

**CULTURAL AND RELIGIOUS CONTRASTS AND
SYMBIOSIS IN D.B.Z. NTULI'S SHORT STORIES**

BY

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**IN THE FACULTY OF
ARTS**

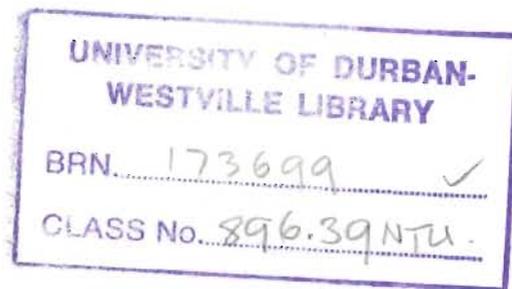
**AT THE
UNIVERSITY OF DURBAN-WESTVILLE**

**PROMOTER : PROFESSOR O.E.H.M.NXUMALO
JOINT-PROMOTER : PROFESSOR T. OLIVIER**

DATE SUBMITTED : DECEMBER 1994

To my late parents

The Right Reverend KILBORNE WILLIAM QWANA
and his wife : THANDIWE MABEL QWANA



T950040

DECLARATION

I, the undersigned hereby declare that the work contained in this thesis, is my original work and has not previously, in its entirety, or in part, been submitted at any other University for a degree.


.....
SIGNATURE

..18-12-94..
DATE

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(iii)

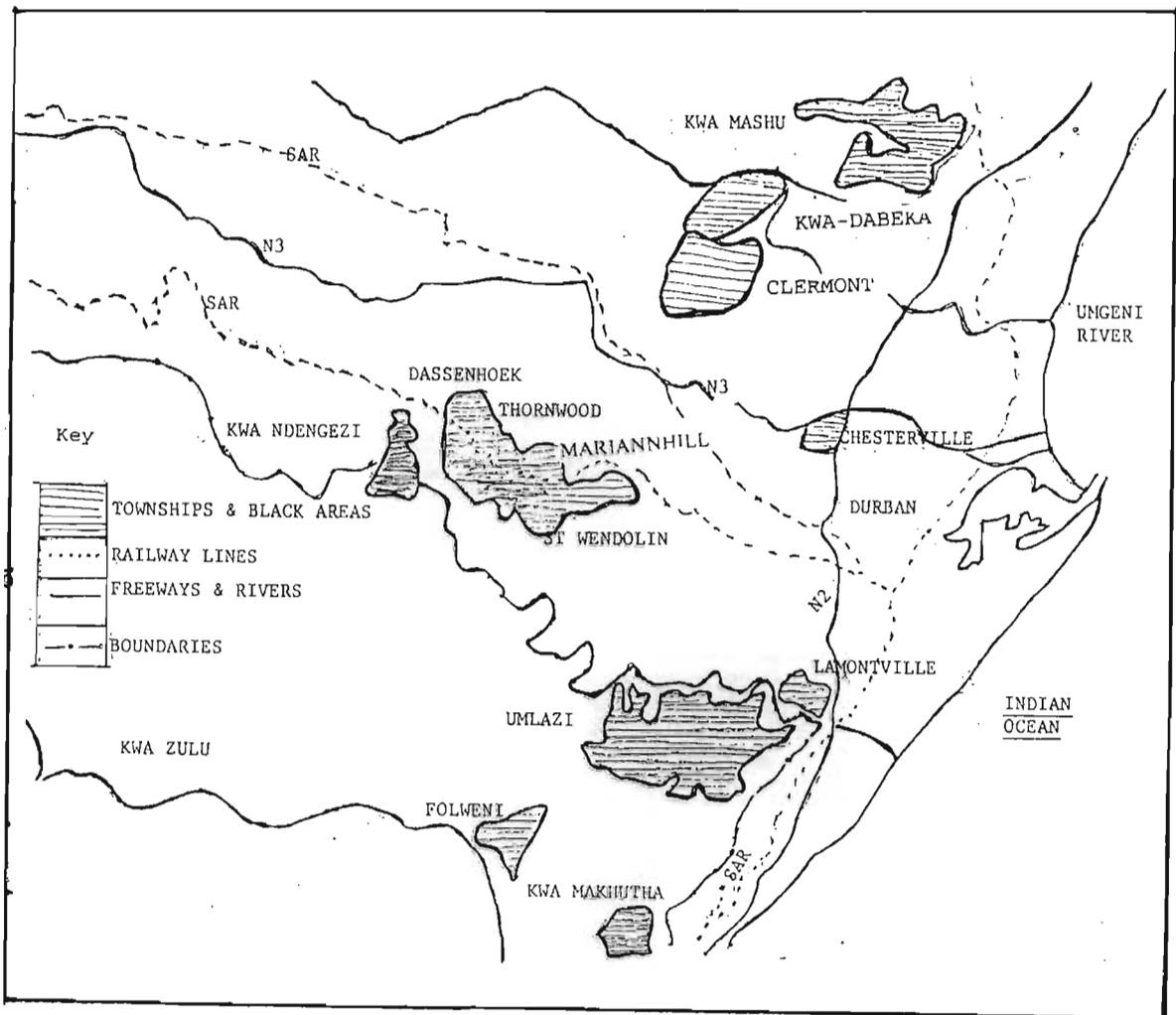
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GREATER DURBAN AREA AND TOWNSHIPS

Areas where questionnaires were distributed:

Chesterville, Clermont, Lamontville, KwaMashu, Umlazi, Folweni, KwaMakhutha, KwaDabeka, KwaNdengezi.



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CHAPTER ONE1.1 INTRODUCTION1.1.1 Defining the title1.1.2 Culture

Foster maintains that:

Culture is the shorthand term for these rules that guide the way of life of members of a social group. More especially, can be thought of as the common, learned way of life shared by the members of a society, consisting of a totality of tools, techniques, social institutions, attitudes, beliefs, motivations and systems of value known to the group.

(Foster, 1962:11)

From the preceding definition, it is clear that culture is learned and as such it is subject to change by internal and external forces either for good or ill. For example, Shaka instructed that Zulu males must not be circumcised for some reasons; one of which was that it prevented young men from joining the regimentation to war or to attend military practices, while they were at the circumcision school.

When Westernization and Christianity was introduced among the Zulus, the wearing of skins and walking about with very little covering of private parts, was abandoned.

At mission stations, Western clothing was supplied free of charge to members of the congregation, who could not afford clothing. This is why Christianity was so much associated with Western clothing. Traditional attire was strictly prohibited in Church and all religious ceremonies.

Haralambos further defines culture thus:

The culture of a society is the way of life of its members, the collection of ideas and habits, which they learn to share and transmit from generation to generation... Culture defines accepted ways of behaviour for members of a particular society.
(Haralambos, 1980:3)

1.1.3 Religion

According to Toynbee:

Religion is an attempt to discover how to reconcile ourselves to the formidable facts of life and death.
(Toynbee, 1971:38)

Religion is thus a belief in God or Gods which are worshipped with reverence. In short, it is a system of religious beliefs and worship. For instance there is Zulu religion,, Christian

religion, Jewish religion, Muslim religion and others.

With regards to Zulu religion, one author asserts that:

The people, of course, are ancestor worshippers and in their behaviour they have largely to follow the dictator of the spirits of their forefathers.

(Aubrey, 1978:97)

It is on account to this strong belief in the spirits of their forefathers, which makes it so uneasy or even impossible for Zulus to give up their religious convictions completely. They fear punishment by ancestor spirits. Let us take this example:

If the spirit of umnumzane (kraalhead) has not been buyiswa (recalled in a ritual ceremony to look after his children) after a year or so, any misfortune that will befall this kraal will be entirely attributed to this omission of the buyisa (recall) custom. This is one of the chief reasons why Zulu Christians or non-Christians will recall the spirits of their deceased members of the family. Christians, however, disguise the buyisa (recalling) ceremony by calling it the unveiling of a tombstone.

This is how Vilakazi views religion. He maintains that religion:

...is what is called structural-functionalism, which takes account of the 'social situation' and attempts to give socio-cultural explanations for religious movements.
(Vilakazi, 1986:IX)

He further refers to A Nativistic Movement and declares that, it is:

...any conscious or organised attempt on the part of a society's members to revive or perpetuate selected aspects of their culture.
(Vilakazi, 1986:X)

In support of Vilakazi's statement, we can exemplify with one of the Zulu customs; The Reed Festival; The Zulu king has selected and revived the long forgotten Umhlanga Festival (The Reed Festival) during which unmarried girls collect and carry one long reed in the right hand as they parade in front of the king and prominent members of the tribe. This festival has become an annual observance during the month of September at one of the Royal Kraals at the Nongoma District.

1.1.4 Symbiosis

The association of two unlike organisms for the benefit of each other is symbiosis and is the opposite of parasitism (Barnhart, 1987:21-24).

The African works primarily with his hands and has a different role in the economy from that of the Westerners. For his labour, he receives money in order to buy what he needs.

1.2 PREVIOUS WORKS

To my knowledge, nobody has undertaken this study at any University. What exists and has existed for a long time, are textbooks, most of which have been written by foreigners, who must have had information passed on to them orally by different individuals at different times and areas. It is thus possible that some of the information is to a certain extent, doubtful and highly controversial.

1.3 AIMS AND OBJECTIVES

- (a) The aim of this thesis is to show how Zulu prose writers, and especially Ntuli, while using the English format, have pointed out that some traditional practices have not died out amongst the people. Some exist as a basis with alterations.

- (b) There seems to have been a breakdown in the strict observance of Zulu culture due to its bombardment by foreign influence. This study will allay the fears of traditionalists who disapprove of this trend and object to transformations. It will prove that a large number of customs die-hard inspite of it all. Some have allowed syncretism and revitalization. For example, traditional attire may not be worn freely everywhere. The circumcision custom was abolished by Shaka.

- (c) The thesis will provide an insight into how Ntuli's short stories point out what is going on among rural and urban Zulus at the present time.

- (d) Another objective is to encourage scholars to undertake research into the origin of some individual customs, their practice, acculturation, syncretism, abandonment and revitalization.

1.4 SIGNIFICANCE OF THE STUDY

This study will clear all doubts, which may intrigue someone into believing that the Zulus have in anyway abjured and abandoned their traditional beliefs and practices. In this case, reference will be made to D.B.Z. Ntuli's short stories.

1.5 HYPOTHESIS

In this study we hypothesise that Zulu traditional practices and customs have remained in practice while some show that they have been influenced either by Christianization and/or Westernization. This will be demonstrated.

1.6 DELIMITATIONS OF THE STUDY

This study will be limited to investigation into Ntuli's first five short story books, namely:

- (1) Izikhwili, 1969 (Short Fighting Sticks)
- (2) Imicibisholo, 1970 (Bows and Arrows)
- (3) UThingo Lwenkosazana, 1971 (The Rainbow)
- (4) Amawisa, 1982 (Knobkerries)
- (5) Izizenze, 1986 (Battle Axes)

I will concentrate on those incidents in which Zulu traditional customs and patterns of behaviour have either been maintained, abandoned or modified.

1.7 PROBLEMS

These have been numerous and of different kinds.

1.7.1 Financial Problems

This project was initially undertaken without any financial assistance such as grants, bursaries or loans, because the University of Durban-Westville had no such provision. In 1990 when I pursued this research project, I had to paddle my own financial canoe from registration fees and all the other expenses connected with my research.

Some books which I used were borrowed at a cost, others were photocopied at a cost. There were also books I had to buy for cash from shops when the need arose. Later this year, 1992 the University of Durban-Westville reimbursed me with a grant to cover my research expenditure. I am very grateful to the University for introducing such a scheme for post-graduate students.

1.7.2 Transport and Accommodation

Transport and accommodation to and from all areas for observation, participation, discussion and interviews meant using a substantial sum of money from personal funds.

Various places were visited in order to obtain information. Among these was Pretoria where Professor D.B.Z. Ntuli, whose books are the subject of this thesis, as well as Professor C.T. Msimang, the author of the best book on Zulu culture to date, Kusadliwa Nqoludala (Olden Times of Plenty) live. In addition to personal interviews, there were also telephonic discussions, with my promoter and Professor D.B.Z. Ntuli from time to time.

My promoter, Professor O.E.H.M. Nxumalo, who works at the University of Zululand and lives at Vulindlela Location in KwaDlangezwa, three kilometers from the University, was visited more than once. Each visit to Vulindlela lasted for several days in addition to telephonic advice and suggestions.

1.8 DOCUMENTATION

Documentation of empirical research on Zulu culture, and records, are yet unavailable, except what is found in books on sociology and anthropology, most of which have been compiled by foreigners as already said above. Only Nyembezi-Nxumalo in Ingolobane Yesizwe (National warehouse)

and Msimang in Kusadliwa Ngoludala (Olden Times of Plenty) have included more pictures to illustrate each aspect of Zulu culture than previous writers.

It would be of great academic benefit if these books could be translated into some international language such as English.

This is what Msimang had to say in an interview I held with him regarding his book Kusadliwa Ngoludala (Olden Times of Plenty).

1.8.1 Origins of Msimang's Publication

"In writing this book, I was motivated mainly by three factors. In the first place, I was born and bred in a Mission Station which was wholly surrounded by traditionalists. This was the St. Cyprian's Ethalaneni Mission in iNkandla, Zululand. The way of life in the traditional society was enigmatic to me because of its radical difference from a Christian life as well as the fact that the Church did not allow us to mix with the traditionalists. This made me curious to know more about the Zulu life as I grew up.

Secondly, in 1962 I ventured to the Transvaal and lived in Evaton at the place of a certain Father

McCamel, a preacher and healer of the AME Church. In all his preaching, his motto was: "Back to Tradition". In an urban area, there were many people who had been cut off from their roots and could thus not go back to tradition even if they wanted to. My feeling was that a book such as Kusadliwa Nqoludala would be a benefit to them.

Thirdly, I proceeded from Evaton to Johannesburg where I worked as a domestic servant for a certain Dr F.A. Zoellner, a prosperous businessman and a great scholar. His main scholarly interests were history and culture and histories of many peoples round the globe but there was very little on Zulu history and culture. By this time, I was reading with UNISA for my B.A. degree. One of my courses was Anthropology. But in this subject, I was disappointed by the fact that the prescribed books such as Eileen Krige's: The Social System of the Zulus did not present Zulu customs and rituals the way I knew them. There was only one solution: I should write the relevant book myself.

Owing to the interest, which I had acquired in my up-bringing regarding Zulu traditions and customs, I already had first hand information about many rituals and rites which I wanted to describe. Accordingly, research for writing the book took me only two years, where someone who would have tried

to describe these from outside would have taken much longer. But even two years is quite long and people may wonder why. As I have said, I could only describe the customs but could not explain them. For instance I knew that if there is a slaughter men are given the fore-leg but women the hind-leg, yet I could not explain the reasons for this. I could describe the Nomkhubulwana ritual and tell people that only amatshitshi (young girls) participate in it but could not explain the reasons for excluding women of other ranks in this ceremony. For this, I needed two years research. Since many people can describe many things without actually explaining them, I am consequently grateful to those with this great gift of explaining things such as Mr Ben Shezi who eventually became my main source of information. Without him, the research could have taken much longer - or the book would have been a mere description of facts without the underlying philosophy which shapes such facts.

1.8.2 Writing the Book/Authorship

This took yet another year. I had to find my own way of structuring and organising the format of the book. I had to find some logic in the sequence of my chapters, etc. Then followed the headache of getting an interested publisher. The book was

voluminous and thus expensive to produce yet its standard was considered too high for the school market. I am consequently grateful to Inqolobane Yesizwe (i.e., The Bureau for Zulu Language and Culture) which together with Shuter and Shooter resolved to undertake the expensive task of publishing the book.

1.8.3 Relevance of a Translated Version

I realise that the book is becoming more and more popular among the Zulu people. I am heartened by this because it tells me that my people are civilised enough to appreciate the significance of their culture despite the Western way of life which they have adopted. I realise further that the Western people are also interested in our way of life and if the book were available in English, a lot of misunderstanding between races could be eliminated. I am accordingly planning to translate the book into English where it might be used by Universities in cultural and Anthropological studies. My only problem is the time factor - which means that the translation may not be completed in the immediate future. But of course, it is man who makes time."

Substantiated through interviews, Msimang had given an explanation in which he fully concurs with all that I have advocated. He has thus proved that there is an absolute need for more research to be undertaken in the culture of the indigenous peoples of South Africa.

So far his is the best book on Zulu culture, written by a Zulu. In this single book, there are all aspects of Zulu culture, with relevant pictures to illustrate most objects which are described. After his wide survey of Zulu culture he admits there may be local differences in practice. However, all the books mentioned above have been written in the medium of Zulu and cannot be understood by non-Zulu speakers. It is nevertheless praiseworthy to find that all writers insist on the importance of preserving Zulu traditional cultural practices in written form for generations that will follow. This is what they say:

- (a) From Isabelo SikaZulu (The Zulu Share)
Isandulela (Introduction)

Phuthumani bo izikhathi ziyasishiya ... khona manje kuzohwalala, kuhlwe, inamuhla libe yizolo, kube sengathi konke kuliphupho - uma singaqophi lutho oluyofundwa yizizukulwano zethu ngokhokho bazo.

(Lamula, 1963)

(I say hurry up, time is leaving us ... very soon it will be dusk and night will follow, today will be yesterday and all will be like a dream - if we do not collect anything to be read by our

generation about their great-grandfathers).

- (b) From Ingolobane Yesizwe (The National Warehouse)
Isandulela (Introduction)

Inhloso yalencwadi ukuqongelela nokulondolozela isizukulwane sanamuhla nesakusasa izinto ezingama gugu esizwe.

(Nyembezi-Nxumalo, 1966)

(The purpose of this book is to collect and preserve national treasures for the present and future generations).

- (c) From Kusadliwa Ngoludada (Olden Times of Plenty)
Isandulela (Introduction)

Phela ilanga seliphezu kwezintaba kuzohlwa kube mnyama, lolu lwazi lufuneke kepha lungatholakali.

(As it is, the sun is above the mountains [it is broad daylight] dusk and darkness will follow, knowledge of these [customs] will be on demand, but will be unavailable).

1.9 CONTRIBUTIONS BY OTHER WRITERS ON ZULU CULTURE

There are very few books on Zulu culture, which have been written by Zulus themselves. Here are a few examples:

- 1.9.1 Lamula (1963) Isabelo SikaZulu (The Zulu Share). In this book we find Zulu customs defined at random. It is good for people who practise them, but difficult for a non-Zulu speaker who does not understand the language.

- 1.9.2 Nyembezi-Nxumalo (1966) Ingolobane Yesizwe (The National Warehouse): In this book, there is a

description of traditional Zulu proverbs and idioms, a Zulu kraal, diagrams showing ornaments and heads of cattle with different shapes of horns. At least the reader can receive some guidance from the illustrations and explanation.

1.9.3 Mbata-Mdhlahla (1938) UChakijana consists of an anthology of Zulu folktales. Many Zulu folktales which were written later have close relationship with these, as will be shown later on.

1.9.4 Nxumalo, O.E.H.M. (1961). Ikusasa Alaziwa
(What the Morrow Brings is Unknown)

Mthobisi, the hero, was the son of a wealthy shop owner. After his father's death the son mismanaged the shop and eventually left for a distant area. Here, he landed in trouble and through tribulation and misery he ultimately reached home. He converted and at the end he was ordained as a religious priest at his home town.

1.9.5 Nyembezi, C.L.S. (1953), Ubudoda Abukhulelwa
(To be a man, You need not Grow)

The theme of this novel may be to prove how a poor man proceeded from poverty to prosperity.

Vusumuzi, who is the hero of this book, had no Zulu cultural background. He did not seem to have had any background of Norms of Ubuntu and Ukuhlonipha (respect) as reflected in African ethics.

This was shown when he played with fire in the absence of his grandmother, and subsequently burned down their hut.

However, he later succeeded to be a great man, who overcame social hardships.

