ... strike! ...)

Although Ranziḁa has been rejected by Shonisani, he still continues to propose love to her. He even delivers to her bags of mealie meal, supply her with clothes, biscuits and money. Ranziḁa as he delivers the goods remarks:

Rannda hedzi dza mahumi mavhili, vha ḁo vhona uri vha dzi shumisa hani. (Madima, 1981:44)

(You will decide how to spend this twenty rand.)

Ranziḁa gives this money to Nyamula whole-heartedly, believing that Shonisan has accepted his proposal; whereas Shonisani does not love him.

Khavhagali in *Khoro dzi sa dzhenelani*, has a concern. Viewers expect that he will divulge all the secrets of Pastor Tshibovhola. Khavhagali because of his concerns comments:

Ndi uri hokwu kufunzi Tshibovhola a ku divhalekani. Vha tshi pfa hu tshi pfi zwifunzi zwiñwe zwo longwa butsu vha vha vha tshi khou amba zwi no nga sa kwonoku Tshibovhola. (Milubi, 1994:10)

(This diminutive Pastor Tshibovhola is out of order. Pastors that are kicked out of their congregations are the likes of Tshibovhola.)

Angry as he was, Khavhagali swallowed his pride.

For Tshibovhola's children to be recruited to the initiation schools is not acceptable to the family. Viewers expect Tshibovhola to be outrageous, but it never occurred that way; he only kept shaking his head, remarking:

Sathane u khou lingela mini Lutendo lwanga nna? (Milubi, 1994:18)

(Why is the devil trying my faith?)

Viewers expect Pastor Tshibovhola to do unbelievable things at the wedding of his daughter. Nndwakhulu removes Murendeni's veil and kisses her. Vhakoma burns the wedding dress and the pastor's gown. The pastor did not retaliate. Nndwakhulu as he kisses Murendeni says:

Vhutswotswi kha nne Nndwakhulu a vhu shumi. Inwi ni kha di vha wanga. (Milubi, 1994:64)

(Treachery to I Nndwakhulu does not work. You are still mine.)

Vhakoma on the other side comments:

Honevho, ṭadulu na hone vhaṅwe vhafunzi vha tshi dzhena nga dziphuraphura vhone vha ḡo dzhena vha si na. Galatshane ḷa mufunzi. (Milubi, 1994:66)

(Being so, in heaven when other pastors enter with their priestly gowns, you shall do so without yours. What a hypocrite.)

Tshibovhola should have taken drastic steps against Nndwakhulu and Vhakoma for interfering when he was about to bless his daughter's marriage to her cousin, more so because Vhakoma had refused to accept Murendeni as her daughter-in-law.

The two authors successfully portrayed this requirement for comedy. Viewers expect huge occurrence but very little transpired.

4.3.3 Lack of Feelings

Here readers/viewers are not sympathetic to the protagonist because of his misdeeds.

No one can be sympathetic to Ranzida because of his wrong acts. Mudziwa, pretending to be Shonisani, replies his letter. She further sends greetings through a post card which is read over the radio while the whole world listens. Ranzida likes to associate himself with young girls. Ranzida as he speaks to Mudziwa illustrate:

Thi ḡivhi uri arali Shoni kana inwi Mudziwa no vha no bebwa ni vhanna, na tou itwa ngaurali no vha ni tshi ḡo zwi pfa hani. (Madima, 1981:37)

(I don't know if Shoni or you Mudziwa were born men, and are treated like this, how would you feel?)

One cannot feel pity for Ranzida who has abandoned his duty on being cheated by Mudziwa. You cannot feel pity for Ranzida because on being driven by nefarious intentions he opens Shonisani's letter. Shavhadina as he prepares to beat Ranzida remarks:

Luñwalo lwe vha vula vha vhala ndi lwanga mani! Sedzani uri ndo lu ñwala ñwedzi u na maḍuvha mangana, hune lwa sala lu tshi swika fhano ṅamusi. (Madima, 1981:63)

(The letter you opened and read is mine, man! Look at the date of the month and the letter is only delivered today.)

This stirred Savhadina to beat him up. No one is sympathetic towards Ranzīḍa because he is being beaten for a young girl who did not even accept his proposal, let alone being married to her; while Ranzīḍa declared himself a champion of reading other people's letters.

