

An Exploration of Three-fold Dramatic Elements: Performers, Theatre and Audience in C.T. Msimang and M.A. Blose's Plays

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ABSTRACT This is an exploratory study on the three significant dramatic elements which are performance, theatre and audience. It is practicable and credible to see the art of drama as existing fully only in performance. Therefore, the medium of drama is not only one of words or oral nature, but of words to which the material conditions of performance are added. The literary text is a form of blueprint, the potential and strength of which cannot become real until the characters are created and portrayed in the imitative art of the actor, with the events enacted and the setting presented physically on a stage with required scenery, props and sound effects. Drama is the most combinative of the arts, which entails music, mime, poetry and dialogue. It is both a personal statement and testimony of the playwright and a reflection of the culture from which the play is emanated. The three dramatic elements are looked at from expository view, narrative, descriptive, illustrative to interpretive views. It is always meant to be performed. The appreciation of drama is possible after watching the performance. The dramatist cannot present real life on the stage, but he imitates reality after combining a unity of time, place and action.

INTRODUCTION

The stage capability of drama is an exploration of theatrical production which involves improvisation, voice, speech and action designed to make an individual aware of himself and his potential to a wider social environment. Drama is much of the stage than of the page, therefore, there is a need to develop and exercise our theatrical imaginations, using some knowledge of stage conditions, methods and techniques.

The Greek word, 'theatron' indicates the spatial setting where portrayals took place. Dube et al. (1983: i) defined drama as follows:

Drama is a story that people act out on a stage before spectators....

Self (1975: 1) summed-up on drama as follows:

The crucial stresses are, again and again, on the theatricality of drama, that it is an art which requires performance on a stage for its full effect; that it involves real-life people pretending to be imagined people and that it places particular emphasis on action....

Thwala (2015: i) stated the following about the stage play:

Emdlalweni waseshashalatini akufakwa tintfo letingadlaleki, ngaphandle kwekuseben-tisa buchwepheshe bemishini.

(The unstageable objects are not utilised in a stage play, unless there is prior technological improvisations)

Reaske (1966: 5) asserted that:

There are a few plays which are basically designed for reading rather than for theatrical performance and these are referred to as closet drama....

It is noted that the later assertion excludes performance and theatre. Drama is a highly specialized form of literature that can do some things supremely well but handles matters in its own unique way. It is a work of art that combines tensions and tenacity, balance and imbalance, rhythmic coherence and irregular incoherence (Boulton 1960: 49).

There are no physical and social barrier involved in the drama participation. It gives enjoyment, amusement and fulfilment of achieving goals if it is understood by the audience. It gives the ability for expression, articulation and communication through the body as well as developing physical skills. It acts as an incentive and complement to other sorts of learning, by providing a situation which gives group identity, cohesion and special moments for expressing feelings. The audience should completely feel participative in, or watching something that is happening in their midst, not that they are ob-

servers of a stage show. Drama is a tool of other subjects because it evokes an intrinsic pleasure to make them more useful, satisfying and informative in the eye of the individuals.

Mathematical problems can be dramatized to make them more appealing to, arousing the curiosity of and completely understood. Similarly, a historical event can be dramatized to make it fascinating, intrigue and fresh in our minds. The focus on the performer, actor or actress, the theatre and the audience, will be central on this dramatic discourse.

RESEARCH METHODOLOGY

The selected two drama texts are used as primary sources, while some cited theory of drama literature books are specifically categorized as secondary sources. The theoretical undertakings that appeared to be functional in this study are the following: the exploratory and interpretive approaches. The two prescribed texts, *Uqomisa Mina Nje Uqomisa Iliba* (You court me, you are courting the grave) and *Izulu Eladuma ESandlwana* (The thunderstorm that rumbled at Sandlwana) have been in existence for sometimes. They were prescribed for junior, senior secondary and college levels. Therefore, they were staged in most post-primary institutions as it is recommended to most schools that any drama must be performed to encourage pupils' involvement and dramatic skills. However,

the two plays shall be looked at as both closet and theatrical plays.