1.9.6 Xulu, M. (1981), Mahlayana Mahlayana

(Crumbling Hopes)

The theme in this novel may be the importance of keeping marriage vows. Xulu goes a long way to prove the introduction of syncretism in the application and observation of customs and cultural patterns even in a Christian wedding. For example, the wedding of Mbheduka is solemnised in church but all negotiations, including the festival with its traditional pomp, goes on according to Zulu culture as explained in Chapter Nine. Kuhlekwethu (There is Celebration in our Family), from pages 80 to 86. More of this revitalization and syncretism can be pointed out in later prose publications by Zulu writers.

1.9.7 Vilakazi - Mthethwa (1986), Shembe

The recent research on religion undertaken by the two men illustrates changes that have occurred in the Zulu religion. This book on Shembe religion is written in English. It shows how revitalization and syncretism has affected some aspects of Zulu culture. This is clearly shown in relation to Christian religion.

The value of this book among other things is that it is written by Zulus, who know the Zulu culture, customs and religion. Mthethwa is himself a practising member of the Shembe Church in which he is a participant.

Vilakazi has researched and written a book entitled Zulu Transformation, 1965. This book is on the research which he undertook in the Nyuswa Reserve in Natal. It is for these reasons for any one reading Shembe to realise how contrasts and symbiosis work in Zulu religion.

No previous study has been undertaken on the implications, which have been brought to bear on Zulu culture, customs and general tradition, by Christianization and or Westernization. Nobody has undertaken research to show how traditional Zulu culture has either been totally eliminated,

substituted, adapted or assimilated in the acculturation process. Nowhere can one find what began some time ago as a whirlwind to become a tornado in the process of Christianization and Westernization of the traditional Zulu.

It was very difficult if not impossible to obtain books on traditional Zulu culture. The available books were written by English authors either on Sociology or Anthropological aspects, but there was nothing on Zulu culture.

- 1.9.8 Bryant, A. Olden Times in Natal and Zululand (1929) one finds chapters on aspects of oral traditional literature such as folktales, omens, legends, izibongo zamakhosi (king's praise poems) and local history of the time.
- 1.9.9 In the book by Krige, E.J. The Social System of the Zulus (1957), there are topics on the behaviour of the inmates of the village, duties and life of children and their games and some superficial aspects of witchcraft. The theme in these books deals more with the sociological aspects other than traditional Zulu culture. Sociology and anthropology are independent disciplines, but bear close relationship with the culture of the Zulus.

1.9.10 In the books written by James Stuart, a non-Zulu writer, there are a number of chapters on oral tradition such as, folktales, legends and izibongo zamakosi (king's praise poems). In one book uTulasizwe (1936) edition there are the following king's praise poems:

Izibongo zikaDingana	(1936:63)
Izibongo zikaMpande	(1936:68)
Izibongo zikaCetshwayo	(1936:111)
Izibongo zikaDinuzulu	(1936:118)

It is, therefore, very doubtful that the books which were written for different disciplines can be depended upon to release correct information on Zulu culture. Some of the authors were non-mother tongue (Zulu) speakers, who depended on information obtained from Zulu informants. These may have received an honorarium or a token of some kind from researchers for services rendered. Information obtained in this fashion is not totally reliable. The reason for the above statement is because it may not take very long to convert the scheme into a money-making project. For example, in some areas in Natal, rich proprietors hire out Zulus to pose in traditional regalia and let them stand or walk about in what they call a Zulu kraal. In this case, the attire may not represent the occasion during, which it is worn. Tourists are invited to such areas and are

told that such are traditional Zulu kraals - a real charade. Asking one or two questions on Zulu culture to some of these hirelings, causes great embarrassment, because they fail dismally, even to answer the simplest question. The abovementioned explanation serves to support my contention that ignorant Zulu informants are led to accept and believe unfounded self-created views of researcher. Sometimes wrong information may be given to get rid of the researchers.

In my experience as a Zulu prose teacher at high school level for over forty years, I have observed with appreciation how numerous budding Zulu writers included whole descriptions of some aspects of Zulu culture in their prose books. The practice meant a digression in the main plot of the story, but nevertheless it helped to preserve cultural practices that might have been lost to prosperity. To prove the veracity of the above assertion, I shall quote a few instances in the following paragraphs.

1.9.11 Dube, J.L. (1993): Insila KaShaka

(Shaka's Bodyguard)

This is a historical romantic novel. The theme of the book may either be (i) what happened to Shaka's bodyguard or (ii) why the Swazis killed

King Dingana of the Zulus. In the 1979 edition, from pages 7 to 11, Dube presents a good description of Shaka's Zulu traditional royal kraal; namely, Dukuza. From pages 18 to 24, he describes the ritual ceremony known as Ukweshwama (Eating of the first fruits) ceremony. From page sixty six to page seventy four (66-74), Dube relates a story of Sithela, the diviner and her doctor's medical school. Here, Jege, the hero of the story, was hospitalised until completely recovered. Sithela then took him on tour round the whole island, which was her estate. She finally brought him to a blacksmith shop where he saw a large furnace in which iron-ore was smelted after which various implements such as spears, knives and hoes were made.

1.9.12 Vilakazi, B.W. (1972) (6th Edition) Noma Nini
(At Any Time)

On pages 134-140, in Noma Nini, we find Thomas, a religious preacher from Groutville Mission Station, consulting Sihlangusinye, a traditional diviner-doctor in order to give him love-charms to regain Nomkhosi's love, because she had fallen in love with another man called Nsikane.

1.9.13 Bhenqu, K. (1957) Umbuso Wezembe Nenkinga
KaBhekifa (The Zembe Kingdom and uBhefika's
 Problem.)

From this novel, we are further shown on pages 61 to 65 (sixty one to sixty five) how traditionalists respect a diviner. A description is given of how Bhekifa disguises himself as a diviner so as to facilitate his safe escort back into his country in order to rule as king.

Already, as early as the beginning of the fifties, some writers began pointing out spheres of change in traditional Zulu culture and society. Some wrote books similar to the English; 'Everyman' in his humour-type, a 16th century comedy, such as the following examples:

1.9.14 Made E.H. (1940) Indlalifa YaseHarrisdale (The
 Heir of Harrisdale)

In this book the hero Muntukaziwa had to struggle and work very hard in a big town Pietermaritzburg. He had to prove to his father that he could return with a lot of money in order to be a worthy heir of his father Thengizwe Khumalo's farm, Harrisdale.

1.9.15 Dhlomo R.R.R. (1946) Indlela Yababi (The Path of the Wicked)

A very unruly girl Dalsie Moya decided to elope with a local minister of religion, Reverend Gwebu, to Johannesburg. The minister was later killed by hooligans. Dalsie was herself in danger of being murdered. She repented and decided to return to her home in Pietermaritzburg.

1.9.16 Nyembezi, C.L. (1950), Mntanami! Mntanami! (My Child! My Child!)

Jabulani disobeyed his parents and left for Johannesburg where, because he had no residence permit, was forced to join a gang of robbers in order to survive. After having been forced by the gang-leader, Mwelase, to kill an innocent child. He decided to give himself up to the police. The robbers were apprehended and he received a sentence in a trial which was attended by his forgiving father.

Revitalization and syncretism in the Zulu culture as a whole, is found in different spheres of Zulu culture and religion.

1.10. DEFINITION OF TERMS

1.10.1 Tradition

Tradition is a handing-down of beliefs, customs and stories from parents to children, by word of mouth and by practice. For instance, in Zulu tradition there are folktales, riddles, praise-poems, proverbs, traditional music, attire, houses, etc.

Each community reveres its tradition, because it makes it differ from other nations. This is further supported by Shils thus:

Tradition... is anything which is transmitted or handed down from the past to the present. Tradition was a mode of transferring the ownership of private property in Roman Law.
(Shils, 1981:12-16)

1.10.2 Society

This word is derived from a Latin word Socius. A society is made of different types of people who seem to be linked together and conduct themselves in many similar ways as one distinct group. To the above Stark adds this:

...an aggregate of people, that is self-sustaining, that has a definite location and a long duration, and that shares ways of life.
(Stark, 1973:37)

1.10.3 Acculturation - is explained very well by the following quotation:

Acculturation comprehends those phenomena which result when groups of individuals having different cultures come into continuous contact, with subsequent changes in the original cultural pattern of either or both.

(Herskovits, 1958:10)

If one group becomes educated in the new culture and eventually adopts it for itself, it has thus been acculturated, because culture is a learned phenomenon. There is evidence of acculturation in the Zulu way of life, especially where Westernization and Christianization has been accepted. There are many instances to prove this. This is seen in the attire, dwelling places, health appliances, food items, etc.

1.10.4 Isangoma (Diviner): This is one (usually a female) who like a medical practitioner diagnoses diseases. She can also foretell what will happen to his patient in the future. He uses bones in order to bhula (smell out) for his patients and client. These are usually given to the consultant to hold in his two hands, shake them and then throw them on a small mat placed in front of him. The diviner will then interpret the meaning from the position in which the bones land.

Some diviners are called Abalozi (whistlers) because they diagnose by means of whistling sounds, which they listen to.

About abalozzi (whistlers) Msimang adds the following:

Abalozi babiza umuntu ngegama,
 kudideke abantu babambe ongezansi...
 Ubulozi nabo buyethwaselwa, kepha kwethwasa
 Umuntu obevele engumngoma
 (Msimang, 1975:313)

(Whistlers call the person by name and the people in the gathering are greatly astonished... to become an umlozi (whistler) the individual must be trained, but one must have been a diviner before).

- 1.10.5 uKuthwasa. This means to be possessed by the spirit of an ancestor who wishes you to become a qualified diviner. An ithwasa is a diviner trainee. However, Christian diviners usually organise a prayer-meeting. The consultant brings candles and the diviner lights them. At the end of one or two songs, the diviner puts a few questions to the consultant after which he gives the diagnoses. This diviner is called Isiyoni Esihlodayo (a Zionist who examines). After this the consultant is given Isiwasho (holy water) and told how to use it.

1.10.6 Revivalist and Revitalization of Religious Movements

The two terms refer to more or less the same thing, because revival means to bring back to strength or life, while to revitalize means to put new life or to regenerate a practice.

Among many Christian religious sects, revival and revitalization crusades have become a common practice in many areas.

On the revivalist movements, Vilakazi contends that:

...these emphasize the institution of customs, values and even aspects of nature, which are thought to have been in the mazeway of precious generations but are now present.

(Vilakazi, 1986:XIV)

1.10.7 Separatist Church Movements

About these movements, Vilakazi remarks that:

Separatist church movements can also be seen as the struggle of the African to assert his significance as a human being. This significance he knew very well in home before his culture was disrupted by the impact of the Western culture.

(Vilakazi, 1986:17)

The Chief characteristic of these movements is that they have incorporated what is good from foreign people and eliminated that which contributes in destroying Zulu customs and values. In most of the following congregations, there are no Europeans, Indians and Coloureds:

- (a) Independent Methodist church of Africa.
- (b) All Zionist sects.
- (c) The Nazareth followers of Shembe.

Some of these churches are not exclusive, but may exhibit nativistic (revitalistic) and revivalistic traits in their doctrine.

1.10.8 Cobela is a Zulu term, which means to fill one's pipe with tobacco. It is used especially when the pipe owner receives the tobacco from some one else. Idiomatically this word means 'to ask for advice'. In the Radio Zulu/Ukhozi Programme of the South African Broadcasting Corporation (SABC) there is an early morning programme, which features between 04h30-05h00, 'Cobela KuFalaza Phela Mlimi' (Consult Falaza for advice, farmer). Here the agricultural adviser gives all the necessary advice to all types of farmers who listen to Ukhozi.

1.10.9 The term 'SYNCRETISM' in this study concurs with Vilakazi's notion of the word.

We use the word syncretism in this study to mean the mingling of concepts and elements of different origin and intent, without attaching any value judgements to it as is common in the writings of Churchmen.
(Vilakazi, 1986:71)

Thus we find in some religious sects, especially those with nativistic tendencies, syncretism used in order to give their followers a new vision of

life. In other words, the Zulu religious leaders may cobela from other Christian teachers in order to obtain features that would give their religion new strength and more power.

In the course of this study, we shall be entertained with the type of syncretism, where for one reason or another there is a mixture of Christian and traditional observances, in a ceremony which is another way of cobela/syncretism.

1.11 SOME IMPORTANT CUSTOMS

The following traditional customs belong to the die-hard category and most Zulus observe them. The procedure, however, differs from clan to clan and from district to district. The following explanation is taken from one such district.

1.11.1 ILobolo (bride-price)

This custom is associated with marriage. The bridegroom must pay the lobolo to his father-in-law before he gets his bride in marriage. The lobolo is a long process which takes months and even years nowadays. It involves an umkhongi (negotiator) who is the spokesman for the groom, who is not allowed to talk to his father-in-law

before a ceremony of his acceptance. In olden days the lobolo was a very simple affair which could be a few goats, one or two beasts or even agricultural products. On lobolo, Msimang says:

...kwaZulu kwabe kulotsholwa nje ngalokho umuntu anakho. ebusika kwakulotsholwa nje nangamathanga avunwe ensimini.

(Msimang, 1975:266)

(...In Zululand, the lobolo was paid with whatsoever the person possessed. In Winter lobolo was paid with pumpkins that were harvested from the field.)

At the present time of western economy more cattle were demanded so much so that parents with more daughters became wealthier. In Natal, Sir Theophilus Shepstone, the Governor, 1856-1878 standardised the lobolo so that for an ordinary girl ten herd cattle were paid plus the Nqquthu beast (the mother's beast). Nowadays the lobolo can be paid in cattle or money or partly in money and partly in cattle, but the Nqquthu beast (the eleventh beast) must be a live beast.

Lobolo cattle are driven early to the bride's home and left outside the cattle kraal until the bride's father and relatives come out to look at and criticise them. This will occur even when the cattle are quite good. After this, they are driven into the cattle kraal.

The visitors are then given food and beer, after which they drive the cattle back home until they bring them after the wedding day for good. The Mkhongi (negotiator) will return some other day to ask for the wedding date.

If, however, money is paid as lobolo, the Mkhongi (negotiator) enters into the house and is given an isicephu (small sitting mat) which is spread on the floor. He counts the money and puts it on the mat, after which the bride's father/brother recounts it and then puts it on the mat to prove that it is the correct amount. He then takes it and Mkhongi (negotiator) takes the mat. The visitors are then given food and beer after which they depart. The Mkhongi (negotiator) will return some time later to ask for the wedding date.

1.11.2 Unemulo (Coming of age)

This festival is usually celebrated before the girl gets married. In other words it signifies that the girl is old enough to get married. This festival compares favourably with the 21st birthday in western society. The parents thank their daughter for having behaved herself so well until reaching adulthood.

The girl goes to her maternal uncle's home. The uncle gives her a spear and presents. Relatives and friends also give her a variety of gifts like money, fowls, mats, bangles, earrings, etc. She returns home to Gonga (to live in seclusion under special care) for a month or more. The father will slaughter a beast in a ritual ceremony in the evening. On the next day the maternal uncle will take the fatty caul stomach cover and put it upon her that the girl's shoulders are covered. She goes with other girls to dance. The uncle removes the caul covering and replaces it with a shawl. On this shawl gifts such as paper money are pinned. The money is pinned over the head gear as well. The girl is then taken to the cattle kraal and teams from the uncle's place and the home team dance. From here they will go to various areas to eat. Old men are separated from young men; women go alone, girls and children enjoy the feast at different areas of the kraal.

1.11.3 Umbondo/iNqqibamasondo (Hoove's-covering)

When the lobolo has been paid either partially or in full the bride prepares items for this ceremony. The items consist of food (usually raw) but traditional beer is also conveyed in traditional clay pots or plastic containers. The purpose of these presents is that they cover the hoof-marks

that were made by the lobolo cattle as they were driven to the bride's home. Then if the lobolo has been paid with money the Mbondo is brought to the groom's home. Normally this is done in winter after the harvest. The items are carried on the heads, but if the place is far, a mini-bus may be hired, and when the home is near the items are then carried on the heads and singing begins. There is rejoicing and there is a special mother-in-law's basket, which contains fruits, sweets, biscuits, and a variety of nice things. On arrival, the bride is given a goat indlakudla (to eat food at the groom's home). There is singing, eating and dancing until late and then the bride's party leaves for home. The bride remains for a week or so and then leaves for home to prepare for the wedding day.

1.11.4 Umembeso (the groom decorates his parents-in-law and his prospective bride)

As soon as the lobolo is paid, either in full or partially, the umembeso ceremony is organised by the groom and his people. He does not accompany the team that conveys the membeso items to the bride's home.

On an appointed day (usually evening) the groom's team arrives at the bride's home with a goat,

whose horns are covered with a doek/scarf and its body with a light rug/shawl pinned under the neck so that it does not fall. At the gate the team stops and starts a chorus like this:

Siceluba singene sonke.	(We plead to be admitted
	all of us
Wemfaz' ongemama.	By you woman, who is not
	our mother).

They do not advance until a certain sum of money is paid. They are usually accommodated in a tent, because even the bride's team joins in; and many people assemble. The goat is then taken by the bride's people, who give another goat to Mkhongi, who immediately slaughters and prepares it to be eaten by members of both teams during the night. Meanwhile, the groom's mother is given a doek, a jersey, a pinafore and a rug. The two teams sing alternately throughout the night. The decorating clothes are then handed out by the groom's sister. The father of the bride receives a suit, shirt, tie, socks and shoes. The mother is decorated with a doek, a rug, a pinafore and a scarf to wear to hlonipha (respect) the groom. The bride gets a hat, a dress, shoes, stockings and a special scarf to wear to hlonipha (respect) the parents-in-law with it. She wears this over her dress. Her grandmother is given a blanket and about ten or more aunts each receive a doek, a pinafore and a rug. In the morning, the groom's party leaves for home.

1.12 THEORETICAL BACKGROUND

Theory is a set of ideas which provide an explanation for something. If for instance, I wish to sew a dress, I will have to know the theory of dress-making before I can proceed. This study has a lot to do with the culture and cultural as well as religious practices among the Zulus at the present time in particular. We talk of the culture of a society and so there will be as many cultures as there are societies. In general, the elements of culture are the same, for example, language, folklore, dancing, religion, customs, etc., difference lies in their manipulation.

Take for instance oral tradition, which is a branch of folklore. Folklore has theories, because it is literature. Let us take the Diffusionists' Theories, which explain why there are similarities found in human behaviour all over the world, including stories with a common origin; such as those in the Holy Bible. Canonici contends that:

Traditional oral literary forms constitute the seed-bed from which modern literary forms have sprung and developed ... Furthermore, the dependence of modern literature on traditional oral literature can be said to be not only of form, but also of content. The more one understands the past, the better one is able to understand the present.

(Canonici, 1989:4)

This means that culture is universal and as such, has a universal theory. Haralambos maintains that:

The culture of a society is the way of life of its members, the collection of ideas, and habits, which they learn, share and transmit from generation to generation... Culture defines accepted ways of behaving for members of a particular society.
(Haralambos, 1980:3)

All cultures are transmitted from one generation to the next by certain symbols, which produce socially accepted responses. For instance, a language may be spoken or written as well as having symbolic significance.

All societies need a theory of norms and values, and so each society must have institutions the existence of which explains its structural levels and their relation to each other.

These institutions are associated with the theory of 'value consensus' (formalism) which affords agreement on similar values by members of one society.

The result of these institutions and their interdependence on values and norms, is the theory of structural-formalism which is found in Zulu culture.

1.13 DESCRIPTION OF METHODOLOGY

In order to come to an unbiased conclusion about the seven die-hard Zulu customs which I chose at random, I selected a pre-coded model when formulating my research methodology. There are various reasons for such a choice. Some of these are that the respondent is not restricted by the time factor. The answers are available within a short time and the research is not very strenuous and expensive. The respondent is given a questionnaire (APPENDIX 1) and enters ticks in spaces provided according to his own judgement.