In *Khoro dzi sa dzhenelani*, one cannot feel pity for Tshibovhola because he suspends people from church services for wrong doing. It is now his turn to be suspended from church service, since his children have been recruited to the so-called pagan's initiation institutions. Bababa as he reports to Pastor Tshibovhola illustrates:

Ñwana wavho Polosi o wela matsheloni. (Milubi, 1994:16)

(Your son Polosi was recruited this morning.)

Whereas Nndiitwani says:

Madekwe hangei dombani ndi musi ho ḍa ñwana wavho. Onoyu wa khomba hoyu.

(Your daughter came to the 'domba' last night. The very mature girl.)

How will Tshibovhola resolve this issue since he does not appreciate the so-called pagans?

It is a disgrace and shame when the daughter of a pastor becomes pregnant out of wedlock. It is more painful because she is pregnant through a so-called pagan who is also a drunkard.

To Tshibovhola pity has no room when he goes to an extent of stealing money reserved to build a church, in order to bribe Vhakoma so that she should accept his daughter as her bride. Tshibovhola as he tries to bribe vhakoma comments:

Heḽi ndi gwama ḽa tshivhidzo ḽa u fhaṽisa kereke ngei Gunda.
(Milubi, 1994:40)

(This is the treasury of the parish to erect the church at Gunda.)

When the men's league demanded the pastorage coffers to be inspected, his response was not satisfying.

No one pities Tshibovhola. His priestly gown and his daughter's wedding gown were burnt. Have you ever witnessed a man blessing his daughter's wedding and also without her real husband? Tshibovhola does all this because he is too proud. Tshibovhola as he is about to bless the marriage proposes:

Hu na ane a pfa hu na zwiṽwe zwine zwi nga kundisa avha vhavhili u malana? (Milubi, 1994:63)

(Is there anyone who contests the marriage of these two?)

Tshibovhola was so sure that there was no one who could stop him from conducting his daughter's marriage even when other pastors declined to assist. It is so shameful and a disgrace when his daughter was stripped off her wedding dress, and also kissed by a drunkard while the congregation watched.

The pride of Tshibovhola made people to be critical of him. People do not pity him when he is rebuked by someone he taught in the church. Bababa as he addresses the pastor illustrates:

Nḽe ndi sathu ḽa hafhaḽa kerekeni yavho, ndo vha ndi mutswi wa dambi, fhedzi u tswa hanga ho vha hu ha u tswa mphwe na mabvani fhedzi-fhedzi. Izwi zwa u tswela Mudzimu nga nḽila iyi

zwi nga konwa nga vhone e si nne. Nne ndi ro sokou vha muhedeni, zwa u tswela Mudzimu, aiwa! (Milubi, 1994:40)

(Before I joined your church, I was a great thief. I used to steal sugarcane and watermelons only. Stealing from God in this manner can only be achieved by you. I may be a pagan, but stealing from God, no!)

By so saying Bababa wanted to make the pastor aware that calling other people pagans is bad enough especially since the pastor himself has committed more sins than those he refers to as heathens. He is a thief and the cunning he was planning to have someone wed his daughter though that person was not her rightful husband. No one can pity such a person who is not trustworthy.

The two authors have successfully portrayed protagonists whom viewers could not sympathise with. Madima shows Ranzida committing a folly by persisting to persuade love from someone who does not love him, until he was beaten by her fiancé whereas Milubi shows that any man should not be selfish and regard himself as a true Christian, treating others as pagans.

4.3.4 Verbal Comedy

The Free Dictionary defines verbal comedy as a dramatic work of art that is light and often humorous or satirical in tone and that usually contains a happy resolution of the dramatic conflict (<http://www.the-free-dictionary.com/comedy>). *The Thesaurus of the English Language* on the other hand says it is a light and humorous drama with a happy ending.

This is comedy brought about by manner of speech.

Ranzida proposes love to Shonisani by writing a message on a piece of newspaper instead of talking to her directly. Shonisani turns it into a joke in her expression as she says:

Nyusiphepha hei ndo no i vhala, a hu na tshiswa tshine nda kha di guda khayo. (Madima, 1981:2)

(I have already read this newspaper, there is nothing new I can learn from it.)