The Performer

Nicoll (1962: 41) commented about the performer as follows:

... we must attribute the popularity of many plays, and the reappearance in play after play of similar types of character; to the influence of particular actors; just growing dominance of action ...

Sound plays an effective role in the system of signals transmitted by a play in performance. The voice of the actors can express a great range of tone: speech may range from a casual conversational idiom, to the heightened artificiality of rhetoric which is the presentation of facts in vivid, persuasive and attractive language. Speech, music, and sound effects that are set against complete silence, can communicate a particular signal at the stage.

When reading the written or dramatic text, we should not ignore that drama is accompanied by visual, aural, mimetic and verbal signals or signs. Figure 1 assists in identifying the aspects of drama in a particular scene that is read or viewed:

The Visual and Aural Elements in Drama

It is not an easy task to discuss the performer without mentioning the performance and the

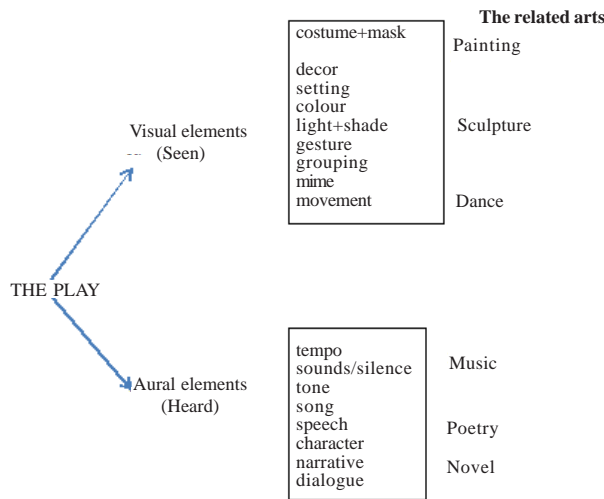


Fig. 1. Identifying the aspects of drama in a particular scene that is read or viewed

theatre. Drama is directly concerned with the world of 'let's pretend' which requests the performer and audience to project them imaginatively and inventively into another situation.

Life is drama because the proficiency and learning come not only from reading and listening, but from performance and experience. Drama is more often an outcome of spontaneous effort than of compulsion and forced application.

The performer is solely responsible for the performance. Theatrical acting is the artistic enhancement of human action which expresses the dynamics of the thinking and feeling of the characters represented. Performance consists of those human actions in the external world that create and recreate meanings. Drama with all its constituents is useful to the public, since it purifies and revitalizes human beings, and reassures them against external representation of what takes place internally. In all the performers, it is inclusive of all the aspects of inner life such as aesthetic, affective, cognitive and psychomotor features.

If one examines the stageability of both plays, it becomes clear that they are suitable because of the characters, language, temporal psychological and spatial settings. In Blose's play the following characters will be discussed: Nontombi and Maqanda while in Msimang's play King Cetshwayo and Mehlokazulu.

Nontombi and Maqanda

They are three-dimensional characters who are shown talking and acting in the play. Their words and actions reveal their nature and motive. Their physical attributes are positive in that they are young, energetic and actively focused to the accomplishment of their common goal of being a legal couple. Maqanda appears to be handsome, consistent and ever-focused.

Their background depict that they are from gracious families who support their King and country. Both characters are dynamic and develop with the unfolding of the play. Their delightedness during their intimate love relationship ceases miserably when they are confronted by Nontombi's father and his two friends. Consistency and dedication to their relationship appear throughout the development of drama and are emphasised by their trustworthiness and ardent love towards each other. They never despair even during the times of misery. Maqanda

expresses his loving feelings whole-heartedly when he courts Nontombi:

*Ngenziwa uthando olungisingethe;
Lungisibekele kuhle kwamafu ezulu ...*

(Blose 2004: 6)

(I am pushed by an embracing love;

Covered like the rainy clouds ...)