1.13.1 Pilot Study

This study was conducted by using a class of third year Zulu students from the University of Durban-Westville (UDW). The sample consisted of one hundred and fifty respondents. Students at this University come from various places including the greater Durban area. The demographic profile of the study embraces townships such as Chesterville, Clermont, Folweni, KwaMashu, KwaMakhutha, Kwa-Ndengezi and Umlazi. In addition to these areas some students come from other provinces and from areas like KwaZulu, KaNgwane, the Transkei and

even QwaQwa. In the Zulu classes at UDW any pupil who did SiSwati, Xhosa and Zulu First Language Higher Grade in standard 10, joins the Zulu IA class at UDW, because these three languages belong to the Ntunqwa Nquni group of languages. So far the students do very well in these sister-languages.

The results of this study were highly commendable and encouraged me to conduct the research on a larger scale. Students from areas outside Natal, for example, KaNgwane Transkei, QwaQwa seemed to be aware of some customs and returned positive replies. This may be due to the fact that at one time during the great historical upheaval known as the Mfecane, Zulus were dispersed to far and wide areas, for example, Mzilikazi Khumalo, who was one of Shaka's generals broke off with some people and settled in Bulawayo (Southern Zimbabwe). Shaka's warriors went as far as UMzimvubu River to attack the Xhosas. Some refugees went westward and raided the Basuto Tlokoa Tribe under Queen Manthatisi. Over and above this, the coming together of races in urban areas has resulted in the admixture of customs.

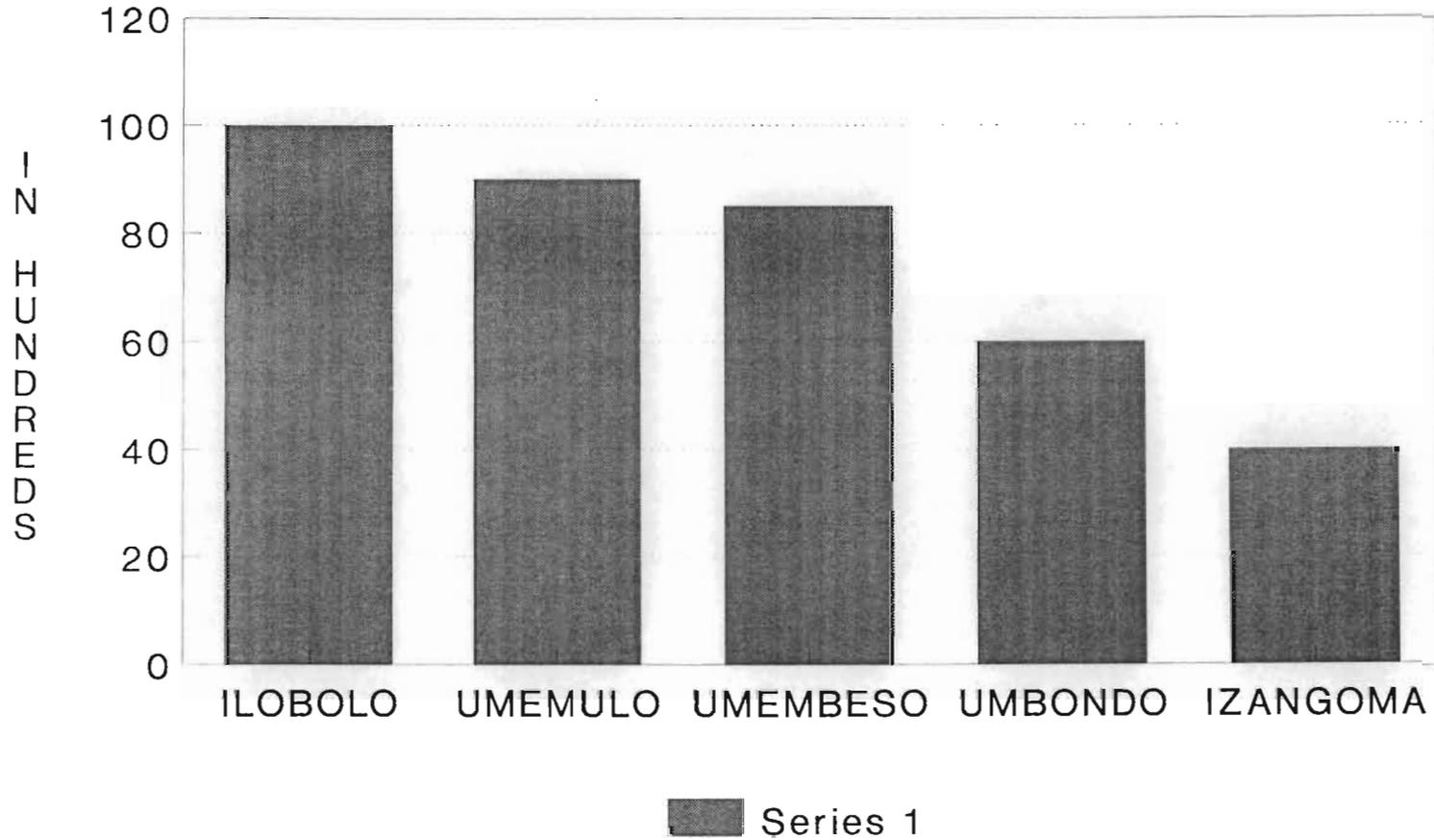
1.13.2 Distribution of the questionnaire at the
University of Durban-Westville

At the University of Durban-Westville, in a class of 150 students, questionnaires were supplied to all but only 100 were processed because some students returned papers either blank or partially completed - so only 100 completed ones were used.

The results were as follows:

1.	Ilobolo, Isifo, umshado	$\frac{100}{100}$	=	100%
2.	Umemulo	$\frac{90}{100}$	=	90%
3.	Umembeso	$\frac{85}{100}$	=	85%
4.	Umbondo	$\frac{60}{100}$	=	60%
5.	Izangoma	$\frac{40}{100}$	=	40%

ZULU PRACTICES TRADITIONAL CUSTOMS CHART A - IN CLASS



1.13.3 Analysis of the Results of the Pilot Study

ILobolo, Isifo and Umshado scored 100% which means that these customs are still observed in all areas in and around greater Durban.

Umemulo scored 90% and the reason for the score was that in modern Zulu society, even boys celebrate their coming of age and receives a key, usually from his father at a special ceremony.

The Umembeso scored 85%, custom is observed when the girls become engaged. Some girls are engaged at a church source and no party is organised. For others parents do not approve of it, because they believe that rival girls may bewitch their daughter in such a way that the boy may reject her. Some parents believe in traditional marriage negotiations.

For Umbondo there were papers which were not ticked. This may have been due to the fact that the custom was unknown. An explanation was necessary and hence the score was only 60%.

The score for consulting izangoma (diviners) was 40%. There are a few reasons for the low percentage, namely:

- (a) In many instances, it is the parents and adults who have financial and physical problems and so consult diviners because of their traditionalist way of life.
- (b) Students are taken to the diviner by parents so that they can Bhula (smell out) the cause of their illness.
- (c) At the present time, when higher education is described by nearly everybody, a child who constantly fails an examination may be taken to a diviner to find out the reason and a cure for such a misfortune. This is done during the night because they do not wish to be seen and be branded superstitious Christians.
- (d) Some students are aware of this practice, because diviners are often consulted by night by their Christian educated parents. These students were shy and felt embarrassed to be attached to such a practice.
- (e) Young girls who are in love with sugar daddies (old married men) also consult izangoma's to get medicinal herbs which will make them excel and surpass authentic wives in bed thus destroying first marriages.

1.13.4 Distribution of Questionnaires for the Research Instrument

A precoded questionnaire was then prepared and sent to some townships in the greater Durban area, e.g., Clermont, KwaNdengezi, KwaMashu, Umlazi, Folweni, Lamontville and Chesterville. These were given to pastors in all townships except Lamontville and Chesterville where school principals were supplied. These forms were given to these two types of people for the following reasons:

1. Among members of the congregation there are people from all walks of life such as: teachers, doctors, nurses, lawyers, pastors, factory workers, business men, policemen, clerks, drivers, housewives, etc.
2. The church stewards (male and female) to whom the pastors give the forms keep a controlled list of members of their religious associations, e.g., mother's Union, Sacred Heart Association, Guild of St Francis, Stewards' Guild, etc.
3. Religious pastors do not charge fees, but accept any reasonable honorarium from the researcher for the service rendered,

especially if the purpose of the research project has been properly explained.

4. Such questionnaire forms are returned at approximately the same time by all pastors.
5. School principals have male and female staff members whom they can easily motivate. Some of them may be graduates who are aware of such projects.
6. In most cases graduate staff exert a sympathetic influence on their colleagues and efficient work results.
7. Such a method of distribution of forms results in less wastage and the work is done and completed within a short time.
8. Of the three hundred forms sent out - 250 were correctly answered; of the 50, forty were spoiled and only ten were lost/did not return.

The respondent answered by making a tick or a cross in the space provided on the questionnaire when the answer was positive, spaces unticked carried a negative answer.

Clermont	:	50
KwaNdengezi	:	35
KwaMashu	:	65
Umlazi	:	65
Folweni	:	35
Lamontville	:	25
Chesterville	:	25

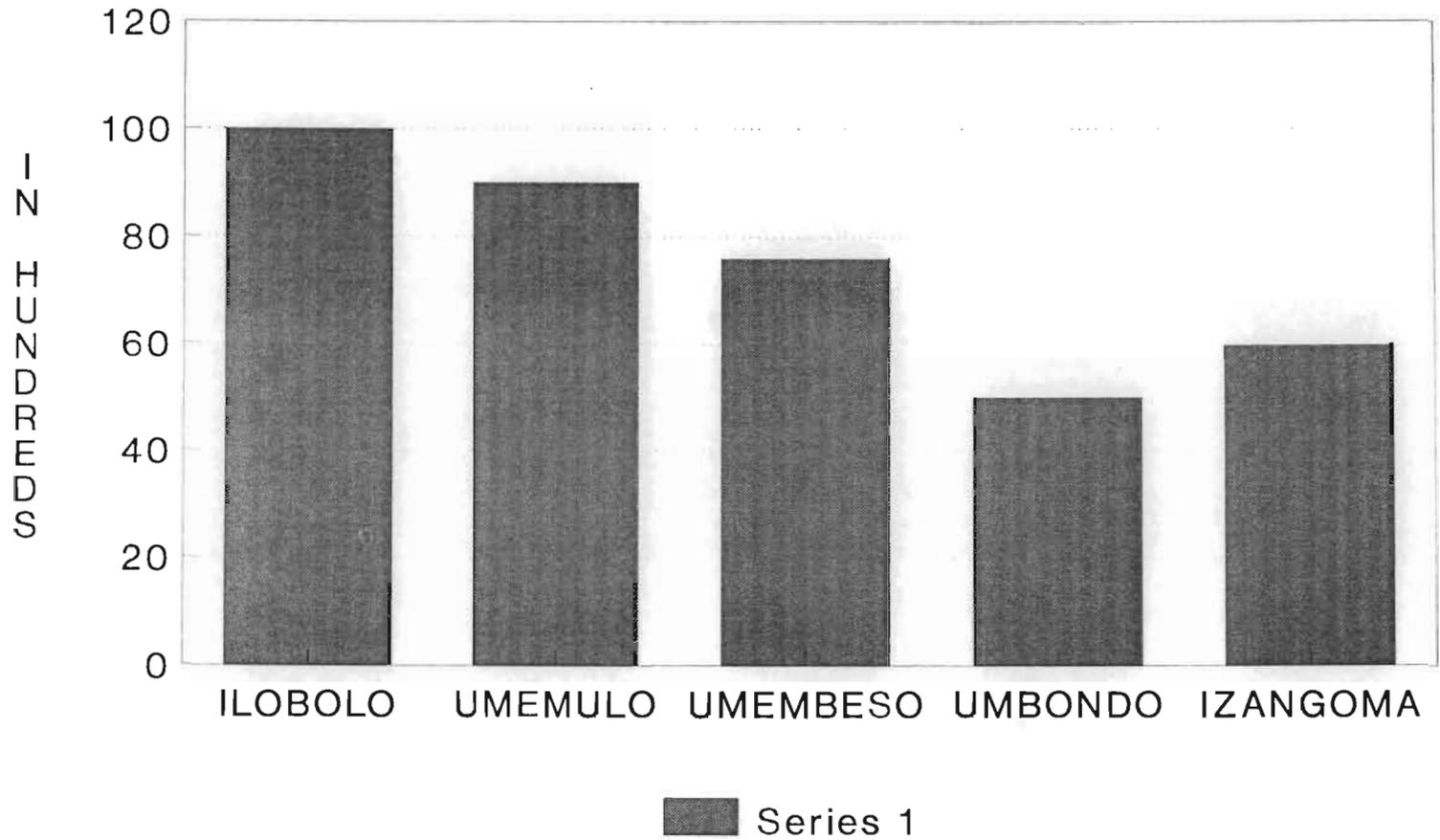
TOTAL		300

1.13.5 Results of the research instrument

SCORING AT GREATER DURBAN AREA

Ilobolo, Isifo, Umshado	$\frac{250}{250}$	=	100%
Umemulo	$\frac{200}{250}$	=	90%
Umembeso	$\frac{190}{250}$	=	76%
Umbondo	$\frac{125}{250}$	=	50%
Izangoma	$\frac{150}{250}$	=	60%

ZULU PRACTICES TRADITIONAL CUSTOMS CHART B - GREATER DURBAN AREA



1.13.6 Inferences and Interpretation of the Results

1. For ilobolo, isifo and umshado the score was 100%, thus proving that the general observance of the customs is universal.
2. Umemulo was quite high with 80%. Again, the reason being that some families, which are more westernized celebrate the 21st birthday for both boys and girls.
3. Umembeso scored 76%, because girls only become engaged. At this celebration the prospective bridegroom visits his girlfriend's home for the first time officially. Some families send the boy's sister to distribute gifts among the girl's relatives on such an occasion.
4. In umbondo the score was 50% perhaps because the items which are taken to the boy's home are usually harvested from the fields, namely, pumpkins, potatoes and sweet potatoes, beans, yam-yam, madumbes, etc. In the greater Durban area the items are purchased from the market, and hence the practice is very exorbitant.
5. Consulting diviners scored 60%. Many people, especially Christians fear to be exposed to the Church congregation, as a result, the consultation

is done during the night, especially if the diviner is a traditionalist who does not practice Christianity like the Zionist. Christians consult what they call prophets. Abathandazi (Prayer beseechers/prophets) or AmaZayoni (Zionists) Ahlolayo (who examine) instead of calling them divining Zionists and divining prophets. There seems to be a good deal of syncretism in this latter behaviour.

I am inclined to think that this is one reason why the Shembe Congregation has nativistic revitalization traits in its liturgy and doctrine. Some pictures of this congregation have been included conveniently in this work. The attire is both traditional and westernized. Shembe's religion seems unique in the sense that it embraces aspects from different beliefs as well as cultural behaviour patterns. For example, polygamous marriages from the Zulus and Moslems, White long robes at religious gatherings from ancient Romans, Jews, Roman Catholic and Anglican Church service organisers.

Invitation Card

ON THIS PAGE

Mr & Mrs TZ Manana & Family



BEKUFINYWA ngendolwane emndenini wakwaMagwaza eMati-
kwe eNanda, emcimbini wokwemuliswa kwendodakazi yakhona
uNonhle (ophakathi), onqwaze ngamaheheba emali. Ukakwe nga-
bangane bakhe oNksz. Jabu Zulu kwesokunxele noNksz. Bathe
Msomi.

During the festival there was a lot of rich meat eating at Magwaza Family at Matikwe-Inanda District. This was a Memulo custom celebration for their daughter Nonhle (middle) whose headgear is decorated with a variation of paper money as presents. She stands between her friends Miss Jabu Zulu (left) and Miss Bathe Msomi.

1.14 RECAPITULATION

This introductory chapter leads the reader to know what the thesis is about and that so far nobody has written about the subject, namely: Cultural and Religious Contrasts and Symbiosis in D.B.Z. Ntuli's Short Stories.

What follows is the significance, the objective of the study, leading to the hypothesis. It is pointed out that the thesis will be confined to Ntuli's first five short story books the names of which are given. The problems which were encountered during the research which were numerous are mentioned and the methods of solving them are defined.

The absence of relevant literature on Zulu culture added more problems, but the book written by C.T. Msimang: *Kusadliwa Ngoludala (Olden Time of Plenty)* which is on Zulu culture cleared some complicated problems. On consultation, he agreed to make a review of this book and promised to translate it into English sooner or later.

P. Lamula, O.E. Nxumalo- L.S. Nyembezi, Mbata-Madhladhla are Zulu writers who have added books on Zulu culture.

J. Stuart and E. Krige are the non-Zulu writers who added some knowledge on culture, but their books were not specifically on Zulu culture, such as the Social System of the Zulus (E. Krige) Olden Times in Natal and Zululand (J. Stuart).

Zulu prose writers began to include aspects of Zulu culture in their books namely, Dube, B. Vilakazi, Bhengu, and others. Soon after these came prose writers, who were disturbed by the influence of westernization and Christianization being injected in Zulu society. Here we find children leaving their rural homes, getting into serious problems in town, but ultimately returning home to their forgiving parents. These writers were: R.R.R. Dhlomo, E. Made, L.S. Nyembezi, O.E. Nxumalo, to mention a few.

The explanation of terms especially the names of the die-hard customs is given. The religious sects that have sprung up among the Christian Zulus are explained, by using A. Vilakazi's method in particular.

Some explanation of theory by theorists and its relevance to Zulu cultural structural formalism has been pointed out after which methodology follows. The research has been carried out by

using a precoded questionnaire. There was first a pilot study with students and then with the population in the Greater Durban Area. Scores are recorded and a map of this area is included.

From the above methodology, it is possible to state unequivocally that there are Zulu traditional practices that are especially persistent.

It is possible to find that these customs are observed with reverence even beyond Zululand borders in areas such as the Transkei, QwaQwa and KaNgwane; and some reasons thereof are given.

It is also quite obvious that in urban areas where the influence of other cultures is rife, the^{se} same Zulu customs have become modified. Take for example, the question:

What happens when a beast is to be slaughtered for a ritual ceremony in an urban area?

This question may lead to more research to be undertaken.

This introductory chapter has produced a keen interest to know more about the author of these

five books, which are the subject of these thesis. Before delving into how he has gone about proving the progressive retainment and practice of the various Zulu traditional customs and ceremonies in his books, it is imperative to know about the man.

CHAPTER TWO2.1 D.B.Z. NTULI2.1.1 Birth And Childhood

Deuteronomy Bhekinkosi Ntuli was born at Gcotsheni in the district of Eshowe, Zululand, on Wednesday May 8 1940, into a family of four girls and two boys. He was born on a very stormy evening, and of this event his brother C.S. Ntuli says:

...Zakhwela ngelawukazi lomnumzane
LikaSokhaya kwaDlanebabayo
Zalishiya lishaye amanggeshane....

(Ntuli, 1972:53)

(They attacked the kraal head's great hut
The one owned by Kraalhead at Dlanebabayo
Leaving it uprooted topsy turvy....

Soon after this tornado in the little hut close by Deuteronomy was born. C.S. Ntuli continues:

Phakathi eqhugwaneni kokaSomango
Ohlangothini duze nensika
Kudebuduze neziko
Isithonjana sathi thushu....

(Ntuli, 1972:54)

(Inside the hut with Somango's daughter
At the side near the pillar
Not far from the hearth
A small seed suddenly appeared....)

His parents were Zeblon and Mellina, neé Shezi. They are now both dead. They belonged to the

Evangelical Lutheran Church, and therefore, had contracted a Christian marriage.

Gcotsheni is not a mission station, but what was formerly known as a Native Reserve. In such an area Christian as well as non-Christian Africans lived and were ruled by a chief under a white magistrate. Gcotsheni was, therefore, different from mission stations, where all inhabitants had to embrace the religion of the farmer as was the case in Europe at the end of religious wars, where one of the peace term clauses was: The religion of the king was to be the religion of the inhabitants (*Cujus regis, ejus religio*). At Gcotsheni there were homesteads but built according to the wishes of the head of the homestead. Most Christian homes had rondavels, squares or oblong with either mud or unbaked bricks. They were thatched with grass, but there were houses with corrugated iron roofs.