The manner in which Ranzida proposes love to Shonisani is laughable. Ranzida eventually expresses himself verbally saying:

Thi khou amba zwe zwa tou gandiswa. Khezwi hafha zwe nda nwala. Arali ni sa koni u vhala tshanda tshanga imani ndi ni vhalele. (Madima, 1981:2)

(I am not referring to the printed matter in the newspaper. Here there is something I wrote. If you are not able to read my handwriting, let me do it for you.)

Ranzida knows that Shonisani is able to read. She is a student. Is his handwriting illegible that compels him to read to her?

Madima delivers entertainment through Ranzida when he remarks:

Ruri vhurifhi a ho ngo vulwa nga nne. Hone a zwi itei na uri mupe wa vhurifhi o no vhu vala a dovhe a vhu vule? Ndi amba arali hu na zwiñwe zwine a todou engedza? (Madima, 1981:62)

(Truly, the letter has not been opened by me. Is there no possibility that the writer of the letter could have, after he had sealed it, opened it to add something?)

Ranzida was not aware that he was talking to the writer of the letter.

Ranzida entertains spectators when, as he was being beaten, speaks out that he has had enough. He cries out aloud saying:

Muḥannga nditsheni ndo zwi pfa. Ni tou dovha na nthaha mulomo vhannani? Ndi ri ndo zwi pfa nandi! (Madima, 1981:64)

(Young man leave me alone, I have had enough. You repeat by kicking me on the mouth. I plead with you that I have had enough.)

In *Khoro dzi sa dzhenelani*, Milubi depicts the pleasing manner in which Tshibovhola speaks when he illustrates:

A isaho ṅwana murunduni kana dombani u a zwi ḍivha zwavhuḍi. Ndi u ribwa fhano kerekeni na tshilaleloni. (Milubi, 1994:3)

(One who sends his/her child to the circumcision school or to ‘Dombani’ institution must take this into account. He/she is suspended from attending church services and participation in the holy communion.)

The pastor chases members from church, the question is who shall remain?

When Pastor Tshibovhola was asked if he himself was not circumcised, he responds by saying:

Ndi songo ṭolou vhudziswa zwa hamaḍala fhano kerekeni khethwa ya Mudzimu. Hamaḍala ndo ya ndi tshi kha ḍi vha wa nṅa Mudzimu a sathu penyisela tshedza tsha tshifhaṭuwo tshawe kha nṅe. (Milubi, 1994:17)

(Don’t query me about circumcision matters in this holy church of God. I was circumcised before I was converted, it was before God shone the light of his face on me.)

This is pleasing. The pastor himself is circumcised, but he challenges those who intend to send their kids to be circumcised and call them pegans.

Tshibovhola speaks jokingly saying:

A si hone u ũulwa ndomo ndo sedza zwanga. Saũhane u khou lingedza u ntamba marandasi ni a ðivha. (Milubi, 1994:17)

(They struck the nail on the head while I was positioning myself. The devil is trying to play me dirty tricks you know.)

Yes indeed, it is, although he expresses that in a light manner; the devil is on him.

When the church men's league enquires to see the funds of the church he gives them unsatisfactory responses, saying everything shall be seen after the marriage ceremony, while in the meantime he tasked Bababa to take the same money to bribe Vhakoma.

Tshibovhola jokingly remarks as he gives the church funds to Bababa:

Heŕi ndi ngwama ła tshivhidzo ła u fhaŕisa kereke Gunda. (Milubi, 1994:40)

(This is the Parish funds for erecting the church at Gunda.)

Tshibovhola said this wholeheartedly without shame.

4.3.5 Physical Comedy

This is comedy developed by behavior, by being beaten up or adding soil to food; it is portrayed when acted.

Katherine Phelps about physical comedy says:

Physical comedy has mostly to do with our physicality, the vulnerability of our bodies and the strange things our bodies do such as, gurgle, vomit, excrete, gesticulate and twitch. It also deals with our inter-actions with physical objects such as trying to keep some object from falling over, avoiding being struck by an object, trying to get an object to perform correctly, keeping an object from getting away, attempting to remove an object,

etc. (<http://katherine-phelps.com/...../types-of-comedy-part-one-physical>)

Wikipedia, the Free Encyclopedia, defines physical comedy in the following manner:

Physical comedy, whether conveyed by a pratfall, a silly face, or the action of walking into walls, is a common and rarely subtle form of comedy. It is a clownish exploitation of movement, the most primordial human medium of expression which predates language and the introduction of verbal humour such as cultural tradition and word puns. (<http://en.wikipedia.Org/w/index>. (2011))

From the above definitions, it is evident that physical comedy relates to the body as opposed to the mind.