Maqanda fails to control himself because of powerful love. He feels that life is incomplete and partial without Nontombi as his wife. Nontombi will be the only girl who will totally stabilize his life and bring peace, comfort and satisfaction.

Both characters are lifelike and realistic because they are represented with the background information that discloses motivation for their actions and feelings. As one might expect, Maqanda to appear on the stage fully dressed in the traditional attire which beautifies him. His attractive *isinene* or frontal part of the loin fully-covering composed of tassels of soft twisted leather, *izigqizo* or armlets, wristlets and anklets made up of beads, and *igcagcane* or small square beadwork ornament hung round the neck to draw the attention of the audience. Nontombi too, is a focal point enhanced by her hair plaiting, traditional ear rings and attire. The two central characters flout the customs and cultural practices by their subtle love which is denounced by the iNgcugce girls regiment and the officials of the kingdom.

King Cetshwayo and Mehlokuzulu

King Cetshwayo is a realistic character who is delineated with his genealogical background. The playwright presents the king in such a way as to reassure empathy with him. This invigorated empathy allows us to feel our way into a character and imaginatively become that character.

The unforgettable and amazing strategy that was noted from him is that of being a social king who involved the heads in governing his country. He accord appears to respect to other nations who are his neighbours. The impossible demands that came from the Natal Government caused a dramatic change in his attitude and normal behaviour. He felt frustrated because he did not expect that from his so called trustworthy neighbours. He admits that Mehlokazulu transgressed the laws and that he should be fined, but is totally outraged at the way he is

compelled to comply. He interprets the demands as both a challenge and a ploy to demean him.

Mehlokozulu appears to be a patriot throughout his career as a warrior. He is loyal to the Zulu Kingdom and militant against anything contrary to his country's laws. His case is intensely looked at jointly by the King and his heads. The decision appears to be contrary to what is expected. The King says:

Ngeke nganikela ngabantu bakababa ngaphandle kwesono

(Msimang 1979: 41)

(I won't hand over my father's people without any fault)

The Natal Government contended that Sihayo and his sons must be handed over for judgement. It became difficult for the King to destroy Mehlokozulu, an energetic army commander and a hero. He believes that a country needs her heroes for their gallantry, loyalty and determination.

King Cetshwayo is a character who appears adorned with the plumes of *indwa* or blue crane, a decoration that is reserved for royalty. The shield is held in the left hand and the assegai in the right. Mehlokozulu of iNgobamakhosi regiment looks distinguished by his black, red and spotted shields. His regimental dress endows him dignity as an existential characteristic of life. Both performer and audience interact as reciprocal participants in the theatre. The audience trusts in the performer's ability to act. The truths, ideals, morals and customs are identified and recognized as indispensable to the audiences as they are passed through action. The social heritage and legacy bind the performer and audience.

In conclusion, almost all the performers of the plays look plausible and well portrayed. The stageability of the two plays is possible and valid. Most of the characters have developed the plot successfully. They bind together the theatre and audience. They are all visual, audible and kinetic on stage. There are two main types of characters: three-dimensional, who are developing characters and dynamic throughout the plays, namely; Maqanda and Nontombi in Blose's play and King Cetshwayo in Msimang's play and the one-dimensional characters who are flat, static and underdeveloped for examples, MaMthombeni and iNgcugce girls in Blose's play, Sontinge and Macala, the army commanders as well as Godide and Hhamu, the heads of the administrative areas in Msimang's play.

The Theatre

Brookes in Self (1975: 145) defined theatre thus:

I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.....

Schipper (1982: 8) remarked as follows:

The theatre does not 'reflect' society in an objective manner ... The theatre is an instrument by which dancers, singers, narrators, writers and actors interpret their own idea of reality

It is where the creative activity involving the stage skills is portrayed. Creativity, concentration, invention and social cohesion are shared by all who are present whether they are participants or audience. Dramatic expression serves to control the society at the theatre. It modifies the society by unveiling the realization of value preferences, voluntary obedience to certain polarity of norms. Brookes and Heilman (1945: 52) commented about theatre as follows:

It has come to mean artificially contrived effects, implausible situations, introductions, introduced merely because they are 'striking' or spectacular...