There were also homesteads built in a traditional pattern with round grass thatched huts and a cattle kraal at the centre. Ntuli was born in a hut where his mother was assisted by traditional midwives. He grew up among Christian and non-Christian boys whose duties, in those days were herding, dipping and milking the cattle which had to be taken to the dipping tank from time to time.

In spring boys helped to inspan the oxen to plough and weed the mealie fields. The school-going boys did their duties before and after school.

Herdboys indulged in clay modelling and various unorganised sports such as play-stick-fighting, clay bull-fights, football, and hunting of birds and rabbits. In the veld all boys took instructions respectfully from the chief herd-boy called (ingqwele) who claimed and maintained his chieftainship as long as he could defeat other boys either individually or all together.

2.1.2 Education

2.1.2.1 Primary and Secondary Education

As a Christian boy D.B.Z. Ntuli had to attend school as the result of the solemn promise which his parents had to pledge at the baptism of every child.

He received his primary education at Gcotsheni school at which there were organised sporting activities as well as education excursions, which were enjoyed by nearly every school child. There were inter-school competitions, district school agricultural shows and picnics. The most popular picnic day to all country schools was May 24, which was a public holiday. Most

principals would arrange to take the children to places of interest such as the beach so as to spend the day playing and swimming. In most instances parents and grandmothers accompanied the children.

Ntuli remained at this school until he passed standard four in 1952.

At this time Gcotsheni had neither intermediate nor combined schools. After passing standard four, Ntuli proceeded to Ndulinde Higher Primary School. Schools of similar status were also known as Intermediate or Combined Schools. These were still very few and often far apart. For this reason Ndulinde Higher Primary School had to serve pupils from the immediate surroundings as well as those who could walk ten kilometres to and from school.

There was no accommodation for pupils who wished to board and so they had to walk and so cope with all kinds of weather and flooded bridgeless rivers. This caused a lot of hardships to day scholars as they had often to be absent from school on account of rain and cold weather conditions. Their school work was often so affected that some pupils who could not cope ultimately left school. Another reason that caused dropouts was that some parents could not afford school and book fees as well as suitable school clothing.

Most non-Christian parents were prejudiced against education. Some thought education would encourage their daughters to seek work in town, get out of hand and never come home to get married in order to get brideprice cattle (Lobolo).

After passing Standard Four in 1952, Ntuli remained at this school until he passed standard seven in 1955. Any pupil desirous for further education after standard seven had to apply for admission to a boarding school, because all junior and secondary education was offered at such institutions. At government schools there were no boarding hostels and pupils from far away homes could not attend unless they had relatives nearby with whom to board.

Some of the mission boarding schools offered teacher-training facilities as well. Some examples: Adams College (American Board Mission); St Chad's College (Anglican); St Francis College (Roman Catholic); Indaleni (Methodist).

Ntuli went to Indaleni (Methodist) at Richmond in Natal. As a Christian pupil, Ntuli had no problems at the institute. However, at such institutions the newcomers were ragged compared to the students who had entered the previous year or earlier. They had to be

ragged in different ways until a reception was held in order to initiate them after which they were considered as belonging to the institution. Indaleni was Ntuli's first boarding school, and the law of priority made a lasting impression on his young mind, as will be referred to in the story Umphathisikole (The Principal) (Ntuli, 1970:41).

Unfortunately there was no matriculation class at Indaleni Institution because more teacher-training classes were accommodated. So Ntuli remained there until he passed standard eight in 1957 and then proceeded to St Francis College, Mariannhill, and remained there until he passed his matriculation.

It was during this period of study at Mariannhill that he had to study books written by the late Dr Benedict Wallet Vilakazi (Bhambatha) who lies buried at the mission cemetery there. This author's work made a deep impression on Ntuli's mind and later influenced some of his writing as he admits:

While the life history of Vilakazi clarifies some points with regards to the background which inspired the composition of certain poems; it simultaneously suggests directions of study which might be followed by a student of poetry.

(Ntuli, 1984:14)

2.1.2.2 Tertiary Education

After matriculating in 1959, Ntuli proceeded to the University of Zululand where he remained until he completed his Bachelor of Arts Degree in 1963, majoring in Psychology and Zulu.

2.1.3 Employment

2.1.3.1 Early Employment

In 1964 he worked for a short while as a clerk at the Sappi Mill at Mandini. This establishment is not very far from Gcotsheni, his home, and so as a young local graduate he readily found employment there. However, he soon left for the metropolis, Durban, where he found employment as a personnel representative officer at Hind Brothers. He did not remain for very long here, because in October 1964 he took a post as an announcer in the service of the South African Broadcasting Corporation. He became very interested in this work and his stay there established lasting relations. This is seen in many instances such as the radio plays he wrote for the Corporation and School books' reviews. He remained with the SABC until November 1967 to take up employment as a Zulu Language Assistant at the University of South Africa (UNISA).

To prove his gratitude to the SABC Ntuli wrote this:

UKUBONGA

Umbhali ubonga Inhlangano Yomsakazo Eningizimu Afrika (SABC) ngokuvuma ukuba kusetshenziswe indatshana 'ingodosi kadokotela' eyake yasa-kazwa njengomdlalo.

(Ntuli, 1969:2)

(Gratitude: The author thanks the SABC who allowed the short story 'The Doctor's fiancé, which was broadcast over the air, to be published).

Ntuli had been anxious to further his studies and so this new post afforded him an opportunity to carry on. He subsequently obtained the following degrees in the Department of African Languages: B.A.Hons (1972); M.A. (1974); D.Lit et Phil (1978). He was promoted to Senior Professional Assistant in 1974 after the Masters Degree. In 1978 he became a designate Senior Lecturer, an Associate Professor in 1979, and ultimately a full Professor in 1982, which position he holds to date.

2.1.3.2 Additional Posts

Due to his interest in the advancement of the Zulu Language, he has held and still holds important positions in some of the major language organisations, such as the Zulu Language Board, which among other

things, approves of new words and terminology as well as prescribes books to be used in African schools, where Zulu is taught as a school subject. He was a member of the now defunct Commission of Inquiry into the promotion of Creative Arts. This was to encourage musicians, painters and other artists. He also belongs to the Committee of the Bureau of Zulu Language and Culture. This Committee is responsible for preserving customs and Zulu Culture. He married Adelaide Lewis in 1969. They have a house at Mamelodi West in Pretoria, but they still make regular visits to their country home at Gcotsheni in Zululand.

2.1.4 Literary Achievements

2.1.4.1 Novel

His first novel UBheka appeared in 1962 and it reveals his interest in Zulu modern prose at a very early age. Bheka, the hero of the story, grows up in a family thinking that he is Linda's child. After much travelling and suffering it is proved that he was found by Linda in the veld. In the end Bheka married Linda's daughter and they lived happily ever after.

In this novel Vilakazi's influence on Ntuli is clearly marked. For example, in Vilakazi's Noma Nini, for which he received an award the main character is the girl

Nomkhosi. She was abandoned by the wayside as her parents were escaping from Dingana's wrath. Nomkhosi was taken and adopted by Makhwatha, who was also on the run from Zululand, across the Thukela River into Natal to settle at Groutville mission station. The milieu in both books is rural. Revelation of traditional behaviour by character if not the main theme, can be safely regarded as subtheme. Again traditional themes are found in many short stories in Ntuli's five books.

UBheka was prescribed by the then Bantu Education Department, to be used in Natal Schools as well as in other provinces, where Zulu was taught as a school subject.

His second novel Ngiyozengimthole (I shall Get Him Finally) appeared in 1972. In this book Gwaqaza murders Bhakubha's father and Bhakubha vows to hunt for the murderer. At the end the two enemies meet to settle the score. Bhakubha strangles Gwaqaza to death, but Bhakubha dies later from wounds he received during the fight. This novel received a first prize award in the Educum novel writing competition in 1969.

2.1.4.2 Radio Plays

The 1969 novel writing award motivated him to continue

writing prose. This time he tried his hand at play-writing for Radio Bantu as it was called at that time. His output is summarized below:

- (a) Indandatho Yesithembiso (The Engagement Ring) appeared in 1971. Siphho, one of the main characters, is a religious young man, whose background Lindiwe does not know. She rejects her lover in favour of Siphho, who had arrived on transfer to the district. It is discovered after Siphho's death that he was married. Lindiwe is reconciled with her lover, she had rejected in favour of the religious and better educated suitor. There is very close relationship between Ntuli's short stories and other literary works. For instance, in his novels and plays one finds similar traits as in the short stories. Disappointments and problems in love affairs, marriage and sex occur in such stories: Umaqondana, Isithembu, Inkululeko, Awuthunyelwagundane, etcetera.

In Vilakazi's book Noma Nini there is a religious young man employed by the Rev. Grout. This man, Thomas, is a local preacher and on being rejected by Nomkhosi, he resorts to traditional methods of winning her back, i.e., he goes from Groutville to Durban to consult the herbalist Sihlangusinye, who

supplies him with love charms, which included ritually obtained fat from a white person (iphumalimi). Vilakazi:

UTomasi wayese phuthuma, efuna ukuzizwela ngamafutha ephumalimi kuNomkhosi.

(Vilakazi, 1972:148)

(Thomas hurried in order to try his luck by applying fat from a white person to Nomkhosi.)

Again in Ntuli's short story book Imicibisholo (Bows and Arrows) which was published in 1970 there is a story depicting a deceitful seminarian, who had to be disrobed as soon as it was discovered that although married, he had promised to marry Betty, a girl whose child he had fathered illegitimately as shown here, Ntuli:

Ngakho-ke kumele siye esontweni sikukhumule izingubo ezingcwele.

(Ntuli, 1970:24)

(Therefore, we must repair into church and disrobe you of the holy vestments.)

- (b) The next play was Ithemba (Hope) written in 1974. Summing it up we find that Thulani and Busisiwe are expelled from College during examination time, because they were found out of bounds. The two are afraid to return to their respective homes to face their struggling parents, whose money they have wasted at College. So they decide to seek

employment in the nearest town. They behaved very well in spite of numerous hardships and problems. Ultimately they decided to go home to their loving parents..

Ntuli had been in more than one boarding school and observed with a very acute eye the general application of rules at these institutions. He was astonished by the severe ragging of newcomers and the rigid school rules; the breaking of which resulted in expulsion even when pupils were at the end of the last leg of their courses, as was the case with Thulani and Busisiwe. However, in the Imicibisholo book the school principal found a pupil out of bounds and talked the matter over and did not expel him. Obed Cele as a fresher was so severely ragged that he decided to escape from his dormitory during the night. The principal, Mr Smith allows him to spend the night in his house, and does not expel him, as he further says:

Bese kufika umcabango wokuthi mangimthathe lomfana ayolala ekameleni elinye endlini yami.

(Ntuli, 1970:42)

(Then I had a thought that I should take this boy to spend the night in one of my rooms.)

- (c) The last of his radio plays to be mentioned here is Isivumelano Esisha (The New Covenant) published

in 1976. In this play Ntuli's theme is to point out the importance and the solemnity of the marriage and its vows.

At times problems of all sorts arise, but married couples should be patient, tolerant and forgiving. This play was awarded the Radio Bantu First Prize in 1976 and has been filmed. His interest in modern prose will be further demonstrated by the series of short story-books he wrote from time to time. There are fifty nine short stories in five volumes of different sizes and these will be the main subject of this thesis; for the sake of convenience they will be dealt with later.

2.1.4.3 Poetry

Ntuli is a man of many literary tastes. Small wonder, therefore that we find him tackling poetry very vigorously. There were very few poetry books at the time of his school career. Vilakazi's two poem books were the most popular and were widely read. Ntuli wrote poetry contemporaneously with his other prose work for interest.

- (a) In 1969 Amanqwevu (Upward Strokes) was published. This is a book of fifty poems published by Better

Books. The title means a special technique for holding fighting sticks, and not everybody can use it. This can be compared to the skills of a champion boxer and amangwevu strokes come from a champion traditional fighter.

- (b) Imvunge Yemvelo (Music of Nature) was published by Educum in 1972. There are thirty poems in this book. From the book titles and poems we can deduce that, as a herdboyc Ntuli, observed and admired natural phenomena. Vilakazi's first poetry book Inkondlo kaZulu published in 1935 has a fair number of poems on nature such as:

Ingomfi (The Lark), Impophoma Ye Victoria
(The Victoria Falls); We Moya (Hail Wind).

- (c) Anehlo kaZulu (Through Zulu Eyes). This book was published in 1972 and he produced it with his brother C.S. Ntuli as co-author. There are thirty poems written by Ntuli and fifteen by his brother. It was published by Via Afrika, and it has a variety of poems on the Zulus' traditional Westernized and Christianized behaviour.
- (d) UGqozi I and UGqozi II (Inspiration I and II) appeared in 1975. These two volumes are an anthology of poems by several Zulu poets. Both

books were published by Van Schaik. Ntuli edited the above anthologies, which would have otherwise been lost to posterity. These have thus increased the otherwise limited volume of published Zulu poetry, through the able editing of Ntuli. The books have also been approved by the Zulu Language Board and were prescribed for school use.

It is worthwhile to mention at this juncture the importance of the prescription of a Zulu book for use at school. Any book that does not find a way into the classroom will certainly be rejected by all South African Publishers, because to print such a book would be a loss. They cannot rely on the public because the Zulu people are still a semi-literate market. Zulus belong to the working class that has hardly any time to relax over a book.

Therefore, publishers reject out of hand any manuscript that has not been approved by the Zulu Language Board that will also recommend the class for which it will be prescribed.

There will be manuscripts that will never reach the market, because of the absence of such an approval, and authors whose intention is not to supply school books will give up writing.

In 1984 Ntuli wrote a book in English, The Poetry of Vilakazi. This is a critical work. This book is invaluable and will help many scholars who are interested in the writing of Zulu poetry.

...it simultaneously suggests directions of study which might be followed by a student of poetry.

(Ntuli, 1984:14)

2.1.4.4 The Editing of Short Stories

Ntuli has been engaged in editing Zulu short stories by Swazi and Zulu authors.

(a) Ingcamu (Provision)

This is an anthology of Swazi short stories, which was published in 1987 by Shuter and Shooter.

(b) Idubukele (Plentiful Meat) is another which he co-edited with E.T. Mthembu and which appeared simultaneously with Ingcamu in 1987.

(c) Ngamafuphi (Briefly) is so far the only Zulu short story anthology he edited in 1985. The above books prove that Ntuli is working hard to preserve and promote Zulu literature. His books have become an asset to students who consult them as references when engaged in research. His Swazi books are

helpful in comparative studies of Swazi and Zulu since they open new vistas to scholars, who consult them in the process.

Ntuli has contributed enormously to various journals, some of which have become either defunct or have changed their title in the meantime. He has by no means stopped writing, but this thesis will not go beyond the five short story collections published to date.

2.2 The Titles of Ntuli's Short Story Books

The main focus of this thesis is the short stories as mentioned already. It is important to state that we must view them from more than one angle in order to arrive at a fair and unbiased conclusion. I shall now look at the five books and analyse their titles as I understand them. All the book titles have a traditional connotation, which has a traceable connection with the environment of Ntuli's birth place and childhood. It has already been mentioned that as a young boy he herded the family cattle and engaged in traditional sports of the time. They used miniature fighting weapons the names of which he later decided to use as titles of some of his books. Only one book is named after a natural phenomenon as will be explained below. He has given the English meaning to all book titles except one UThingo lwenkosazana (The Rainbow).

2.2.1 Izikhwili (Short Fighting Sticks) (1969)

This is Ntuli's first short story collection and contains fifteen stories on different subjects. It was published by Van Schaik. The title signifies 'short fighting sticks', which are used by herdboys as well as by young and old men. They are made into different sizes according to the age of the owner. This title takes the author back to the veld, where a champion fighter must be adept in the use of upward strokes to hit his opponent in order to vanquish him. Here we have the combination of Izikhwili and Amanqwevu (Short Fighting Stick and Upward Strokes). The stories in this book are firstly meant to succeed in meticulously putting across the author's message.

2.2.2 Imicibisholo (Bows and Arrows) (1970)

This volume contains twenty four short stories, and is a Shuter and Shooter publication. It is important to mention that this book has been translated into Swazi as: Butjoko by P.J. Malamba and A.N. Masuku. It is obvious that the translators, who are themselves Swazi speakers, found the book interesting and so desired to share the stories as well as their message with their fellow citizens.

Let us now consider traditional hunting prior to the arrival of Europeans with their sophisticated weaponry. History tells us that the Bushmen poisoned their arrows to make doubly sure that the victim would be fatally wounded, but still render the meat edible. Hunting with bows and arrows is not very easy, because to manipulate the two items simultaneously requires great dexterity.

2.2.3 UThingo Lwenkosazana (The Rainbow) (1971)

This book is the result of the Republic of South Africa competition for Zulu Short Story writers in 1971. The following is what Ntuli wrote to me in 1989:

The last mentioned Collection (UThingo Lwenkosazana) was awarded first prize in the 1971 Republic Festival Short Story writing competition.

The fact is reiterated in the book on the page before its index in the following words:

Izindaba ezathola umklomelo wokuqala emncintiswaneni womkhosi we Riphabliki ngo. 1971 yilezi: 1-2-4-9-10.

(Ntuli, 1971:1-2,4,9-10)

(The stories which obtained a first prize award in the Republic Festival in 1971 are these: 1, 2, 4, 9, 10).

For this competition only five short stories were required as indicated by the author, the other five were added so that a complete book of short stories could result. It was published by Via Afrika. Now let us look at the title itself. We are all familiar with the beautiful variegated streaks of the rainbow. According to the Zulu tradition and religion Nomkhubulwane is the only child of the Creator (Mvelinqangi) and she is responsible for weather especially rain and drought.

To every herd boy left with the cattle in the veld and who does not like to be drenched by rain, the appearance of the rainbow is Nomkhubulwane's method of stopping rain. From sheer observation of weather conditions and the general atmospheric phenomenon, rain and rainbow do not occur simultaneously.

As a herdboys, therefore, the rainbow encouraged Ntuli to be hopeful of clearing weather conditions on a rainy day. To join competition means that the competitor hopes to win. The author of this book was anxious to win and also to succeed to win the confidence of the reader of his short stories.

2.2.4 Amawisa (Knobkerries) (1982)

This is a Shuter and Shooter publication. In this book D.B.Z. Ntuli has written ten short stories and his brother C.S.Z. Ntuli as a co-author has written nine essays. Ntuli does not give a reason for the co-authorship with his brother, who has written nine essays, however, to one who is interested in modern prose writing, this was a means of re-introducing essays long after renowned pioneer essayists had written, for example, the late Dr. E.H. Made, who wrote UBuwula Bexoxo (The Stupidity of the Frog). Amawisa are specially made traditional weapons. They are made neither for hunting nor for fighting. For hunting there are more common knobkerries called (izagila). Amawisa are used as ornaments for more mature young and old men. In western society the carrying of an iwisa (knobkerrie) may be compared to a walking stick which may be used in order to add more grace and prestige to a gentlemanly attire. Again according to tradition fighting with izikhwili (short fighting sticks) did not result in death, because only the king could pass a death sentence. A fighter who killed his opponent as though he were an enemy would himself be put to death on the king's instructions. Therefore, no man could carry more than just one iwisa and fighting with this knobkerrie would be the result of either a sudden attack in a peaceful surrounding or at a festival or

ritual or ordinary ceremony, where fighting is not anticipated. a man going on a visit or to an imbizo (tribal gathering) could, when ambushed, use the iwisa to fight to kill his victim in self defence. He would be using one knobkerrie, because these weapons are not fighting sticks and more than one cannot be carried.

In Zulu (wa) means (fall) and wisa (let fall), and so ukuwisa (cause to fall). This word is in the infinitive mood of the verb that is formed by derivation. In this context it could mean 'to fell' the rigid minds of those readers, who are not appreciative of but deride the short story as an independent genre in the modern Zulu prose writing category. The subject of this work is Ntuli's short stories and so his brother's essays will not be considered here. Once more some of the short stories in this book have been used in one way or another by what is now known as the Radio Zulu Programme of the South African Broadcasting Corporation. On this subject Ntuli says:

Ababhali babonga; iNhlangotho yoMsakazo eNingizimu Afrika ngokuvuma ukuba zishicilelewe lapha lezi zindaba ezake zasakazwa njengemidlalo emsakazweni Wesizulu: 'uCingo', 'ukufika kwabakhwenyama', 'Izinkomo zika baba'.