The way in which Ranzida proposes love to Shonisani is entertaining as he says:

Zwine ndi amba khezwi hafha. Vhalani ni fhindule hafha fhasi. Peni khe. (Madima, 1981:2)

(Here is what I am speaking about. Read it and reply here-under. Here is a pen.)

Just imagine to propose in writing to a person who is there with him.

Ranzida is really amusing when he blows a melodius whistle and remarks:

Ha vhoneha mufunwa wanga wa manakanaka! Ndi pfa ndi songo takala zwone hezwi no dzula nga hafha tsini hanga, nga ndila hei, nahone kha zwi nake zwi tshi rali, na nne ndi pfe ndi muthuvho. (Madima, 1981:4)

(Isn't this wonderful my lovely beloved! It feels me with great pleasure, your sitting here next to me, like this, may it continue to be like this, that I also can feel like a real person.)

Ranziḁa is amusing by his manner of patting girls repeatedly. He keeps touching Mudziwa and he did the same to Shonisani. Shonisani responded in the following way:

Nna matsina o no vha afhio? Vha songo ita vha tshi mpfarapfara, ndi ḁo silingea nda tsa vha vho ḁo ri tho ngo takala. (Madima, 1981:4)

(Don't perpetually pat me, I shall be angry and alight from your vehicle and you will think that I am a bad person.)

Ranziḁa was perplexed when he was queried about opening the letter that was addressed to Shonisani. He decides to leave before the matter was settled. Ranziḁa with a change of tone proposes:

Mpheni zwi re zwanga ndi tuwe, vhana vha vhazwala vhang. (Madima, 1981:63)

(Give me what belongs to me, so that I may leave, my cousin's children.)

The beating of Ranziḁa by Savhadina is amusing. Savhadina as he beats Ranziḁa remarks:

Vha a ḁivha ndi ḁo vha huvhadza namusi? Ndi ḁo vha ... Ruu! Ru! Ru! Vha tou nduma! (Madima, 1981:63)

(Do you know that I shall hurt you today? I shall ... strike! Strike...! Do you bite me?)

It is an amusing situation when an old man resorts to biting to prove that he has had enough.

The situation is amusing as Ranziḁa cries out loudly like a baby:

U a mbulaya yowee! Yoo, yoo! Ni songo tou mbulaha muḁhanna. Thundu dzanga! Na lienda langa lo bvulea. Yoo, na nditsha muḁhanna! (Madima, 1981:63-64)

(He is killing me, ugh! Ugh! Please young man don't kill me. My belongings! I even lost my boot. I plead with you, leave me alone young man.)

This is amusing. Ranzida is hurt that he can't even pick up his shoe. Ranzida falls in a ditch, one can imagine if such a ditch was muddy, how he managed to get out of it.

In *Khoro dzi sa dzhenelani*, Pastor Tshibovhola fumbles with money that does not belong to him. Tshibovhola as he hands money over to Bababa says:

A re nne Tshibovhola ndi ri gwama li no fhira lila la mulovha asi li. Huñwe la mulovha u li hana hu nga vha ho vha mafhungo a u vhona u tukufhala. (Milubi, 1994:49)

(I Tshibovhola say, take this money which is more than what I offered yesterday. Maybe they rejected that of yesterday on account of it was too little.)

It amuses to see a man of the cloth lingering around with stolen money.

What Tshibovhola did was very rare indeed. Holding a Bible in one hand with the intent of blessing his daughter. Tshibovhola as he is about to bless his daughter proposes:

Hu na ane a pfa hu na zwine zwi nga kundisa avha vhavhili u malana? (Milubi, 1994:49)

(Is there an objection to the marriage between these two?)

This is really amusing because Murendeni has her fiancé, Nndwakhulu, and her father wants her to be married to her cousin. By his misleads Tshibovhola turns himself into a showcase of the year in publication. What an entertainment? It was amusing when Nndwakhulu stripped off Murendeni's veil and kissed her in the presence of her new bridegroom. At the same time vhakoma takes the wedding dress and the priestly gown and burn them. While Nndwakhulu kisses Murendeni he remarks:

Vhutswotswi kha nne Nndwakhulu a vhu shumi. Inwi ni kha di vha wanga. Iḑani ngeno. (Milubi, 1994:64)

(Treachery does not apply to me Nndwakhulu. You are still mine. Come here.)