The dramatic performances become socially accepted when there is a satisfactory setting. The first theatres in the history of drama were open-air, but later the indoor theatres were constructed. These give opportunities for more elaborate scenery. Looking back at the Elizabethan theatre, a simple construction of an amphitheatre or circular with the audience in the central areas was well-constructed.

Drama is the theatrical practice which involves planning and implementation. It is a communal art involving a group of performers. The communal aspect is rooted in remote origins, in the history, in primitive fertility of values, culture and norms. The theatre is a spatial setting which is solely made for presentation. An audience is one of the inseparable threefold dramatic elements that enhances the theatrical incidents and dramatic actions.

Theatre is an arena for the performance of plays. In contemporary life, especially in this period of modernization, it is a hall with seats in rows rising one behind another. The purpose of the theatrical performance is to relate inner meanings to social meanings.

It does so because the dramatic action is symbolic. The perceptions that are received and recreated in the mind into imaginings are expressed through the dramatic actions. The mind transforms perception with the environment through actions. Human beings use illustrative, exploratory and expressive models for dramatic action.

If one considers performance in relation to the theatre, it is necessary to include the enactments of costumed players that represent the dramatic action of human life. Drama is the portrayal of real life situation in a theatre by the performers. Both plays in the theatres may be compared to other dramatic texts in performance because they are illusion-producing arts that contain a far greater element of reality within them as it is expected by the audience.

It is possible for to shape and form the theatre to suit the intended situation. In comparing the different scenes in both plays, it is clear that spatial settings are very similar for example in Blose's drama:

Kuselawini lezintombi kuboSimangele

(Blose 2004: 51)

(It is in the girls' room at Simangele's home)

In most instances, the performance takes place in the room. Therefore, it is possible for us to build our own stage rooms for the stageability of the drama. In Msimang's play the following examples were found:

Kuselawini lenkosi uCetshwayo.

(Msimang 1979: 1)

(It is in King Cetshwayo's room)

Kuselawini likaSihayo, ehlinkosi oNdini...

(Msimang 1979: 12)

(It is in Sihayo's room, in the capital oNdini ...)

The *ilawu* or room dominates in both plays in different acts and scenes. Although the actions are taking place in the so called 'room', the performance is opened to the audiences so that they can draw their own conclusions and experience their own purgation. Acting is the frontal activity because the actor's means of expressions, their eyes and mouths are in the front of their faces. All the actions of the actors express thoughts in a specific sequence: perception, imaginings and acts. During the performance, actors and audience are active. They perceive with their classic five senses: sight, hearing, touch, taste and smell. A perception relates to a stimulus where there is an energy change in the

environment to which the senses are sensitive. Effective imagining depends to a large degree on the efficiency of our senses. From perception, the mind creates the mental units with which we work. These images are combined into sequences or groups of images which make up thoughts. When we externalize these imaginings we do so in actions.

In Blose's play, the theatrical presentation involves different scenes which need more improvisations to make the imitations more real. The expository scene reveals that:

Ibandla libuthene esibayeni

(Blose 2004: 1)

(The highest council is convened in the cattle byre)

Izintombi zeNgcugce ... zibuthene ehlathini ziyatheza

(Blose 2004: 18)

(The iNgcugce girls ... are convened in the bush gathering the firewoods)

Both cattle byre and the bush can be shown on the stage through the improvisation. A theatrical representation is a meaning of two human groups: the audience and the actors. The audience is the quintessence of the whole community. The theatre is the centre where drama is transformed from the script to the stage, from its theoretical understanding to its practical applicability. The theatre, is the place where imitation occurs and an actor gains insight and eventually recreates with the artistic expression. We discover that imitation is not a slavish copying, but a means of growth and understanding of social life and fostering of confidence in speech and movement. The theatre is the only centre where conclusions about the actors, whether they have confidence, feelings of self-worth, positive attitudes to the self and a sense of success.