(The authors thank the South African Broadcasting Corporation, which agreed to have these stories published here even though they have already been broadcast.: "the telegram", "The arrival of the bridegroom's party" "My father's Cattle".)

The next book title to be considered now is the last of the collection and is called:

2.2.5 Izizenze (Battle Axes) (1986)

This book contains ten short stories by D.B.Z. Ntuli and ten essays by C.S.Z. Ntuli and is published by Shuter and Shooter.

Any Zulu, traditionalist or westernised, and Christian knows beyond doubt that izizenze (battle axes) are beyond the reach of herdboys. From the title we can deduce that, although some, especially traditionalists may still possess these weapons, no child is allowed to carry them for any purpose other than perhaps to clean or shine them. Many children do not know izizenze (battle axes) since only people of a particular status such as the Zulu king and his izinduna (councillors) possess them. In traditional life izizenze also could never be a substitute for izikhwili (fighting sticks), but could be used in a fight to kill in a self defence engagement.

At present izizenze may be found as mere ornaments and also as part of royal regalia in a traditional festival such as the celebration of SHAKA DAY in September or at

traditional weddings. Over and above such considerations the laws of the land forbid the carrying of dangerous weapons at the risk of a heavy fine in a criminal court. To the more westernized student, especially those in urban area schools these weapons Amawisa (knobkerries) and izizenze (battle axes) are unknown. Fortunately they are illustrated on the outside covers of the books for the benefit of the reader, who has not seen them.

2.3 A Summary on Booktitles

Only one book of the five has a title, which is not the name of some traditional Zulu weapon and is the one that received a first prize award: UThingo lwenkosazana (The Rainbow). The author derived this title from the memory of his experiences with the rainbow as a herd boy. He remembered the rainbow and compared its variety of beautiful colours to the different short stories he was writing.

Traditionally the rainbow is a sign of change from stormy and disastrous weather to clear and safe atmospheric conditions. This memory brought to Ntuli hope for a bright and prosperous future in writing modern Zulu prose.

This book and the two after it are not dedicated to anybody, but that is not a sign of severing family ties. In fact as a proof of family attachment Amawisa and Izizenze are produced jointly by the Ntuli brothers. The dedications in the first two books prove how a devoted family member can express his gratitude for the moral support, help and appreciation, which he must have received from his family.

The following publications are dedicated thus:

(a) Izikhwili 1969

Isethulo: KuGaster Gcaleka noKellina Linda
odadewethu obangishiyela incence
KuMaShezi.

(Dedication: To Gaster Gcaleka and Kellina Linda,
my sisters I come after, our mother
being Shezi's daughter).

(b) Imicibisholo 1970

Isethulo: Le ncwadi ngiyethula ngokuzithoba
kumnewethu owanginika umlalazi wokulola
imicibisholo.

(Dedication: I humbly dedicate this book to my
elder brother, who gave me the whet-
stone to sharpen the arrows.)

Prior to writing short stories, Ntuli had written a number of prose works mentioned above already. Short stories were a new and very unfamiliar project with its own teething problems. The first prize award did give him an impetus to proceed vigorously to 'fresh fields and pastures new'; and as a proof Amawisa (knobkerries) and Izizenze (battle axes) were written. From the explanation of the book titles, one can deduce that the author (Ntuli) has championed all short story writers up to the late eighties.

Ntuli can be regarded as the ingqwele (champion) and may be included among the pioneers of this genre just as Vilakazi was the first to write Zulu poetry.

He too gave his poetry book collections such titles as would refer either to some traditional items or natural phenomena, for example, Inkondlo kaZulu 1935. (African Treasury) Amalezulu 1945 (horizons). Although Ntuli has written short stories, he has followed Vilakazi's pattern of traditional and natural titles for his books.

Personally, I hope this method of book titling will not be regarded as the standard form for writers of the future generation. Zulu as a new written language has as yet no strict standardised pattern, therefore the choice of titles should as far as possible remain

optional. Nobody should give himself authority to start prescribing to other writers.

2.4 RECAPITULATION

In the foregoing chapter the biography of Ntuli from his birth until he got married is given. The first portion deals with his youth, primary and tertiary education.

The next portion is centred on his literary achievements, which include a variety of modern prose books such as: short stories, drama, poetry, etc. These books, especially the short stories give a clear idea of the kind of impression he has on the behaviour of the Westernized Zulus as compared to the traditionalists among whom he grew. It also shows how some Zulu writers especially Vilakazi, B.W. influenced him towards observing the goings on both in nature and in the community as a whole.

It is very easy to conclude that he gave his books such titles that are related to his observation and upbringing in the rural area.

For instance, all his short story books have names of

traditional weapons, except one UThingo Lwenkosazana 1971 (The Rainbow), which seems to have reminded him of his experiences with the weather as a herdboys. The young urban dwellers do not know most of these traditional weapons, nonetheless Ntuli's books are from time to time prescribed for use by standard ten pupils. They will then be reminded of these weapons especially when they see diagrams on the outer book covers:

1. Izikhwili (Short Fighting Sticks)
2. Amawisa (Knobkerries)
3. Izizenze (Battle Axes)

to minimize problems for pupils.

His story books demonstrate that Ntuli deserves to be regarded as the foremost Zulu short story writer of the era. In other words his stories compare favourably with Boccaccio's Decameron, because they are concerned with the society.

Before saying more about Ntuli's short story books it is better to look into what other authors say about the short story genre, so that it may be easy to assess Ntuli's short story books.

CHAPTER THREE

3.1 THE SHORT STORY

Before coming to the subject of this thesis, namely the religious and cultural contrasts in Ntuli's short stories, it is better to give a summary of the short story. It is very difficult to define the short story precisely but I shall try to illustrate this problem by quotations from a few short story writers. There are obvious similarities between the story, folktale and a short story, because they are all prose narrations. A great deal of what applies to an ordinary story will suit a short story, etc.

...a story (folktale) is a record of things happening, full of incident and accident, swift movement, unexpected development, leading through suspense to a climax and a satisfying denouement.

(Bates, 1943:16)

Among the Zulus, there has always been oral tradition which consisted of folktales, myths, legends, rhymes, lullabies, war-cries, idioms, proverbs and praise poems, to quote a few. The folktales, which have existed since the spoken language have aspects similar to those of a short story namely: theme, plot, narration, style, etc.

Most of the folktales have a theme that emphasizes morality and from them evolved proverbs. Zulu proverbs are wise sayings which are applied expressing ideas in a nutshell.

3.2 SOME ASPECTS OF THE SHORT STORY

A short story is concerned with one out-standing incident, with one experience. We do not travel around. We stand at a point to witness a single episode, an adventure, a revelation of character.

McGrady (1951:6)

From the above quotation the aspect revealed is that the short story has one episode. It cannot afford the luxury of more episodes with their accompanying problems, that could convert it to a novel.

3.2.1 The Length of a Short Story

Usually the short story has one and only one main character. He has a problem that is introduced as soon as possible and then the whole story revolves around its solution, within a short space of time. On the length of time Astor contends:

...the short story is a prose fiction shorter than a novel... of a greater simplicity and covers the events and thoughts of a moment...

is designed to be read at a single sitting.... You cannot write a story on life.

(Astor, 1968:1)

In the above quotation, the only controversial phrase, is that it "... is designed to be read at a single sitting"; because it does not specify the duration of the 'single sitting'.

According to the Victorian tradition the short stories were divided into Chapters or sections for example, R.L. Stevenson's Pavilion on the Links 1882. This is a carpentry story written in nine chapters. It is impossible to believe that a reader could read such a story in a 'single sitting'.

There is no criterion of length of a short story other than that provided by the material itself... to bring it down to a conventional length is liable to injure it.

(O'Connor, 1963:27)

Before passing on to the next aspect of the short story let us comment on its age.

3.2.2 The Age of the Short Story

Folktales belong to the oral tradition of the Zulus. It is a fact that all nations have their folktales that led to the present day Short stories. Let us take the

Jews for example. Their short stories are found in the Holy Bible in the Old Testament as well as in the New and they have survived for many centuries. This is what Bates states:

The account in Genesis of the conflict between Cain and Abel is a short story, the parable of the Prodigal Son is a short story; and itself a masterpiece of compression for all time, the stories of Salome, Ruth, Judith and Susannah are all examples of an art that was very old civilized and highly developed some thousands of years...

(Bates, 1943:113)

3.2.3 The Immortality of the Short Story

The Biblical stories with their single episode are immortal. A large number of Zulu folktales have been passed on from generation to generation first orally and now they have been written down as TRADITIONAL LITERATURE, never to die out. What makes these stories immortal is one factor that they are relevant to life from generation to generation. Let me refer to Boccaccio's Decameron 1350, which has stories that apply to life situations at all times and have a high language standard. All Zulu proverbs are made of very good language. This is what Reid says about Boccaccio's work, that it

...shows... how Boccaccio enriches the vernacular by subtle rhetorical treatment, without losing the tone and tempo of oral narration to

produce a language more resourceful than anything used by his medieval predecessors.

(Reid, 1977:19)

To go on further some of his stories have proved their immortality and relevance to life at all times. An example is the one story related by Pampienea, namely: The Wolf in a Sheepskin v.2 and it is applicable to all life situations to illustrate undesirable trickster traits in human behaviour. This leads to the next important aspect of the short story, namely:

3.2.4 Theme

In order to write a plausible genuine story the writer must have a theme or the main idea or message, which he wants to put across to his readers.

If we go back to Boccaccio's stories we notice that he lived at a time when community members led a permissive life, which he did not approve of. The public and direct criticism of social conditions of the time might have resulted in imprisonment or death.

To convey his message of disapproval he wrote one hundred stories told by ten people (seven ladies and three gentlemen) in ten days. These were written in Latin but were translated into English much later.

On theme Kenney suggests:

The writer may begin with theme. He may have some view of human experience he wants to express and will undertake to write a story for the sake of expressing it.

(Kenney, 1966:92)

Later on, in this work there will be instances quoted from Ntuli's stories to prove that he too, was motivated by conditions he saw in the community. Ntuli has taken as his theme, what he observed among the Zulus in all walks of life in urban and rural areas, during his life time. In his story-theme he could not overlook or avoid writing on topics, which reflect the social, economic, religious and marriage conditions of the Zulu community.

This is true of some South African writers from whose works the following have been extracted. These show their disapproval of segregation or discrimination or apartheid as known in South Africa this is what Doris Lessing, who is a daughter of a South African White farmer who lived in Zimbabwe (former Rhodesia) says:

(i)

...She is fourteen, she sees the Africans walking steadily towards her and she is outraged, for it is 'cheek' for an African not to stand aside when he sees a white man.

(Allen, 1981:348)

(ii)

Another story found in Herman Bosman's stories has this remark:

'Kaffirs' (said Oom Schalk Lourens)
 Yes, I know them and they are all
 the same. I fear the Almighty, and I
 respect his works, but I could never
 understand why he made Kaffirs and
 the rindepest.

(Marquard, 1978:18)

(iii)

Further, these apartheid and discrimination laws, went a long way, because even lecturers, who were invited to read papers at various seminars chose topics on apartheid as their message or theme thus:

And it is the twentieth century
 which has seen the tragic depths to
 which ruling classes can sink in
 order to enslave the human body.

(Kies, 1943:1)

Ntuli has not ignored apartheid politics with its characteristic riots and daily murders of many innocent people. These revolts were against discrimination as well as the established order by setting "Bush Courts" and killing officially elected officers at various posts, particularly the township councillors.

It is true that Ntuli has been brought up under the influence of Western Culture and the foreign Christian principles. He has admitted that he has read numerous English short story books, with a variety of themes. The following list of stories has been chosen at random to illustrate virtues and vices in the modern Zulu community seen by Ntuli:

1. Gratitude : Umnikelo 1970 (The Sacrifice)
Umamelo 1970 (This is Mother)
2. Ingratitude: Isijeziso Sesethenjwa 1970
(The Punishment of Mr Honesty)
Iziqongo Zezintaba 1971
(Mountain Tops)
3. Jealousy : Umoya Omubi 1969 (The Evil Spirit)
uMaMsibi neZibuko 1971
(MaMsibi and the Mirrors)
4. Deceit : Abanesihawu 1969 (The Merciful)
U-Esther Sokhulu 1986
(Esther Sokhulu)
5. Selfishness: Umphathisikole 1970
(The School Principal)
lPhasika 1971 (Easter Sunday)
6. Pride : Imvunulo kaKhisimusi 1970
(Christmas Attire)
Intando kaMufi 1982
(The Will of the Deceased)

3.2.5 Narration Technique

The old ladies who narrated folktales, succeeded in their work by whetting and holding the attention of their audiences, namely, the grandchildren. From here, it is obvious that the narration technique is very important for continued reading of the story. In his story, the writer must manipulate this technique so

efficiently that each character may be able to convey the theme or message vividly to the reader.

The narrator chooses a central episode and a suitable character first.... She works her way towards the climax and the denouement of the tale by freely borrowing from the vast store of traditional characters and episodes.

(Canonici, 1989:79)

However, there is no clear evidence of borrowing characters by Ntuli from other sources. On consultation I gathered that the humorous story:

Nqenxa ka Ntombini 1969 (Because of Ntombini) evolved out of a Sotho story he knew.

In this and other stories Ntuli has kept the fabulous trend, which is recommended by R.L. Stevenson as quoted by Shaw thus:

What Stevenson seems nostalgic for is the palpable unreality and moral simplicity of old forms... a tenderness of truths... so that at the end of the story, in which vice or folly had met with its destined punishment, the fabulist might be able to assure tearful children on like occasions, that they may dry their eyes, for none of it was true.

(Shaw, 1983:33)

The narrating characters are reduced to a minimum and their methods of narration makes them appear real in their utterances whether they are polite or rude. The

following example is taken from the story Izivakashi 1970 (Visitors) in which the main character Khumfela addresses his wife rudely thus:

Heyi! Ungazixabanisi nami wena MaDludla! Uyezwa?... ngizokuvuba ngenduku uma ungezwa", esho esondela kumkakhe emgu-dluza ngamawala.

(Ntuli, 1970:103-105)

("I Say!, do not make me quarrel with you MaDludla. Do you hear?... I will churn you with the stick if you do not hear." While speaking thus, he came closer to his wife and pushed her roughly.)

In the above and other quotations the characters do not show that Ntuli has an ill-feeling against any particular person as may be detected in stories of other writers. There are, however, some stories in which vengeance is obvious, but these illustrate what is prevalent in the Zulu community, which has assimilated western and Christian behaviour patterns. It is safe to say they represent his personal views on life and what is happening in the Zulu and other communities in South Africa at the present time.

Izinkomo Zikababa 1982 (My Father's Cattle)

Here Bhukuda's son decides to attack Gumede, because he thinks that he bewitched his father. To avenge his father he decides to go straight to Gumede's kraal: "Angimnuki baba. Ubaba ubize igama lakhe Into nje kufuneka afe naye uGumede. Usefilele! Uzobulawa yimi!" (Ntuli, 1982:117)

("I am not 'smelling him out' father. My father called his name. One thing is that Gumede must die." He is dead already! He will be killed by me)

In the story Izinsizwa Nqamakhosi 1970

(Young men are Kings)

Sibeko decided threateningly to revenge himself on Gumede who had ridiculed and made him a laughing stock at a party held at a local Chief's homestead. This is how Sibeko reacted:

"Kangazi uGumede, ngizomshaya wona umkhaba lona mina. Ngithi ngisuka ngibe ngimshaya inkaba le eshone phakathi iphumele ngaphandle. Iyeyisa le nto Madoda!"

Ntuli (1970:49)

("Gumede does not know me. I shall hit this inflated stomach of his, after which I shall hit his deep-set naval so that it protrudes. Man, this thing is silly!")

3.2.6 Style

I have chosen a few aspects of a short story to show whether or not Ntuli has complied with at least these in his many stories. To reiterate, the purpose of this thesis is to prove that Ntuli in his short stories points out cultural and religious contrasts in modern Zulu society. To comment on this aspect I can say style is similar to an individual's walking gait, because each writer adopts his own style as Kenney says:

By style we mean the verbal texture of literature. The author's way of using language.

(Kenney, 1986:60)

Style consists of many formatives among which there is diction, which is sub-divided into denotation and connotation. The importance of these is declared here:

A language absolutely without connotation is impossible in fiction, and a language absolutely without denotation is no language at all.

(Kenney, 1986:61)

Elements which enhance style are among others imagery, symbols, syntax. It follows from this that various writers adopt their own style of manipulating the language according to their feelings and style. Sometimes there are obvious similarities in the style of writers, writing in different languages. This can be seen in the use of single words, repetition and short sentences in the following quotations from stories by Ntuli:

3.2.6.1 Using Ideophones

uThingo Lwenkosazana 1971 (The Rainbow)

Tibi! Ngofo! Yinyoka!

(Ntuli, 1970:1)

('reading on something cold and soft!

A sting! Its a snake!)

Mpiyakhe stepped on a snake which bit his ankle as he was on the way to kill Singindi the rightful heir to the throne...

In Ntuli's books we find the language used to be standard Zulu. He allows his characters to use dialogue rather than dramatic monologue, but in dialogue there is dramatization. The use he makes of idioms and proverbs eradicates all problems which would arise from ambiguous ideas and statements, which would baffle the reader. He uses single words, short sentences, single word sentences, single verbs, ideophones and or questionnaires, which assist him to raise the standard of his style. Here are some examples.

3.2.6.2 Using Verbs

"Ingene!"

"Ayihlo... me!"

... Bekujatshulwe... Naye uGomboqo ubejabule.

(Ntuli, 1969:5)

("Attackers have arrived!")

"Be armed!"

There has been jubilation... Even Gomboqo had been delighted.)

These single words are more enchanting than long explanatory sentences. This exclamation is repeated only when war is declared. The quotation is from a

humorous story in which a recently married warrior was reluctant to join other warriors at the declaration of war. So he decided to hide among women and disguised himself by wearing one of his bride's skin-skirts. Other warriors discovered, chased and caught him. Before the king people laughed and ridiculed him. The king did not order him to be killed but punished and allowed him to return home.

3.2.6.3 A Dramatic Approach (with dialogue)

The characteristic of a dramatic approach is by using dialogue in order to make the story move faster forward as seen in the following dialogue:

- (i) Kungene Ngaphezulu 1969 (It entered Through the Mouth)

"Heyi, ngitshela, yini lena oyihlafunayo?"
 "Yinyama lena."
 "Yinyama yamanyalamani?"
 "Akusiyona eyamanyala"... alume lena esesandleni
 ahlafune asheshise
 "Ngeyani?"
 "Eyengulube." Ahlafune asheshise.
 "Hawu", phimisa Phimisa..."

(Ntuli, 1969:18-19)

("I say tell me what are you chewing?"
 "This is meat."
 "Of what kind of rubbish is it?"
 "This is not meat from rubbish"... Now he takes a
 bite from the meat in his hand and chews fast.
 "Of what is it?"
 "It is pork"... he chews quickly.
 "I say spit out, spit out..."...)

Gwinya's mother did not approve of the pork because he was given the meat by MaMpongo, the neighbour, whom she suspected to be a witch. So

she forced him to spit it out and finalised all by giving him an emetic to bring it all out.

(ii) Imoto Eluhlaza 1970 (The Blue Car)

In this story there is dramatic action without the use of dialogue. This blue car belonged to two orphans; a brother and a sister, who had become highly skilled robbers.

This car was driven at a breakneck speed of more than 120 kms per hour in order to escape by dodging the police van in pursuit. They were running away because of dramatically snatching the money offering during a church service and injured the officiating Rev. Xaba.