While people were still laughing at that, Vhakoma grabs the priestly gown and wedding dress and burn them.

The two authors were able to develop physical comedy.

4.3.6 **The Plot and the Audience**

Plot is a literary term defined as events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect (en.wikipedia.org/wiki/plot.)

The *Oxford Dictionary of Literary Terms* (1979) views plot as the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasise relationships – usually cause and effect – between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise and suspense.

Raymond (2002) states that in the *Poetics*, Aristotle saw plot as more than just the arrangement of incidents, he assigned to plot the most important function in a drama, as a governing principle of development and coherence to which other elements must be subordinated.

From the above definitions, it is clear that plot is the selected version of events as presented to the audience in a certain order.

The plot in comedy is more complicated than that of tragedy. Here, actors in their groups make matters more complex. Gill (1985:202) in this regard has this to say:

The plot would be more complex enough with these three groups, but within those groups there are further complications. The lovers are divided from older generations and even more violently, they are divided from each other. Indeed the number of times the lovers change their lovers, is bewildering. The workmen are a happy group yet they are confused when left.

Madima (1981) has successfully met this requirement. The audiences are delighted to see Mudziwa, causing confusion between groups. She pretends to support Shonisani's group and then somersaults and by lying and cheating pretends to be on Ranzida's side. Of course, Mudziwa's action stirs the audience to watch the play to the end.

Mudziwa wrote a letter to Ranzida pretending to be her cousin Shonisani which read as follows:

“Vho-Ranzida, ndi pfa ndi na thoni ndo sokou vha tikisa luwa, nda vho thithiswa nga lwendo lwa tshivuwankundu. Ndi do vha anetshela uri zwo da ngani na uri ro tshimbila hani duvha line ra tangana. Muzwala-ndi amba Mudziwa, o swikisa ndaela na mbilaelo dze vha mu vhudza.”

(Mr Ranzida, It is regrettable that I made you wait in vain. It was because of an unexpected trip that I undertook. I shall explain everything to you when we meet. My cousin, I mean Mudziwa, brought to me your message and complaints.)

The relationship between the play and the audience differs in tragedy and comedy. In tragedy, where conflict exist the audience are expected to feel the hardships through which the protagonist ventures, but in comedy the audience care very little about what they see and hear and are only happy and laughing.

They do not care whether the protagonist is in danger or not. Gill (1985:202) about this says: “We observe and are delighted by the conclusion ... or as onlookers we are amused by the misunderstanding”.

When Tseisi reprimands his friend to stop involving himself with young girls, we do not take any note of this, but when Ranzida is beaten up and chased away by Savhadina, we remember the precautionary words:

“Vho-Ranzida vha a divha nyemula dzi a dina? U hula a hu pfali. Vho rali vha di vhona u ri vha tshee ngomu, matsina a hu tshee na muthu. Thakha naho i hone, nga ri diilise kha zwinwe. Vhana vha musalauno a vha iti. Vha do mu wana, u thomani khamusi zwa naka, fhedzi nga murahu vha do vhona zwi tshi sea zwa tanama, vho mu wana mudzhulumba nga dzawe ane a betshela masase. Vha do mbudza vha tshi vho la mutodzi u kha shama o no vha todela muhadzinga”. (Madima, 1981:16)

(Ranzida, do you know that carnal desires cause problems? Ageing has no measure. You may think that you are still young and competitive when in actual fact you are no more. Despite the riches we possess, we have to ignore some pleasures. Modern girls are bad. You can marry one, who at the beginning will pretend to be a true partner but with time she will show her true colours. If ever you marry a prostitute you are seeking a stressful life. She will not be satisfied with you alone. She will get you a co-husband. You will not be at ease in such a situation.)

In comedy, the audience must have full knowledge of conflicts that are going to occur than the actors themselves, because theirs is to cheat and deceive one another. Madima was able to show such a situation. When Mudziwa deceived Ranzida, the audience already knew that she was lying; but Shonisani was totally ignorant of what was happening.