The theatre is a centre where characters appear with the insignia of rank, such as ivory armlets, beads necklaces and leopard skins. The audience gazes at love-crazy Nontombi who prefers elopement rather than the formal stage of traditional marriage, *lobola*, which is compensation to the family that has lost a member, to restore the disturbed equilibrium. The iNgcugce regiment's revolt against the authority becomes a major crime which warrants the supreme penalty of death. Ngqengelele suspected such penalty or banishment which might follow; therefore he decided to force the young lovers, Maqanda and Nontombi to end their relationship.

The characters are presented with some complexity even with regard to the physical action of the play. As Schipper (1982: 153) pointed out the following:

Drama is brief, compressed with crucial events, people are disturbed, unusually tense and there is great increase in emotional pressure

The audience acknowledges the characters as fellow human beings. Through their actions the characters ultimately achieve their goal. For stageability, iSandlwana hill needs more improvisation. It requires a hilly area with natural vegetation to form beautiful scenery. An artist is needed to reproduce and recreate scenery for the stage. The audience needs to comprehend and be convinced of the real physical setting. The theatre is expected to be flexible enough to move with ease from the representation of the traditional African room, to the forest, the hilly or mountainous area. The characters attire and their way of life should correspond with the physical set-up which marks the specific historical period.

The Audience

Self (1975: 151) commented as follows:

The most difficult part of any presentation to get right is the attitude of the audience, no matter who forms that audience

It is noteworthy that in the theatre, the audience represents the whole community of the area. In Blose's play the audience focuses on the characters of the plot, Nontombi and Maqanda passing from prosperity to misery. The calamity which results at the end purges the audience. The tragic situation which the playwright highlights, arouse pathos in the audience:

Bamthelekela uMaqanda bamhlabe abhongise okwenkunzi yenkomo afe

(Blose 2004: 71)

(They attacked Maqanda, stabbed him and he screamed like a bull and he died)

An audience is a sort of magnet that brings together humanity. It focuses on the stage, where there is a human group: the players. The group is formed on the principle of individuality. They are the human photo types that are selected for specific purpose. They unfold their selfishness for the consideration of the others and represent all the excesses which the others have. The theatre is a significant centre for performances. The audience is a human group which watch-

es the performances. The audience is a human group which watches the performances. Therefore, the performance is a central factor which converges on the threefold dramatic element: actor, audience and theatre.

In Msimang's play, the audience observes the King and the heads moving to and fro trying to negotiate with the Natal colonial Government to settle their differences. The demands from the Government look impossible to the nation because they would necessitate a total transformation of cultures – the very pride and wealth of the nation. The audience's sympathy is secured over this issue until the King conquers the Natal colonial Government's army at iSandlwana. It is where it starts to have the subjective feelings about the outcome. At the end of the performance, if it has been a good one, the audience is purged of its personal anxieties and revitalized, reassured, tranquilized by a dispensing of justice so that the entire drama has a cathartic effect.

The performance includes the establishing of contact and an exchange between individuals. It is a true artistic representation and recreation of all aspects of human experience observed in life. The audience focuses on the conflicts that are revealed on the stage. The conflicts become prevalent when the Natal Government insists on meeting the demands that are mentioned by Magemfu during the discussion with Macala and Sontinge in Msimang (1979: 7):

... Akuphele ukubulawa kwabantu bebulawelwa ize. Kungabibikho noyedwa umuntu kwa-Zulu oyolahlwa yicala engazange anikwe ithuba lokuziphendulela nangawofakazi bakhe...