Ayisagijimi isiyandiza lemoto eluhlaza
 usubona kancane nje uma ithi pheshe
 ukuthi inombolo yayo iqala ngo T.J.
 (Ntuli, 1971:19)

(The blue car was now not running but flying.
 You could scarcely see as it dashed past,
 that its registration began with T.J.)
 (Transvaal Johannesburg registration)

(iii) Bafanele Ukugcotshwa 1971 (Should they be Anointed)

When the would-be ordained priest, Sikhumbuzo failed to continue with his inspiring sermon at the sight of Betty and the baby he had fathered outside the wed-lock, this is what happened:

Uthe ethi uyasukuma epulupithi yawa
iNcwadi lena. Wayicosha. Wathi
esebheke endaweni abehlezi Kuyo,
yawa futhi iNcwadi. Wayicosha.
Wahlala phansi. Hawu usemanzi te
madoda.

Ntuli (1971:19)

(As he was rising from the pulpit
the Book fell. He picked it up. When
going to the place where he had sat,
the Book fell again. He picked it
up. Then he sat down. Man! he was
soaking wet with sweat.)

The following extracts are from stories containing a
variety of styles.

A Boastful Statement

(This is differentiated by tone)

Isithandwa sethu 1969 (Our Beloved
One)

"Ngiyajabula MaNcengwa. Akusho
nokuthi ngiyajabula"

(Ntuli, 1969:96)

(I am delighted MaNcengwa - I cannot
express how delighted I am.)

These words were spoken by a proud father whose
daughter's behaviour pleased him, but she always stole
away by night to join her friends. One day, she was in
a car that met with an accident and then lost both
legs.

3.2.6.5 Interrogation (showing amazement)
Umenziwa akakhohlwa 1971 (The Injured does not Forget)

"Ngabe yimpahla evelaphi lena?
 Ngubani umuntu ongaziyo ose
 Lwazini?"

(Ntuli, 1970:70)

(Where does this parcel come from?
 Who knows me at Lwazini?)

This was said by a teacher V.V. Mfeka who did not believe in witchcraft and thus made life very hard for Mbeduka, the Witchdoctor. He sent parcels to the teacher by post through the Lwazini post office. Mfeka was so scared by these parcels, which contained pieces from various parts of a corpse that he ultimately approached the witchdoctor Mbheduka for help.

Very soon local men discovered the ritual murderer and caught the witchdoctor for having killed Mpandlana for ritual purposes.

3.2.6.6 Repetition(for emphasis)

(i) Isitimela 1986 (The Train)

Size isitimela. Sishaye impempe kakhulu,
 size, size, size!

(Ntuli, 1986:25)

(The train approached. It whistled loudly.
 It approached, approached, approached!)

Here Donald, a school boy was dreaming that on his way to the station at dawn, robbers caught him. Because he had no money they tied him on to the railway sleepers and left him there. As the train approached he screamed and woke up.

(ii) Inhlawulo 1986 (Punishment)

"Ngiyasebenza Nzimase. Ngiyasebenza
mnumzane wami."

(Ntuli, 1986:40)

(I am on duty Nzimase. I am on duty
my honourable, Sir)

A traffic policeman repeated these words when arresting Nzimase for over speeding. He issued him a ticket and repeated the above so that he should realise that he was doing his duty by arresting him.

Some of the quotations above may be repeated in later chapters in order to illustrate more aspects of the short story and for emphasis.

3.3 RECAPITULATION

This chapter begins by trying to explain what a short story is. This is done by quotations from some writers, who are not Zulus, because Zulus have been illiterate for a very long time. Their stories were transmitted as oral tradition. Although their folktales were not written they did have aspects of narrative prose. This is one reason why the Zulu short story writers use the English format and so Ntuli has had to conform to it.

From these quotations the conclusion is that a short story must have one episode, taking place in one environment, lasting for not a very long time, which some call a 'single sitting'. Such a story cannot have many characters. At one stage short stories could be written in chapters by English short story writers.

Coming to the age of the short story it has been discovered that, the short story is very old. In the Old Testament stories of Ruth, Susana and others are found and in the New Testament the parables by Jesus Christ are all short stories.

In most cases short stories are relevant to life at all ages. For example, Boccaccio's story of the wolf in a sheepskin is applicable to all life situations.

The importance of the story is in its theme. Boccaccio lived at a time in which he wanted to convey his disapproval of the behaviour of members of society.

In Ntuli's themes we find such themes as gratitude, ingratitude, jealousy, deceit, selfishness and pride. In them the culture of the Zulus is either maintained, or mixed with other cultures as will be shown later on.

The elements of the short story such as narration and technique are included and Ntuli has not forgotten to include the fabulous idea in his stories, which makes the reader remember that after all it did not happen.

When considering the style, many elements of good style have been quoted from the stories the examples of which point at the different types of imagery.

In the following chapter a short preview of how Zulus were introduced to literacy first by the missionaries and finally newspapers and schools which were at first government-aided and eventually became government schools.

CHAPTER FOUR4.1 THE INTRODUCTION OF THE SHORT STORY GENRE
IN ZULU LITERATURE

Up to the end of the nineteenth century there was little written Zulu literature and even the little that was available could have been written by Europeans, because the majority of the Zulus were illiterate. The semi- and literate Zulus were the product of the missionary established schools. These schools were government-aided and the missionaries needed them for training catechists, who could spread the Christian gospel among their non-Christian community. For this reason, the textbook was the *Holy Bible* and other religious books, which were ultimately replaced by what was popularly called the James Stuart Books, the first two of which were published simultaneously; that is; uBaxoxele 1924 and uHlangakhula 1924. The series of Stuart books were prescribed for various classes in all Natal schools. This author is well acquainted with this subject. As mentioned in a previous work:

For a long time after the arrival of the missionaries in this country there were no written Zulu books by Zulu authors... it was mainly for this reason that the missionaries, whose goal was the spreading of the Christian gospel, introduced the Holy Bible as a text book in their schools.

(Mayekiso, 1985:5)

Towards the end of the nineteenth century, there appeared a Zulu newspaper, which is today known as UmAfrika (The African). The history of this paper is laid out in a book written by the Rev. Dr. Rudolph Kneipp C.M.M., The Family News 1984, and it is found in the Mariannahill Monastery Archives. It appears under the sub-title

4.2 THE BEGINNING AND GROWTH OF THE INDIGENOUS NEWSPAPER UMAFRIKA

4.2.1 UMAfrika

In this book, we find the News Paper's development and the chronological change of its name prior to being called UmAfrika as we know it today.

In 1889 its first issue was called: Izwi Labantu (People's Voice). Before very long, its name was changed to: Ingelos'Yenkosi (The Angel of the Lord) and again it was renamed Umhlobo Wesiminya (A True Friend).

In 1903 its new name was: Izindaba zabantu (News for People), and finally, in 1927, it was renamed: UmAfrika (The African) as it is known today. Its very early editions are no longer available, however, this work is interested in the stories that were written in Zulu and to know who wrote them. Up to about 1911 there were still very few literate Zulus. The stories that

appeared occasionally in the paper were adapted from the Bible and there is no author's name. From this, one can safely say that they were written by the non-Zulu ministers of religion, who knew and could read and write the Zulu language very well.

In one of the 1916 editions of Izindaba Zabantu there is a very short story with a moral lesson that was intended to warn girls not to marry drunkards and the title of the story was itself quite humorous (Izindabazabantu, 1916:199):

Kazi budliwaphi namhlanje (Where is the beer drinking spree today?)

In the 1917 issue, the following stories, with nothing else, but simple folktales, appeared.

- (a) (1917:15) Iqhude, Ikati Negundane (the Rooster, the Cat and the Mouse)
- (b) (1917:16) Amaqhude Amabili (Two Roosters)
- (c) (1917:62) Impungutshe, Impisi Nehhashi (the Jackal, the Hyena and the Horse)

I was interested and attracted by the short stories in one of the 1923 editions. These were written by someone who called himself Bhuqukudla (The Great Eater). In my opinion, this writer might have been either a White missionary or an African, because the above name is a pseudonym. This story is a satire in which a man wore

spectacles in order to read a newspaper, but he held it upside down all the time. There were stories also that were translated either from English or German. These stories are of great significance, because their influence seems to have come down and influenced Ntuli and other writers of Zulu short stories in various ways. It is relevant here to quote a few such stories that appeared in this paper. Indeed even the humorous newspaper stories encouraged writers to copy some of their elements or aspects and included them in their style of writing short stories. For example:

The German painter Menzel, for instance, was invited by the king to a celebration in his honour. The king sent a carriage drawn by beautiful horses. Menzel had never seen such a beautiful spectacle before. So he painted the horses and their carriage and forgot all about the invitation.

Another story with a foreign adaptation is the story of the Widow of Ephesus. In this case it was a man, who had escaped from prison. For some time he lived in hiding about town, but spent some time at the cemetery. Here, he had prepared a shallow grave, which he covered with a movable lid. He was ultimately captured by the police who removed the lid.

Another story appeared in the August 1934 issue.

Kwaba ubani Inswelaboya? (Who was the Rogue ultimately?)

In this story a man had a talkative wife who could not keep a secret. The man greatly disapproved of this, and one day, on his return from the fields, he told his wife that he had killed and buried Thwaluboya (Wool Carrier) and entreated his wife to be silent about it. Within a few days policemen came and charged the man with murder. He was taken to the burial spot to exhume the grave out of which came a sheep, which he had killed and buried, because it was pestilence-stricken, to save the rest of his flock.

Much later in the early sixties in Khwela-Nxumalo's storybook Emhlabeni (1963) (In the World) a husband with a talkative and nagging wife was given a chance by a Princess of Heaven to make any four and only four wishes. On the night of her arrival the wife wished for beautiful clothes, which she received like manna from heaven. The husband who was very fond of a beast's tongue disapproved of this wish and the wife was annoyed saying her husband was angry, because she did not wish for a tongue. To her surprise the beast's tongue fell into her hands. This annoyed her husband so much that he wished the beast's tongue to be joined to that of his wife and so it was. The fourth and last wish was that the man wished for ten thousand rand in

order to build a house, and so it happened. The wife could hardly talk audibly with the huge tongue in her mouth and doctors refused to operate on it because it was directly joined to her whole system and she would die.

In Ntuli's anthology a white farmer who thought he knew Zulu very well lost a bet, because he took the proverbial meaning of the expression. The topic is Wayidla, Wayishaya, Wayibhuqa. (He Ate and Left no Morsel.) In the story Mkhize refers to the literary meaning of the expression. In the May 12th, 1939 issue of UmAfrika there is a sarcastic story of a girl, who rejected a suitor, because when the girl's married sister had a quarrel with her husband, the suitor came to her rescue by stabbing him so seriously that he was removed and admitted to hospital for a few days. When the suitor returned to make further advances to the girl, he was confident of being favourably accepted, because of his chivalry. Most unfortunately the girl rejected him vehemently saying:

Ngingeke ngavuma ukuthanda isigebengu esalinga ukubulala umyeni kadadewethu:

(UmAfrika:1939)

(I cannot accept love from a rogue, who attempted to kill my brother-in-law.)

Another story with trappings of one from the Decameron by Boccaccio, was written by an anonymous author, who

called himself Jwaphuna (Take a bit off). The story is about Mr and Mrs Chekley who quarrelled over several domestic issues and ultimately decided to part and were finally divorced. After a period of twenty three years of separation, they met and their love was so powerful that they decided to re-marry on the same day. UmAfrika (1945, 5 November). In later editions, such as that of May 5, 1960, there were stories about pride and snobbery by people who associated with the wealthy at the expense of their families. The money they received as wages was squandered on good clothes and food, while their children starved at their country homes. There are numerous stories in Ntuli's books, which point out more defects in present Zulu society. Other people used their bosses' cars to show off to the girls and to impress their friends. At present Zulus coming from Egoli (Johannesburg), who go there to work, believe that they become superior to all other Zulus elsewhere, calling themselves Izikomfani (*ons kom van*). Here are some titles of Ntuli's stories with traits of the above behavioural patterns:

- (a) Iziqongo Zezintaba (Mountain Tops)
- (b) Imvunulo Kakhisimusi (Christmas Attire)
- (c) Izivakashi (Visitors)

There were Newspaper stories which showed that the community is considerate towards some one in distress.

To illustrate this virtue, I shall quote the story of a girl who came from Matubatuba by train, but lost her train ticket. The railway policeman told the people at the waiting room in Durban that he was going to charge her. In sympathy, the people collected enough money among themselves to pay for the ticket and the girl was released.

Newspapers became very popular among people and were widely read, because there was poor readership plus there was still little reading material in Zulu and also, because newspapers were cheaper and came out regularly, at least once per week.

4.2.2 ILanga Lase Natal (The Natal Sun)

Another newspaper, which helped people with reading material was ILanga Lase Natal. This paper became very popular and had a much wider circulation than UmAfrika.

It was established by an African John Langalibalele Dube, who was the founder of the Ohlange Institute, which was the first and is the only African institution established by an African for Africans in South Africa. The first issue of this paper appeared in 1903, and it is available at Killie Campbell branch of the Natal University Library. Most issues after this one are not

available. No stories were written in the first ILanga Lase Natal issue, but colourful advertisements and notices as well as reports occupied a very large space. These were usually written in English like one paper, which was read at missionary conferences on Ethiopeanism.

ILanga Lase Natal as well as UmAfrika, had each columns for religious reports, advertisements and Biblical stories, which were summarised and retold often in a humorous manner like the story of Samuel and Saul, and of Sarah of Bethany. Some of these stories were written by R.R.R. Dhlomo, the editor, during whose term of office, the paper became extremely popular. Les and Donna Switzer who wrote The Black Press give a very brief history of ILanga Lase Natal, its establishment and very scanty information of its ownership as it changed hands from Bantu Press in 1941 to join the Argus Company. The names of its successive editors are given thus:

S'kweleti Nyongwana, Ngazana Luthuli and R.R.R. Dhlomo. More schools were established and so, more people became literate. Another reason for more readership of this paper was that it contained incidents in South Africa as well as synopsis of those from overseas in the column: Ezaneno naphesheya (Local and Overseas News).

In 1953 ILanga Lase Natal was fifty years old and there was an article on its anniversary, but this was in the form of an essay. Here is the heading:

Isikhumbuzo seLanga Seminyaka Engama - 50
(The 50 years anniversary of ILanga Lase Natal)

...sesibonile ephepheni ngesikhumbuzo sika - 50
weminyaka laqala ukuba khona.
(ngu F.E. Mwandla, June 20, 1953)

(...We have already seen the 50 years anniversary
of ILanga advertised in the paper)

In the October issue there was an article on the centenary celebrations at the then Adams College, now known as Amanzimtoti College of Education. The title was:

Mhla kugujwa umkhosi wekhulu leminyaka e-Adams
College.
(ILanga October 26, 1953)

(The day when centenary celebrations were held
at Adams College)

Invitation cards were sent out and here is a replica of the outside of one such card.

*An Invitation
to attend the*

**ADAMS
COLLEGE**

*Centenary
Celebrations*

★

1853 + 1953

A very important article in this issue was an advertisement from Shuter and Shooter Publishers which introduced C.L.S. Nyembezi's publication known as IGoda Reading Series. This was scientifically graded for Class A up to Standard Six. The paper put a special emphasis on the importance of these books, but I shall refer to these books once again later.

The important outcome of these books is that they were the first used to replace the well known Stuart's books and also that they were written by an African.

In the same year, a book entitled Isabelo SikaZulu 1963 (Zulu Heritage) by Petros Lamula was revised and published. This text-book is noteworthy, because it contains a variety of topics among which are customs, folktales proverbs, natural phenomena and some Zulu kings' praise poems (izibongo zamakhosi). In this book, Lamula is encouraging authors to write on Zulu Culture in order to preserve it for future generations as he says in the introduction:

Mhlawumbe kuzovela abanye abazofunda [sic]
 abazofunda lencwajana [sic] ibakhuthaze ukuba
 nabo bazame ukubhala izindaba zasendulo
 abazaziyo nabazizwa zixoxwa ngabadala... Khona
 manje kuzokuhlwa - uma singaqophi lutho
 oluyofundwa yizizukulwane zethu ngokhokho
 bazo.

(Lamula, 1963)

(May be there will be people, who will read this booklet and be inspired to write about ancient stories they know and those they heard from old people.... Soon it will be dusk - if we do not write that which will be read by our later generations about their greatgrand-fathers).

In summing up, the establishment of Zulu newspapers served several purposes. The most important one was to provide more reading material particularly for Zulu adults. Perhaps the revised and adapted Biblical stories encourage African writers to supply newspapers with reports, church news and a host of letters to the editors. This prompted adults to love reading and thus became familiar with the art of writing for publication. For instance E.H. Made sent in essays and conference reports to UmAfrika and thus helped those who could not attend for one reason or another. I have mentioned that there were here and there folktales in the newspapers. Zulus had their own folktales like other nations, but for a very long time, these tales descended from generation to generation by word of mouth as traditional literature such as izibongo zamakhosi (Kings' Praise-poems).

4.3 TRADITIONAL FOLKLORE

Up to now, we have seen how the two Zulu newspapers added more reading material to existing written prescribed school books, such as James Stuart's books and later C.L. Nyembezi's Iqoda series.

Most of Stuart's books contained an anthology of Zulu historical incidents, proverbs, customs, nursery rhymes, folktales and various kings' praise-poems. The books were graded for different classes. Of these, one little book I remember very well was prescribed for standard one and it was called Kwesukela (Once Upon a Time). It contained many different kinds of fables, but most of them were translated from Aesop's fables. Much later, the late M.W. Mkhize translated an anthology of fables from different nationalities and named his book Zimnandi Ngokuphindwa (1975). (The (stories) must be Repeated to be Enjoyable.) Later on, he wrote Zulu short stories, since he was motivated by the fables to fresh fields and pastures new.

The first Zulu novel to be written by a Zulu was called Insila KaShaka (Shaka's Bodyguard) and its author was J.L. Dube in 1933. Simultaneously with it, was published a smaller book written by Violet Dube. It was called: Woza nazo: Izindaba ZikaPhoshozwayo (1933) (Come Along with Phoshozwayo's Tales). The book had topics on different aspects of life in both rural and



urban African society. Before commenting on this book, I wish to repeat what Shaw says:

First, there is the straight forward fact that in the nineteenth century it was not thought at all odd to serialize short stories as well as novels. 'Providence and the Guitar', for example first appeared under the more specific title 'Leon Berthilini's Guitar' in four weekly instalments in the periodical *London* (2-23 Nov. 1878).

(Shaw, 1983:31)

Therefore, to me the incidents in each of Phoshozwayo's stories compares favourably with Stevenson's 'The Beach of Falesa' in the book The Strange Case of Dr Jekyll and Mr Hyde (1924) ed.

The Phoshozwayo stories show that his feeble-minded brother Qakala gave him lots of problems. He was unwittingly jealous of Phoshozwayo and made several plots and attempts to kill him, so that he might usurp his wealth. Ultimately Phoshozwayo returned with a good looking flock of sheep and told Qakala that he had obtained the sheep from the bottom of a pond nearby. So, he begged Phoshozwayo to put him into a bag and drop it in the pool enclosing a boulder so that he might sink deeper and then return with better sheep. After tying the bag with a string Phoshozwayo dropped his brother into the pool, and Qakala never returned. This last episode left Phoshozwayo a very wealthy person, who praised himself thus:

Nakhu lapha sengikhona
 Uggibiggebe kwezinde nezimfushane
 Phondo-lude enkomeni
 Wo! he! mina luma lahle
 Ofunayo makathathe isiswebhu sakhe
 Angilandele...

Canonici (1987:225)

(Here, now, I am, I am still here
 the conqueror of long and short
 things the long horn among cattle
 Wo! he! I can bite and throw it away
 Let the volunteer take up his whips
 and follow me....)

To me this is a folktale with short story trappings, because in it, there are aspects of a trickster short story discernible.

In 1936 two African men, a school headmaster (A.H.S. Mbata) and a supervisor of schools (G.C.S. Mdhladhla) together produced a book of Zulu folktales with nursery rhymes and an essay on The 1925 Floods, the book's title was:

4.3.1 Uchakijana Bogcololo

Umphephethi Wezinduku Zabafo

(Chakijana Bogcololo the blower of the
 stranger's sticks)

This book was published in 1937 and 1938. In its introduction the Chief Inspector of Native Education in Natal, D. M. Malcolm had this to say:

I commend this collection of fables for the use of teachers in all schools where Zulu is taught. They are the real thing as far as language is concerned, and are redolent of the native fireside.