Gill (1985:202) remarks:

An audience watching comedy, in other words, enjoys a delightful feeling of superiority; consequently, it can enjoy the spectacle of the deceiver who is also deceived.

4.3.7 Western Culture Perspective

The term 'culture', according to Shweder (1991:101) refers to the constituted scheme of things for intending persons.

Goodenough (1971:19) states that culture refers to what is learned ... the things one needs to know in order to meet the standards of others.

One may regard culture as a norm of values and beliefs used as a measuring stick of reality weighing the ways of customs and language of the people concerned.

Among the African people there is always a tendency to deviate from regulation of their lives by the culture they are associated with (Myburgh, 1981:52).

In *Khoro dzi sa dzhenelani*, Tshibovhola, who was a minister of religion, wanted to promote westernization of his people because according to him, western culture was superior to his own culture. He wanted to use his position as a Minister of Religion to influence others to accept innovation.

Tshibovhola refused to send his children to initiation institutions citing that these were barbaric. In response he comments:

*Ndi muya wa Sathane wonoyu wo dzhenelaho shango leneli
khoño yazwo i kha thabelo vhananga* (Milubi, 1994:6)

(This is the evil spirit which invaded this land. The only solution to this is prayer, my children.)

Tshibovhola declares himself an ardent prayer and believes that a powerful prayer overcomes all. He superimposes a heavy instruction to bar his children from going to ritual schools. When his children are faced with peer-pressure, they eventually join other initiates.

In his daring endeavor to oppose Chief Thavha's order to have all children sent to initiation institutions, he nearly paralysed the church by suspending members who allowed their children to go to initiation schools.

In the end, what Tshibovhola did was pitiful and a disgrace. The transformation from his own culture came to mean nothing. His exercise was a waste of time and indeed he turned out to be a laughing stock.

The culture which Tshibovhola disregarded and branded as barbaric, in favour of the western culture, is today approved by the United Nations as a relief measure to eliminate chances of being affected by HIV and AIDS.

Milubi has successfully developed this criteria.

4.7 CONCLUSION

Hu na Savhadina is a tragic-comedy. It combines pleasures with sorrows. Ranzida acts in the manner of a youth as if he is the equal of Shonisani. It amuses to find Shonisani mentioning several times that she does not love Ranzida, but Ranzida continues to fool himself. Mudziwa cheats Ranzida saying that Shonisani loves him. Ranzida is eventually beaten up by Savhadina. Ranzida cries out begging for mercy. He eventually fell in a ditch. What happened here is a real tragedy.

The author has been able to meet most of the requirements of comedy. His play is well set with one plot which is extended by a dialogue.

Khoro dzi sa dzhenelani is a comedy of manners. This comedy is developed from irony. Tshibovhola pretends to be a pastor when in fact he is a hypocrite who wants nothing to do with the gentiles. Members of his church who send their children to initiation schools are suspended from church services and participation in the holy communion. Tshibovhola's

children committed themselves to be recruited to the initiation institutions. Murendeni is impregnated by Nndwakhulu, the gentile. Tshibovhola marries his daughter to her cousin. Vhakoma rebuked him. She burns the priestly gown together with the wedding dress. This drama is ironic, all the odds were against the paster.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

The aim of this chapter is to give a summary of the previous chapters. Again, a brief comparison will be made on the works of Mathivha, Mahamba, Milubi, and Madima. The findings of this study as well as the recommendations are also included in this chapter.

5.2 A SUMMARY OF PREVIOUS CHAPTERS

In the first chapter a general introduction to the study, its scope, methods of research and definitions were discussed.

Tragedy, from the European point of view, is the kind of drama which ends up disastrously; always with the death of the protagonist or other main character. Tragedy in Tshivenda drama may be realized in the form of accidents, poverty, illness, expulsions, forced removals of people by the authorities, death, etc.

In *Mabalanganye*, the author shows Sengeza as a powerful leader who is favoured by his subjects. He was brave and fearless. He killed his loved ones, Mushanzhoni and Nwafunyufunyu. He also murdered Gandamipfa.

In *Zwo Itwa*, Gumani haunts Matidza, accusing him of bewitching his family. When Gumani's son, Nditsheni dies, Gumani alleges that Matidze is responsible for his death. Gumani chops Matidze and Chief Ravhudzulo to death and wounded Rathiyaya.