Kungabikho umuntu ozobulawa ... Amacala amancane afana nokweba isijeziso sawo kube yinhlawulo kuphela

(The killing of people without any cause must cease. No person in Zululand should be condemned without having had the opportunity to defend himself using witnesses. No person should be killed ... Minor cases such as stealing should be punishable with a fine only)

The audience is part of the society. One essential characteristic of drama is that it has tension. It pulls between two poles: the action and imagination. This conflict runs through the drama, where every actor selfishly pleads for himself; everyone appears to be what he is not; believes himself to be what he is not; is what he does not know he is and pleads his own rights against the rights of the others. Drama is rep-

resentation of real life situations in society which creates implicit and explicit meanings in theatre through actions.

Drama is an outgoing activity which by very nature necessitates viewing. The audience is one of the major elements of the dramatic experience in that it responds, supports and appreciates what the actors are performing. It instils values, skills and knowledge in society. As the actions on the stage unfolds before the audience. The conflict throbs at the centres of both plays and they are dramatically enlivened on the stage to achieve lifelikeness and intensity. The tightness of their material structures which compress the depiction of characters and their actions into cameo representation results in a certain artistic satisfaction in the audience. Every action, speech and scene of these plays interacts proficiently and is indispensable to the whole.

The audience expectations must be totally fulfilled. We are however, aware that drama teaches, creates ideals and releases nervous tension. The audience feels purged to discover that despising the state law, indigenous cultures and a superior's instruction, as with Nontombi and Maqanda have a negative effect. It is also obvious that failing to solve the problems peacefully as happened in the Anglo-Zulu war leads to inevitable devastating dispute. Drama means 'doing' therefore, it teaches a human being to master his body, mind and emotions. It teaches an individual self-discipline and group discipline. The audience is enthralled to see the characters using the words and ideas of great thinkers in the parts they play. Since the characters speak out clearly with confidence, using the language for effective communication with other people, the audience perceives the action as it happens during that specific period.

The reaction of the audience towards actors is determined by their performance. In drama, people are usually much more frank about themselves and less liable to self-deception than most of us are in real life. The behaviour of the characters is entirely credible. The dramatists are not able to write for posterity because their work must be produced on a stage and they cannot know what the theatre will be like, physically or spiritually after a few generations so the drama must have a vital contemporary significance.

RESULTS

The research observed that the two selected plays share the threefold dramatic elements

namely; performers, theatre and audience from the beginning to the end. They share historical events that are dramatically handled to highlight a specific theme. A theme is defined by Shroyer and Gardemal (1970: 13) as follows:

Theme, rather, is that statement, explicit or implicit, which work makes about its subject, and just as a play can encompass more than one subject, so it is possible – especially in a complex work

The two selected plays comprise acts and scenes that indicate a movement from one place to another, physical actions, prolepsis and analepsis techniques, complications, conflict, dialogue and climax. The gradability of types of characters emerges as follows:

The protagonist is the character who usually represents the positive and conservative element in life. The antagonist is the character who represents the negative and lawless elements in life. The tritagonist is a character who acts as a catalyst between the positive and the negative extremes.

The stageability of the two plays seem to be authentic and accomplished after the exploration of three elements, namely, audience or on-lookers, performers and theatre. Lusenga (2015: 1) emphasized the three dramatic elements when he said:

Umdlalo kuba ngumdlalo lophelele ngenkhundla, tibukeli nebadlali

(A play becomes a complete play when it comprises the theatre, audience and performers)

They are the key inseparable elements in any dramatic action. All dramatic actions from the exposition, motoric moment, complications, conflict, climax to anti-climax are displayed in the theatre, by the performers in front of the audience.

It is further noted in Thwala (2015: 79-87) that drama becomes realistic, genuine and representational if it comprises inkhulumisano (dialogue), badlali (characters), ludvweshu (conflict), sibekanzaba (milieu), luvutfondzaba (climax) and umnyakato (action).

DISCUSSION

In Blose's play, the protagonistic force characters dominate throughout the play, while the antagonist force characters appear during certain serious events. The prominent actors are Nontombi and Maqanda who are striving to make their love affair flourish. In Msimang's play, only

the protagonistic force characters, King Cetshwayo and his administrative heads predominate. The antagonistic force characters undermine effective dramatic communication because they are implied rather than be boldly portrayed. This is partly due to the fact that these characters are non-speakers of the indigenous language.