(Mbata and Mdhladhla, 1938:5)

Here, I wish to mention that most of the Zulu folktales that were written much later contained similar tales to those in the above book with a slight difference either in the title or a narrator, venue or time. What has remained the same is the theme and the moral proverbs that arise therefrom. The main character Chakijana in the book of the name is a prodigious boy, who is able to talk and address his mother even before birth as he says:

Mama, mama, ngizalazale masinyane
Nansinkomo kababa iphela

(Mbata and Mdhladhla, 1938:13)

(Mother, mother, give birth to me quickly. Here is my father's beast eaten up)

This is much different from all the later Chakijanas, where he is represented by various kinds of animals.

To confirm the above statement I shall do so by drawing a comparison-illustration between Canonici's and Nyembezi's on one hand, and Mbata-Mdhladhla on the other. I shall quote stories with Chakijana as the main character.

From Mbata-Mdhladla

Book Title: UChakijana

- i) UChakijana nesalukazi (Chapters 3 & 4
(Chakijana and the Old Lady)
- ii) UChakijana noxamu Chapter 5
(Chakijana and Iguana)
- iii) Unhliziyonkulu nembulu Chapters 9 & 10
(Nhliziyonkulu and the Monitor Lizard)

From Canonici-Nyembezi (IGoda series)

Nyembezi wrote IGoda series. Canonici adopted it to write his own book called IZINGANEKWANE (An Anthology of Zulu Folktales)

Book Title: Izinganekwane (An Anthology of Zulu Folktales)

- i) Wangiweza Phela Chapter 2
(You have Ferried Me Across)
- ii) Unogwaja nesele Chapter 12
(The Rabbit and the Frog)
- iii) Umkhwekazi namasi Chapter 31
(Mother-in-law and the Sour Milk)

From the above illustration we can observe the following points critically:

- i) Because uChakijana Bogcololo is an older book and the anthology of Zulu folktales is the younger, Wangiweza Phela has been used as the title of a story. This is surely taken from the story UChakijana nesalukazi (Chakijana and the old lady). This is what Chakijana said when he had reached the safe side of the river, which the old lady could not cross. He had turned himself into a smooth pebble, which the old lady picked up and demonstrated how she would have hit Chakijana with it across the flooded river. As soon as the pebble touched the ground, it immediately became Chakijana, who then boastfully shouted:

Wangiweza phela, wangiweza phela
 (You have ferried me across!
 You have ferried me across.)

- ii) In the second story Chakijana meets and talks to Iguana about its beautiful flute, which he ultimately took away. Canonici uses the rabbit and the frog for exactly the same incident instead of a human being.
- iii) In the third story, Mbata-Mdhlahla have UNhliziyonkulu Nembulu but Canonici says Umkhwekazi Namasi.

It is the monitor lizard that is very fond of sour milk in Zulu tradition not a mother-in-law. There is a different folktale, where a mother-in-law is involved. It is the lizard which falls into the pit with a sour milk bowl at the bottom, so that Nhliziyonkulu, the real bride, regains her position.

Although a folktale has a moral lesson as one of its important aspects, yet it has some similarities with a short story. It has theme, character, setting and is a prose narration.

It may be episodic with a single character whose problem is to be solved in one way or another. On this Canonici says:

...folktales are made of many such episodes each self contained, all joined together, by the appearance of the same trickster. At the end, the story teller could go on but she is tired and simply says she will tell more some other time.

(Canonici, 1989:54)

Such endings may be found in many Zulu short stories, because of the close relationship between the two. The main difference is that the fiction of the short story deals with occurrences in the sophisticated environment, while folktales operate in a fantastic period of which Canonici says:

Folktale characters move and operate between the fantastic world and the real world.... Mythology elements do not seriously infringe on this realistic approach of the folktale world. It can be said that folktales live in a world both similar to and different from our own.

(Canonici, 1989:55)

4.4 THE PIONEER ZULU SHORT STORY WRITERS

The purpose of this research is to consider Ntuli's work in particular. It thus becomes my duty to observe, check and scrutinize what the forerunners achieved and subsequently verify what influence and/or relationship their short stories have on Ntuli's work.

Zulu short story writers, who wrote earlier than Ntuli will be called EARLY PIONEER WRITERS and Ntuli and one or two after; I shall call LATER PIONEER WRITERS.

At about this time there were already a number of commendable novelists, poets and essayists. B.W. Vilakazi was still regarded as the best poet and his novels ranked with the best. So far nobody seems to have taken interest in the writing of short stories until S.T.Z. Khwela and O.E.H.M. Nxumalo decided to combine their efforts to produce their first book EMHLABENI 1963 (In the World) and again AMANQAMPUNQAMPU

1966 (Tit Bits). There was no short story book of importance after these two until Ntuli wrote Izikhwili 1969 (Short Fighting Sticks).

According to an interview with Nxumalo I gathered the following reasons for undertaking the project:

- i) He enjoyed reading the then present Zulu modern prose books, which were rather few and far between. Newspapers were becoming more popular comparatively.
- ii) To add more books to the limited list of reading prose narration.
- iii) To point out the changes that had been introduced by Western civilization into the Zulu traditional cultural patterns.
- iv) To encourage Zulus to write modern prose books.
- v) Was anticipating to earn a few royalties on published and school-prescribed books. S.T.Z. Khwela passed away in 1984.

The following diagram represents the pioneers chronologically:

EARLY PIONEER WRITERSLATER PIONEER WRITERS

S.T.Z.Khwela &
O.E.H.M.Nxumalo

Emhlabeni 1963
Amanqampunqampu 1966

D.B.Z.Nutli

Izikhwili 1969
Izicibisholo 1970

Uthingo
Lwenkosazana 1971
Amawisa 1982
Izizenze 1986

M.Xulu

Zigemeleme
Zodwa 1973

M.W.Mkhize

Zimnandi
Ngokuphindwa
1975

In the two short story books Nxumalo has on the average written more stories compared to his colleague. Both writers have, however, expressed similar themes such as: religion, kinship, social and economical conditions. Some of their story-structure is less formal according to modern western standards. They have plot, but sometimes sub-plots and sub-themes and thus rendering them a bit clumsy and seemingly long. About their length I am still not convinced of what is meant by 'the one sitting' and therefore, personally I have read each of them in 'one sitting'. With regards to other aspects of the short story, I do not agree with the idea that Zulu short story writers must conform to the western pattern and standards under all circumstances. I shall now give a few examples of Khwela-Nxumalo themes under the following categories:

RELIGION: Isivumelano noSathane, Uhambo Lowayefile, Igazi Lesivumelano, Hawu, Hawu Emhlabeni.

KINSHIP : Intandane EnguTholo, Umphumela Wokunyamalala Kuka Nesi, Emhlabeni, Ekulimaleni Wahlangana nobambo, Hawu Bantabami.

SOCIAL AND ECONOMIC

Umngani Wami, Basokola AbakwaMgoduso, Umuntu Saka, Impande Yesono, Lawo Macici, UMhlashana NamaSonto.

4.5 GENERAL COMMENT AND SOME DEDUCTIONS

The two writers are professed Christian believers, small wonder then that some of their stories have a moral tone based on Christian principles. As an example, Khwela's "Igazi Lesivumelwano" (The Blood of the Covenant), points to the fact that the releasing of Barabas was connected with the crucifixion of Christ, hence redemption through the cross. Nxumalo's "Isivumelano noSathane" (The Covenant with Satan) shows how dangerous it is for any Christian to sell his soul to Satan for earthly wealth. They believe it is good to maintain morality in the short story. The following stories indicate kinship, social and economical tendencies. The story Emhlabeni (In the World) shows how a cruel brother ill treats his helpless sister, who was later compelled by her Christian belief to forgive him regardless of the magnitude of his previous cruelty to her.

In the story "Izifiso Ezine" (The Four Wishes) the author shows beyond doubt what happens in a westernized family, where there is no mutual understanding. Where husband and wife cannot reach a compromise the result is a divorce to the detriment of innocent children.

The "Impande Yesono" (The Root of Sin) story introduces the trickster situation, which is now prevalent in the

African community especially in urban areas. Siphon Ndlovu poses as a rich esquire from Johannesburg, coming to negotiate either to buy for cash Nzimande's country store or exchange it with any one from the four of his that are in Durban. The reason is that Siphon does no longer want to live in town, but prefers the quiet country life. He ends up asking Ndlovu days and time when he goes to town for banking.

This was a trickster arrangement, because before long Siphon and his gangsters were arrested for having burgled Nzimande's store. Tricksters are usually exposed in the end and so it was with Siphon, the V.I.P.

There is one very interesting story in this book: "Lawo Macici" (Those Earrings). This story is very similar to Maupassant's The Necklace. The difference is in the borrowed article and that in Nxumalo's story the family was extremely poor, but the wife was proud and kept with the Joneses. The husband who earned only eight rand a week had to struggle to raise a hundred rand to replace earrings that were in fact bought for only eight rand.

The story Isivumelano noSathane (The Covenant with Satan), has elements of Dr Faustus and Uhambo Lowayefile (The Journey of the Dead) has elements of the pilgrim, Christian in John Bunyan's book, The

Pilgrim's Progress.

In the following paragraphs I shall briefly consider how far Khwela and Nxumalo have manipulated elements of style in their stories especially in the first book Emhlabeni 1963 (In the World).

Such elements as idiomatic expressions, proverbs, dialogue and a few remarks on narration and theme.

i) Syntax and good language (1963:182)

Izwe lalidungekile. Ububi babudlangile.

(The country was in a turmoil. Wickedness was rampant).

ii) Ideophone (1963:27)

Kwezwakala ngaphandle kuthi gi-gi-gi gi-gi-gi

Kuthi ngqo... ngqo... ngqongqo... ngqo...ngqo.

Zakhuphuka izibindi emadodeni amaningi.

(From outside the sound of tramping feet thud, -
thud-thud-thud-thud-thud-thud

Then knock...knock...knock knock...knock...knock

Many men were panic-stricken)

iii) Proverbial expression (1963:95)

Ungathi libalele nasebukhweni bezinja

(The night skies were so clear)

iv) Idiomatic language (1963:1)

Wabhalela umfowabo incwadi-ke ethi akasize
amkhiphe kulolu taku.

(Then he wrote a letter to his brother asking that
he should pull him out of such a quagmire).

v) A simile (1963:107)

Ngangingu nontandakubukwa njengesakabuli

(I was as showy as a Black-tailed finch).

Now a few instances of the methods of narration used in
the book.

i) First Person narrator (1963:36)

Uma ngicabanga ngaye... ngiqala ukumbona...
ngikhumbula kahle

(When I think of him... I seeing him for the first
time... I remember him well)

ii) Intrusive Narrator/Flashback (1963:72)

Uma eselanda-ke uSiyethemba uthi: Ngathunywa
esitolo.

(When relating (the story) Siyethemba says: 'I was
sent to the shop.)

iii) Dialogue (1963:226)

"Kuyosizani MaKhwela ukuba ube nenqwaba yezingubo sikhokha nentela lapha na?"

"Kuyosizani Msezane ukuba sikwazi ukungakhokhi ntela sibe sihamba ngunu."

(Of what use will it be MaKhwela to have a pile of clothes while paying rent here?

Of what use will it be Msezane to be able to pay rent while we go naked?")

While commenting on theme in some of the stories I shall point out whatever similarities are noticeable between Nxumalo's, and Ntuli's short stories and even novels written later on.

i) The book *emhlabeni* by Khwela and Nxumalo has the title of the book in the first chapter. Looking at Ntuli's book *Uthingo Lwenkosazana* (1971) it has the title of the book in its first chapter.

ii) The story "Hawu, Hawu Emhlabeni" (Verily Verily on Earth) by Khwela-Nxumalo, the Rev. Ngamukwe is replaced by Rev. Hleli, because of his poor performance as a pastor. In Ntuli's story: "Umhlalaphansi" (The Pension) (1982) the church committee unanimously decided to force Rev. Phakathi to retire on pension against his will and

they interpret their dissatisfaction thus:

"Hhawu, sesikhathele."

("Well, we are now fed up.")

iii) In "Umphumela wokunyamalala kukanesi" (The Results of the Disappearance of the Nurse) by Khwela-Nxumalo the kidnapped girl was murdered, while in Ntuli's "Kuhle kwethu" (We are Rejoicing) the bride-to-be was returned to her parents unmolested on a day after the proposed wedding day.

iv) Again the story Emhlabeni has an open ending. Such an ending leaves the reader guessing or making his own conclusion.

"Kazi wathini u MaMsiya..."

(As for MaMsiya, what did she say....)

Such an open ending is found in two novels by S. Nyembezi written earlier on:

(i) Mntanami Mntanami 1950 (My Child, My Child)

(ii) Inkinsela Yase Mqungundlovu 1961 (1st impression (The V.I.P. from Pietermaritzburg)

and in both books Nyembezi says:

Kazi uyothini uMaNtuli

(as for MaNtuli, what will she say....)

What I have noticed is that in the two books by Khwela-Nxumalo, the second book has fewer stories with a religious orientated theme. Its themes show how the authors view the conditions in their society at a particular time. I shall make a brief summary of some of the stories; from Amangampungampu (1966) (Tit Bits). Ntuli's themes shall be considered immediately after these.

i) BASOKOLA ABAKWAMGODUSO (Mgodusos had a Hard Time).

This westernised family had a misfortune of employing a string of dishonest female domestic servants. Their last one is Nkuluvele, who in addition to dishonesty abuses the children and invites her friends to feast on Mgoduso's food. Everyday she removes some items from the pantry to take home. She was ultimately caught and dismissed.

ii) "Umuntu Saka" (A Typical African)

In this case Mr. Mangele changed his surname to Amaus in order to raise his status at work and thus receive higher wages than his African colleagues, as a Coloured. Ultimately he was exposed, charged and punished. This story points at the classification to discriminate against ethnic groups of the country's population.

iii) "Umkhwenyana" (The Son-in-law)

George Phiri from Mozambique (Maputo) is ignorant of Zulu as well as Western Cultural behaviour patterns. He was so confused at his would-be home-in-law that he bolted during the night and never returned. This glaring example of the clashing cultures marks the beginning of the awareness of Zulu writers of the phenomenon.

iv) "Wo... Bo" (Stop... Now) is an interesting story of how Qovegove believes that he can propose love successfully by using traditional medicine and superstition. After trying various escapades the result was a dismal failure.

v) "UMhlashana Namasonto" (Mhlashana and Denominational Sects) is a story of a man who is driven by economic stresses and strains to change from one denomination to another in order to be a pastor of a large congregation and thus receive a comfortable stipend.

vi) "Sombenyase" was a drunkard, who lost everything in a train through drunkenness. At the present time train robberies are rife and passengers are warned time and again to beware of strangers, who may offer them drugs/liquor and finally rob them while they are asleep. There are also stories with

tricksters as main characters and we may conclude that later writers picked trickster theme stories of influence from pioneer writers' stories and even from folklore.

There is a story in which James Malinga is the leader of a 'Phaphamani Bantu Zakhe' gang; which robs people.

This compares favourably with Ntuli's story Unembeza (Conscience) in the book Izikhwili 1969 (Short Fighting Sticks). In this story Mndaweni and Gqebhu club to rob Mthethwa's shop and steal his money. The robbers were ultimately captured.

Ntuli's stories more than Khwela and Nxumalo's narratives cover a wide range of themes on what is going on in the Zulu community. This will be treated more intensely in the next chapter in which Ntuli's story-themes will be discussed.

However, before concluding this chapter I shall briefly point out that gangsterism and tricksterism is also found in some Zulu novels. This is obvious in Nyembezi's novels, for example in Mntanami Mntanami (My Child, My Child), Mwelase is the leader of a gang that robs shop owners, kidnaps and kills children for ritual concoctions by traditional witches. In his other very

popular novel on tricksterism: Inkinsela YaseMqunqu-ndlovu 1961 (The V.I.P. from Pietermaritzburg), the main character Ndebenkulu is the trickster, who capitalised on the culling of cattle. He then proposed to sell the excess cattle for the simple-minded people of Nyanyadu. In actual fact he was arrested at the railway station at Tayside, just before loading the cattle on the train. Trickster stories have always something in common. Ntuli's short stories have tricksters who employ modern methods of trickery such as are found in the following stories:

Umuntu Wenkosi, Imoto Eluhlaza, Abanesihawu, Izivakashi, UEsther Sokhulu. This list is far from being exhaustive.

4.6 RECAPITULATION

For a long time the Holy Bible was used as the school text book by missionaries, because the motive in their government aided schools was to produce catechists, who would spread the gospel to the traditional Zulu. In the early twentieth century the Bible was replaced by what became known as the James Stuart Books. Very soon the indigenous newspaper, which changed its name several times until it was called UmAfrika (The African) was published. It contained more religious items and translated stories which seem to have been of German origin. Soon the stories consisted of chivalry, pride, jealousy and sympathy among members of the community. Sympathy was shown by the story in which a train passenger, policeman and passengers at the station rescued a girl who would have been charged because she had no railway ticket.

Another newspaper ILanga Lase Natal soon appeared and became very popular. This newspaper was established by an African and the editors and main staff members were Africans. It covered a wide range of stories, advertisements and some news from overseas. It highlighted the hundred years anniversary of the then Adams Mission (a replica of the invitation card is included).

Some folktale books appeared especially Kwesukela (Once Upon a Time), which contained folktales of foreign origin. Violet Dube wrote Wozanazo (Come With Them) and this was a serial. Mbata Mdhladhla produced Chakijana Bogcololo, a folktale book, which became the standard for Zulu folktales from which later folktale writers copied; this will be proved later.

Soon Zulu writers became more interested in writing novels until much later when Khwela and Nxumalo became pioneer Zulu short story writers, and they were followed by Ntuli who wrote five books in quick succession. One of his books received an award. Xulu came after with his short story book Izigemeqeme Zodwa (Disasters Only) and Mkhize's Zimnandi Kokuphindwa (They must be repeated to be enjoyable).

In Khwela-Nxumalo's books there are themes on religion, kinship, social and economic problems which are found in the community. Stories are written in very good language with narration in first person narrator, flashback, intensive narrator, and dialogue and other forms.

A brief comparison between Khwela-Nxumalo and Ntuli story themes is given but Ntuli has a very wide range of themes which are dealt with in the next chapter.

Tricksterism is found in Khwela-Nxumalo stories as well as in Zulu novels as a whole. The Chakijana Bogcololo folktales show tricksterism and this is very well proved in Zulu modern prose.

This chapter closes by listing some stories with tricksterism as the main theme.

The next chapter gives an analysis of themes in Ntuli's stories some of which are found in the story-title.

CHAPTER FIVE5.1 NTULI'S SHORT STORIES5.1.1 Ntuli and the Theme

Aspects of a short story have been treated in chapter three already. In this chapter the chief aim is to look into how Ntuli's stories conform to the standard format of short story writing. This is Kenney's description of theme.

Theme is the meaning the story releases, it may be the meaning the story discovers. By theme we mean the necessary implication of the whole story, not a separate part of the story.

(Kenney, 1969:9)

Without theme Ntuli cannot put across to the readers what he wants them to see through his eyes. Theme looks like a 'golden thread' running through the story by means of which the writer maintains the reader's interest. Since the short story is controlled by 'a single sitting' as an important aspect then the writer must provide just one theme and no sub-themes and sub-plots as may be found in the novel. The aim of the theme is to arrest the reader's attention. It may be

one of the reasons why an author may choose the theme as title for either the book or for some stories; as will be pointed out in Ntuli's work. Take as an example Stevenson's Treasure Island, which makes the reader anxious to know what the treasure is, whose it was, why it was kept on an island and who discovered it and many other questions arise from the title.

5.1.2 Ntuli's Titles and Themes

In Ntuli's books, there are two types of story titles, namely, stories that have theme as their title and those that leave the reader to find the theme for himself after having read the whole story. From each book, I shall list, at random, a few stories with themes in their single titles and summarise the meaning of any one such story.