Chapter Two treats the elements of tragedy. Most critics agree that the protagonist should be a man of exceptional qualities in a high position in society. Modern critics do not emphasise a high position as a factor that matters most.

In *Mabalanganye*, Sengeza is the main character who is chief of Tshigovha. He has authority over his subjects.

In *Zwo Itwa*, the protagonist is Matidze who is 'Vhavenḁa' (Chief's brother). In *Mabalanganye*, people are intimidated when Sengeza declares that he will kill everyone, and indeed he killed Mushanzhoni, Nwafunyufunyu and Gandamipfa.

In *Zwo Itwa*, Gumani praises his axe for avenging the death of his family members. When Gumani realizes the predicament he is in, he commits suicide. Sengeza, because of his pride, disregards his older wives Nwafunyufunyu and Nwasundani and marries Mushanzhoni and Munaka without consulting them as required by custom. This almost led to his downfall. In *Mabalanganye*, Chief Sengeza regrets killing Mushanzhoni and Nwafunyufunyu. In *Zwo Itwa*, when Gumani realizes the error of his judgement, he commits suicide.

In *Mabalanganye*, the protagonist commits an error for which he must be punished. Sengeza disregards his wives and marries Mushanzhoni and Munaka without consulting them. His wives, together with Mabalanganye turn against him and plot to kill him. In *Zwo Itwa*, Nditsheni, Gumani's son, Rathiyaya and Timhaka, all contributed to the downfall of Gumani. Instead of blaming the donkey for Nditsheni's illness, Gumani thought he was bewitched by his cousin, Matidze.

In *Mabalanganye*, Mushanzhoni and Tshikota died not because they did anything wrong, but because of their association with the chief character. In *Zwo Itwa*, Matidze and Chief Ravhudzulo are the victims. They were both related to Gumani. Sengeza was able to defend himself because he had confidantes. Although Sengeza was ill, when he learnt that his family

members had plotted to kill him, he fights back and kills Mushanzhoni, Nwafunyufunyu and Gandamipfa.

Death is always regarded as something unusual in Tshivenda culture. It is always believed to have been caused by someone or his/her agents and that person is always called a wizard/witch. After the death of someone, certain rituals must be observed. The death of a chief is always regarded as a national tragedy. Innocent people are also killed who are buried with the chief. The person or people killed in preparation for the chief's funeral are called "*zwitovho*" literally meaning small mats. The most suitable person to be killed in preparation for the chief's funeral is the closest associate of the chief. In Tshivenda such a person is called "thilleli" (Van Warmelo, 1975:57).

Belief in witchcraft has been the cause of many conflicts. When someone is accused of witchcraft, he/she may ultimately be killed or forced to relocate to another area. In *Zwo Itwa*, Gumani persecutes Matidze accusing him of bewitching his family. When Timhaka, the supersocerer points out Matidze as a witch, Gumani ends up chopping him to death.

The elements of tragedy from the western perspective as well as in Tshivenda culture may be summarized in a diagram as follows:

- + presence of a feature.
- absence of a feature.

WESTERN PERSPECTIVE		
	<i>Mabalanganye</i>	<i>Zwo Itwa</i>
Stature of the hero	+	+
Catharsis	+	+
Hubris	+	-
Harmatia	+	-
Agnitio	+	-
Nemesis	+	+
Victims	+	+
Confidant	+	-
Bravery	+	+

TSHIVENጁA CULTURE		
	<i>Mabalanganye</i>	<i>Zwo Itwa</i>
Death	+	+
Witchcraft	+	+
Feminism	+	-

Chapter Three focuses on requirements and criteria for drama. P lot is a sequence of actions with a beginning, middle and ending. The structure can be analysed in terms of exposition, rising action, climax and denouement.

In *Mabalanganye*, the story takes place at Tshigovha and its environs. The author introduces his main characters who are Sengeza, Chief of Tshigovha, Kululu, Makheila and Tshikota, from the beginning. Sengeza informs his subjects of the guests he is expecting. Sengeza

prepare his palour for his guests. The author also succeeded in showing to the readers the relationship between the characters. Nwafunyufunyu and Nwasundani are Sengeza's spouses. Mabalanganye is a prince.