It is significant to note that both plays have a theme of history. The playwrights retell the known incidents using their unique approaches. Both plays are successfully "back-timed". The historical setting furnishes us with the historical places, characters, events and periods. Both plays dramatize the past events: the Anglo-Zulu war and King Cetshwayo with iNgcugce girls' regiment; particularly Nontombi in relation to her boyfriend, Maqanda. The appraisal and appreciation of these two plays are enhanced by their dramatic qualities and figurative language.

Both plays share the country, some places and the homesteads. The post-Shakan period depicts Shaka's influence on and legacy to the successive monarchs, especially to King Cetshwayo who mastered all the war tactics: creeping silently to an enemy; incredible swiftness; striking down with a single blow; marshalling the army. The primacy of actions in both plays is the product of the peculiarly physical nature which conjoins the spatial and temporal settings.

To see a play is, for most people, an exciting and memorable experience. The concentration and intensity of emotion is caused by our actually seeing and hearing the incidents represented and we can then appreciate dramatic technique to the full. Everything that is dramatized in theatre has an impact on the audience's life. It is possible to represent a landscape by means of painted cloth on the stage as to add to the emotional effect, but it is not possible to give a landscape life and personality by this means, drama alone can do this. In our modern society, credibility is greatly assisted by mechanical devices, for examples: changing scenery by lowering the curtain, interrupting the action of the play and breaking the illusion and using other means to produce the sounds.

CONCLUSION

Drama is a social and dynamic art which depends for its effect upon the collaboration of playwright, performer and spectator. When one looks at the world of the play, it becomes clear

that both theatrical and literary aspects are of primary significance and that they effectively function together. Players are confined to spatial and temporal. The stage requires a sense of economy from the playwright in making a visionary choice and arrangement of signals. The sequence of signals to the audience is regulated and ascertained by the playwright, as the speed at which such signals are to be transmitted and received. The playwright conveys messages and meanings through visual and aural elements. Therefore, readers of a play must be ready to see and hear the dramatic actions in mind.

The characters are part of the world of the imagination, for example, those of the playwright and reader, and in performance also those of the director, actors and audience. Character is revealed through detail of costume and figure, movement, gesture and language. When reading the play, the dramatic impact of the living flesh in that is performed by human beings. The audience has a task to decide what the meaning of a play is and thus arrives at its own interpretation of the action as it has witnessed it. Drama as a means of expression and communication is to a considerable degree concerned with the reaction of human emotions. It thus acts as a means of widening their knowledge and experience as human beings. It is as multi-faceted in its images, and ambivalent in its meaning, as the world it reflects.

Plays should be viewed as part of the development of the whole body of literature. Therefore, one needs to realize its significance as a particular branch of literature that investigate and has a direct bearing on and relationship to entire life. Both plays communicate the common awareness of broad educational values, the moral and aesthetic sensitivity necessary for a complete and responsible life.

RECOMMENDATIONS

It is recommended that the performer, actor or character needs a vivid delineation in drama. The classification of characters into one-dimensional or three dimensional category should be explicit. It must be noted that performance involves visual and audial dimensions. These aspects are expected to heighten the emotional and dramatic impact of the performance. Furthermore, skilful mime, musical tunes, refrains are the major aspects in theatre. The visual re-

sources such as, gestures, body movements and facial expressions are vital during performance. The performer makes use of vivid ideophones, dramatic dialogues, narrative descriptions and allusions to attract, hold and manipulate the audience sense of humour.

Literary techniques which are vital in dramatic productions include conflict, foreshadowing, imagery and theme. These literary devices are significant as they add layers of meanings and experience when people are reading or watching a play. These additional layers of meanings heighten the sense of drama and make its content more universal. The playwright describes the scenes, characters, setting, and other aspects of a play to guide the reader, director or actor in their experiences.

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