While preparations are underway for the chief's guests, a conflict arises which is caused by Nwasundani's jealousy. Nwafunyufunyu, Nwasundani and Mabalanganye plot to kill Sengeza. The conflict becomes more tense when Sengeza is poisoned. Sengeza survives and retaliates by killing Mushanzhoni, Nwafunyufunyu and Gandamipfa.

In *Zwo Itwa*, Gumani, the antagonist accuses Matidze of bewitching his family, Gumani's son. Nditsheni falls from a donkey and becomes very ill. Nditsheni's condition becomes worse when he is bitten by a snake. Gumani associates this with witchcraft. Matidze is smelt out as a witch by the super sorcerer Timhaka. When Nditsheni dies, Gumani could no longer control his anger. He runs to Matidze's place and chops him to death. In *Mabalanganye*, Chief Sengeza is the protagonist. He is the most dominant character from the beginning to the end. In *Zwo Itwa*, Matidze, although old and weak, is the main character.

Sengeza is portrayed as being in loggerheads with Mabalanganye over the issue of chieftainship. Together with Nwafunyufunyu and Nwasundani, he plots to kill Sengeza. Sengeza is poisoned by Mabalanganye. He survives the poisoning and takes revenge by killing all those who plotted against him. In *Zwo Itwa*, Gumani accuses Matidze of witchcraft which is a serious crime according to African tradition. Gumani slaps and kicks Matidze wherever they meet. The book ends with Gumani killing Matidze and Chief Ravhudzulo and then committing suicide.

Chapter Four focuses on the requirements of comedy. It is generally agreed that comedy is meant to entertain, regale and please the audience. Comedy being a part of the celebration of life, is key to the existence of humankind. It is therefore an important element in any society

or nation. At the same time, it is important to realize that tragic events are sometimes inevitable and it is therefore prudent and necessary to study their causes and consequences.

Pastor Tshibovhola views initiation schools as barbaric. He discourages his congregation from taking part in the initiation school activities. He tells them that whoever sends his/her child to an initiation school will be excommunicated. The pastor's son, Polosi, goes to an initiation school on his own and this embarrasses the pastor. He counsels his daughter not to attend any initiation school. His daughter goes to an initiation school so that she can be acceptable to the community. The pastor is disheartened when he learns that his daughter is pregnant. The pastor is humiliated before the congregation by N̄ndwakhulu's parents who burns Murendeni's wedding gown. No one sympathises with Tshibovhola because this is a downfall he brought upon himself.

In *Hu na Savhadina*, Ranzida who is the chief character, acts like a young man by proposing love to Shonisani who is almost half his age. Shonisani rejects him outright, but Ranzida is persistent, hoping that she would accept his proposal. Ranzida sends Shonisani gifts trying to win her love. Things come to a standstill, when Savhadina, Shonisani's boyfriend, beats up Ranzida. The audience is amused by Ranzida when he cries out like a baby.

5.3 FINDINGS

- African comedy differ in form from European comedy because of culture differences. What may be regarded as a flaw in one culture may not be so in another. It is indeed amusing when an African male, especially a Muvenda, shuns the traits of his culture, e.g. circumcision, because the western culture labels it as barbaric.
- Milubi's drama was full of satire and sarcasm as well as irony when he stirred global communities to share together how to face the threat of HIV/AIDS.
- Madima is an experienced writer who is also full of humour.

- Mathivha is a unique and unparalleled writer of Tshivenda language. The author successfully combined Tshiilafuri and Tshitavhatsindi dialects.
- In *Zwo Itwa*, the setting is complicated. The function of the protagonist is obscure. We are obliged to listen carefully to the citation by the old woman after Vhavenda Vho-Matidze was beaten and kicked by Gumani that there is a feud.
- An effective style as far as Tshivenda is concerned should reflect idioms and figures of speech.

5.4 **RECOMMENDATIONS**

- Young authors must build and promote Tshivenda drama, since very little has been written on drama, especially comedy.
- When writing drama budding authors of Tshivenda must take into cognizance that Tshivenda has its own specific criteria and requirements.
- The language used must be enriched by a variety of authoric devices in order to preserve our heritage.
- The style the author uses in his drama should appeal to the feelings of the audience. The audience should be able to feel and understand the development of events in a drama, and this may not happen if the style is inappropriate.
- What young authors write must appeal to all generations and must be able to stand the test of time.

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