5.1.2.1 Izikhwili (1969)

- i) Ngenxa KaNtombini (Because of Ntombini)
- ii) UTalagu (The Mirage)
- iii) Inqina Yefa (In Search for Inheritance)

In the story UTalagu, Thobile is in love with Bonga, who is a student. He left to write an examination in a

month's time. Thobile felt neglected and then fell in love with Thomas Ndelu, who worked in town. She visited him and both posed for a photograph by a Newspaper reporter, who published their photo. However, one day Thobile saw Thomas with another lover, a staff-nurse. She was frustrated and approached Bonga to apologise for her dishonesty but in vain. Bonga saw Thobile's photo with Thomas in the newspaper and decided to marry some one else. Thobile thus was attempting to catch a mirage.

5.1.2.2 Imcibisholo 1970 (Bows and Arrows)

- i) Imoto Eluhlaza (The Blue Car)
- ii) Imvunulo kaKhisimusi (Christmas Attire)
- iii) Umnikelo (A Sacrifice)
- iv) Uname lo (This is Mother)

Christmas comes once a year and Christians look forward with great anticipation to this day. Most people make special purchases as well as special raiment to be worn on this special day. In the Imvunulo kaKhisimusi (Christmas Attire) story MaShezi, a conceited, selfish woman who believes in witchcraft is jealous of the Minister's wife and often derides her. On this particular Christmas day, MaShezi resolves to arrive late for the service, the aim being to show off her

beautiful tight-fit attire to the congregation and to the Minister's wife in particular. During service it began to rain, and although Lucy, the maid had suggested that she should take a raincoat along she refused saying:

"We! Lucy ungazixabanisi nami wena. Ngubani ozofukuzela nejazi unghambi nje wena? ...Manje usuthi ngingayi-fihla futhi le ngubo?"

Ntuli, (1970:37)

(I say Lucy, do not make me quarrel with you. Who will be burdened with a coat since you are not going? ...Now you want that I should hide this frock?)

After service some members of the congregation walked to a shelter close by. When MaShezi followed them her high-heeled shoes stuck in the mud, and since the dress was too tight to allow free movement, she fell and practically wallowed in the mud in the presence of the people as well as the Minister's wife.

5.1.2.3 UThingo Lwenkosazana 1971 (The Rainbow)

In this book there is this one story, which has the book title as its topic. The story of the rainbow arises from the controversial issue of who is the rightful ruler.

Mpiyakhe looks forward to succeed his father Dunguzela who had usurped Singindi's throne. For a long time tribal people thought Singindi was dead. After a long time he was found living in a den and was taken for a lunatic. Mpiyakhe would have succeeded his ailing father to the throne, but with the arrival of Singindi he had no chance. So he decided to go and murder Singindi on a misty day, but on the way he was bitten by a snake. He returned home immediately and summoned Qolotha their traditional doctor to cure him. He invited his father and all the tribesmen to come to his homestead, because he wanted to confess before dying from the snake bite poison. He wanted to tell how he and his father usurped Singindi's throne, apologise to the tribe and to have them declared the rightful heir and successor to their late king. When Qolotha saw the snake which bit Mpiyakhe he told him that it was a non-poisonous fang snake and so he would not die of the bite.

This assurance gave Mpiyakhe new hope as he beheld the rainbow outside with its multi-colours and became hopeful for the future.

5.1.2.4 Amawisa 1982 (Knobkerries)

- i) Intando kamufi (The Will of the Deceased)
- ii) Ukufika Kwabakhwenyana (The Arrival of the Groom's Party)

The reader becomes very much interested to know more about the dead man's will in Intando kamufi. How it affected those left behind.

Hlaphaza Mthethwa died in Pretoria and we now find the relatives making arrangements for a grand funeral for him. This is what his brother says:

Asifuni ukwenza ubudlabha obungam-
casula umfowethu esesishiyile.
(Ntuli, 1982:82)

(We do not want to annoy our brother
with a cheap funeral.)

Therefore, his brother was to buy a beast to be slaughtered for those who would attend, and also provide a few bottles of expensive liquor. His wife wanted him to be buried in a casket, and a guard of honour by drum majorettes to lead the procession. A programme was to be drawn up and Mr Majola was to be the master of ceremonies. Mr Ntuli's choir was to be invited to sing during the service, which was to be conducted by a famous pastor. When everything was said and done an express letter containing the dead man's

will arrived and was read:

Sengizigokele ibhokisi liku Msiza,
umngcwabi wase Mamelodi. Nibacele
abantu bangazilethi izimbali...
Esontweni benze inkonzo kuphela....
(Ntuli 1982:87)

(I have selected my coffin, it is in
Msiza's Mamelodi funeral palor. Ask
people not to bring wreaths... In
church have a simple service.)

5.1.2.5 Izizenze 1986 (Battle Axes)

- i) U-Esther Sokhulu (Esther Sokhulu)
- ii) Amalangabi (Flames)

Amalangabi is a story, which Ntuli wrote in one of the riotous periods among the African population. Many people lost their lives for various accusations and misunderstandings. The victims were never brought to court, but were tried in absentia in "Bush/Kangaroo Courts" and then burned to death. In this title the reader wants to know the victim of the flames and if possible why and who started the fire. Shabalala was elected by a popular vote in a secret ballot to be a township councillor. Somehow during his term of office he was requested to resign his post unconditionally. This request, which soon became a command was made by some members of the ward especially the youth among whom was his son.

In principle he refused to relinquish his post and soon his house was stoned and his shop gutted with flames and Shabalala barely escaped with his own life. Looking back we find that there was civil war in the South Pacific Islands where Stevenson lived and the idea of inhabitants killing one another prevails.

The above examples quoted at random from Ntuli's books are far from being exhaustive, and quoting and summarising more stories would be redundant.

More details of the story theme will be given by picking the most essential points in the story chosen. Among the stories chosen there will be a variety of themes such as revenge, Christian and traditional beliefs, witchcraft discrimination, robbery and others. Examples will be taken from each book at random.

5.1.2.6 Discrimination

Izizenze 1986 Bhatata-a-a (Sweet potato)

In this story a white farmer had a daughter whose name was Hannie and a maid servant whose son was Musa. The two children grew up together and were very fond of each other. Later they had to change Hannie's name to

Bhatata, to avoid calling a white girl 'honey'. Soon the farmer sold his farm and had to go to another place, because of the scandal that would associate his daughter with a black boy Musa. This discriminatory law has since been repealed and intermarriage is now allowed. They could not get married then and at the time when the short story was written.

5.1.2.7 Superstition

Izikhwili 1969 Umoya Omubi (Evil Spirit)

Hlabisa was not happy when Myeza, a stranger bought their local trading store from Mqangabhodwe, the white owner.

The owner had offered his shop to the local people, but they had no money. So to revenge himself Hlabisa encouraged Myeza to believe that the queer noises which he heard nightly on his roof were caused by a witch-doctor. However, Mqangabhodwe came to assist Myeza in his dilemma and they discovered that the queer sounds were made by Hlabisa himself.

5.1.2.8 A Joke

Imicibisholo (1970:48): Izinsizwa Ngamakhosi

(Young Men are Kings)

At a feast in Zwane's kraal Gumede ridiculed Sibeko who tried to swallow a big piece of meat that got stuck in his throat. Sibeko threatened Gumede and indeed one day he revenged himself on Gumede by thrashing him so severely that he decided to run away. That was a shame for an old man to run away instead of fighting.

5.1.2.9 An Injury

Uthingo Lwenkosazana (1971:70): Umenziwa Akakhohlwa

(The Injury is not Forgotten)

Mr V.V. Mfeka was a teacher who did not believe in witchcraft and discouraged people from consulting Mbheduka the diviner-herbalist for any medical aid. Mbheduka was very much annoyed by this. To revenge himself he began sending Mfeka anonymous parcels containing parts, from a ritually murdered corpse to scare him.

5.1.2.10 Vengeance

Amawisa (1982:115): Izinkomo Zikababa

(My Father's Cattle)

Bhukuda went to his brother-in-law Gumede, to demand the cattle that he still owed him for his sister's lobolo (bride price). On the way to Gumede's place he was bitten by a non-poisonous snake. On arrival at home he could hardly speak audibly. Thereupon Mandlendlovu, Bhukuda's son went to avenge his father by trying to kill Gumede, but Zithulele, Gumede's son stabbed Mandlendlovu to death, because he was stopping him from hurting his father.

5.1.2.11 Bribery

Izizenze (1986:26): Isipho SikaKhisimusi:

(An Xmas Gift)

Makhathini was a very sick man and kept on receiving mail with parts of a dead snake. These parcels were sent by some one who signed his name as Mabonabulawe, but Mabonabulawe Mdletshe was Makhathini's enemy whom he had killed by strangulation. He had agreed to pay an annual bribe at Christmas time in order to silence some one who knew the story. These snake parcels were now sent to him because Makhathini had failed to honour the promise and the parcels were a warning that the cat would soon be let out of the bag. However, Makhathini soon died.

According to Zulu tradition and culture there is no divorce. It is very rare that a Zulu woman goes away from her husband, because Zulu women are very much dependent on their male partners. In westernized and Christian modern Zulu society, there are divorce cases where a woman can regain her freedom from a bully or irresponsible husband. In the story below, Ntuli shows how a loving patient wife tried to save her marriage in vain.

(a) Ntuli has written one story in Amawisa, (1982:124) to illustrate divorce proceedings: Inkululeko (Freedom).

Nokwethemba Myeza has been ill-treated and abused by her husband, Hlakanipha Lukhele for many years. On this day after answering a few questions put to her by the judge, she is granted a divorce decree from her husband, who could not come to court, because his whereabouts were unknown and thus Nokwethemba received her freedom. With this story Ntuli reveals the failure of a Christian Western type of marriage and the emphasis is on the fact that there was no divorce in a traditional marriage. Men could marry as many wives as they could pay lobolo (bride price) for and so they had no chance to leave their kraals and disappear with new found lovers as was the case with Hlakanipha Lukhele.

Later Ntuli's themes will be arranged according to categories which suit them, but before that, I wish to stress that Ntuli is a veritable product of missionary influence in African westernization history. He is interested in showing by means of his variety of themes, the confusion that has resulted from the meeting of Zulu traditionalists and missionaries who seem not to have understood the cultural patterns of Zulu society. He is not passing judgement on anybody. In his books, he traces the confused behaviour of Zulus in various walks of life. These may be problems in a Christian marriage, or the taking of the law into their hands. The young westernized Zulus have lost respect for elders. (Among the Zulus a man remains subordinate to his parents as long as they are still alive; there is no 'coming of age'). He points out how some youth have become so vexed by the present system of government that they have resorted to killing township councillors by means of a 'necklace' (that is putting a motor car tyre round the neck, setting it alight and thus burn a person to death). Here are two examples of riots and 'necklacing'.

(b) Umphathisikole (1970:41) (The School Principal)

In this story we are introduced to the period of the beginning of the riotous behaviour of children in our African schools all over the country. This action was accelerated into a crescendo in the

eighties when pupils destroyed school buildings and boycotted classes and examinations.

Obed Cele, the chief prefect averted a riotous mob of students, which wanted to stone, kill and burn the principal and his house.

- (c) The riots reached a climax in the late eighties and the story Amalangabi (1986:45) (Flames) shows how youth stoned Shabalala's house and burned his shop for political reasons.

5.2 THE STRUCTURE AND TECHNIQUE IN NTULI'S STORIES

It is very important to remember that when analyzing fiction we must not think of watertight compartments. All the aspects of the short story make one whole. Kenney says:

There are a number of elements of fiction, that while important in what they can contribute to the total work, are not easily classified under the general headings. This chapter is concerned with these elements, introduced under the properly vague categories of structure and technique.

(Kenney, 1966:74)

I can compare structure to the skeletal system of the human body, which is the framework determining the

height of the individual person. Therefore, the other aspects and elements help to give the story its shape, and they will not go beyond the structure. There is interdependence as well as similarity among these categories, such as occurring between structure and plot. Kenney maintains:

The narrative structure is always derived from conflict, sequential action and resolution.

(Kenney, 1966:59)

We have noticed that plot has three elements namely, beginning, middle/climax/crisis and ending/denouement; thus proving the inter-dependence of the aspects of a short story. One of the features of a short story is that it is episodic and Ntuli succeeded tremendously in its maintenance. Some of his stories have one character involved in this one episode as seen in the story Ehlathini Inzulu (1970:14) (In Nzulu Forest).

Some theorists maintain that structural construction required for a short story is more important than writing the story itself. In the Zulu folktales, however, the narrator for one reason or another may just end the tale abruptly and promise his audience that he will continue at some other time. So if Ntuli has not observed the foreign structure *in toto*, in favour of the Zulu folktale structure, he may not be regarded as wrong, and Shaw backs him up thus:

The short story, like any other literary form, varies according to the period in which it is being written... No summary phrase can encapsulate the diversity of possible story types, lengths and approaches.... Anyone set out to define the short story is bound to waver. It seems reasonable to say that a firm definition of the short story is impossible. No single theory can encompass the multifarious nature of a genre in which the only constant feature seems to be the achievement of a narrative purpose in a comparatively brief space.

(Shaw: 1983:20-21)

5.3 NARRATION IN NTULI'S STORIES

This aspect of short story writing is also known as the point of view; and its outstanding elements are called panoramic and scenic techniques. Before saying more on this aspect I wish to point out that the Zulu folktale narration may not be identical with that of other languages and therefore, Ntuli may not be criticized for reverting to Zulu traditional technique in any of his stories because even Palmer backs him up thus:

The view is gaining ground in African Literary circles that African literature should not be judged by criteria which have so far been used in the evaluation of Western literature.

(Palmer, 1982:1)

At this point in time, I must appreciate Ntuli's achievement in writing the following story in an unusual manner in his first book IZIKHWILI (1969). The title of the story is Umhlengikazi (The Nurse) (1969:76). This story is unique in that in its narration the epistolary technique is used. Bellinah writes a letter to her husband Mshengu reporting domestic matters and tells him of an incident with the newly appointed nurse, who is mentally derailed. Ntuli did not write more stories epistorally, but reverted to the ordinary and usual standard format.

Narration is plausible when it shifts from panoramic to scenic technique because it minimizes monotony. The first-person narrator protagonist technique has many good points, one of which is that it helps the author to be brief and to the point. Again it reveals the character, because he keeps on referring to himself as will be shown by a few lines from each book to prove a point.

5.3.1 From Izikhwili 1969 (Short Fighting Sticks).

Unembeza (Conscience)

Ngangenaphakathi. Ngihambe ngicabanga

ngengingase ngikwenze. (Ntuli, 1969:37)

(I went inside. On the way I was
contemplating what I could do.)

- 5.3.2 From Imicibisholo 1970 (Bows and Arrows).
Ehlathini Inzulu (In Nzulu Forest).

Kuthi ngesikade ngixwaye manje kube sengathi
ngidukile. Kengime. Kuthi angiphindele
emuva...

(Ntuli, 1970:15)

(After a long time I became bewildered as if
I was lost! I stopped. I felt like going
back.)

- 5.3.3 From UThingo Lwenkosazana (1971) (The
Rainbow)

Sengibhokelwe ukukhathala. Inde indlela
esengiyihambile kulezi zinsuku ezedlulile.

(Ntuli, 1971:32)

(I am now absolutely fatigued. I have
travelled a long distance during these past
days.)

- 5.3.4 From Amawisa 1982 (Knobkerries)

Bengingasho ukuthi ngisola
wena baba Mbhishobhi... Yebo angiyona
ingane...

(Ntuli, 1982:51)

(I did not say that I blame you. Father
Bishop... Yes, I am not a child...)

5.3.5. From Izizenze 1986 (Battle Axes)

Ngisho ngoba uma kukhona into engiyi dingayo
ngiyicela abaze bangangabaza ukungitholela
yona.

(Ntuli, 1982:7)

(I say so because when there is something I
need and ask, they do not hesitate to give it
to me).

About dialogue Kenney says:

Dialogue, then, can be an important means
of revealing character.

(Kenney, 1966:82)

This is more important in a short story where there is
no character portrayal. Dialogue is selective, natural,
informative, dynamic and has emotional tensions, which
enable it to advance the plot. Ntuli's awareness of
this has enabled him to use it liberally and with great
success in his short stories.

I shall illustrate this with only one story from
Amawisa (1982), the story is Inkululeko (Freedom) and
the quotation reads:

"Njengamanje uphi uHlakanipha Lukhele?"
"Angimazi, Nkosi."
"Wagcina nini ukumbona?"
"Ekuqaleni kukaNovemba ngonyaka odlule,
Nkosi."
"Mizamo mini oyenzile ukumthola?"
"Nkosi, ngathintana nabakubo engibaziyo,
bamlandula...
Kuze kube namuhla akuzwakali lutho."
"Ubeke anyamalale kanje?"

"Yebo, wayeke anyamalale, kodwa hhayi isikhathi esingaka, Nkosi."

(Ntuli, 1982:128)

("At the present time where is Hlakanipha Lukhele?")

"I do not know your worship."

"When did you last see him?"

"At the beginning of November last year your Worship."

"How did you try to find him?"

"Your worship, I contacted his relatives but they did not know his whereabouts.... Until today, nothing has been heard about him."

"Did he often disappear like this?"

"Yes, he did disappear, but not for such a long time your worship."

5.4 PLOT IN NTULI'S STORIES

The importance of a short story has been pointed out already. Another important aspect of short story writing is plot. The author uses it to reveal the sequence of events to the reader. The plot with its three elements, namely, beginning, middle/climax/crisis, and the end/denouement must form the framework of the story.

5.4.1 The Beginning

The story's real beginning is sparked off at the motorial moment, when something happens or action causing anxiety, suspense and tension, thus motivating the reader to continue until the climax/crisis is reached and then the end. Ntuli's stories have adhered to strict observation of plot and I have noticed that

the climax/crisis is quite often close to the end, which may be a sentence or even just a single word.

There are stories whose beginnings are gripping. They often commence with a mysterious sentence, an exclamation or an ideophone. Here are a few examples, some of which have been used already in the foregoing statements.

- A Izikhwili (1969:5)
 "Ingene!" (Attackers have arrived)
- B Imicibisholo (1970:34)
 Kuzoba uKhisimusi phela.
 (Christmas is approaching)
- C UThingo Lwenkosazana (1971:1)
 Tibi! Ngofo! Yinyoka.
 (Treading on something soft - a bite! It's a snake.)
- D Amawisa (1982:66)
 Zikhasa phansi izinkungu. (Mist is very thick.)
- E Izizenze (1986:54)
 Bhatata-a-a! (Sweet potato!)

Like a dramatist, a short story writer has to cope with the time factor and so he must avoid ambiguous statements and analytical descriptions of character, scenery and environment. Ntuli has taken the above into consideration and thus we can safely state that the introduction of the story motivates its reading. Taking a few from the above, in the first story, the reader would like to know about the war, which is declared in the introduction. In Zulu an ideophone is regarded as a complete sentence and it is very difficult to explain it in English.

In one of the quotations above, Mpiyakhe steps on something cold and soft while on his way to try and kill Singindi. He is bitten by a snake and the reader would like to know the impact of the snake bite.

In another story, someone is calling Bhatata-a-a (sweet potato). A reader may want to know why this person is called thus, and perhaps get the meaning of this name.

5.4.2 The Climax

I have found that a good number of Ntuli's stories have the climax close to the end. I shall quote from two books only to prove this, namely:

- (a) (i) From UThingo Lwenkosazana (1971:99)
 Nanguya uKholiwe akasabonakali uKholiwe.
 (There is Kholiwe Kholiwe is no longer
 visible.)

Here Kholiwe is a girl who deceived her parents by saying she was going to attend the Good Friday prayer-meeting with other young people, but these young people were actually going to enjoy themselves at the seaside. There, she got drunk and was drowned and vanished for good.

- (b) From Izizenze (1986:13)
 Iphoyisa likhiphe ozankosi, lihlanganise
 indodakazi nonina.
 Lithi nje: "Kade sasinifuna."
 (Ntuli, 1986:13)
 (The policeman took out handcuffs; joining the daughter to the mother he simply said: "We have searched very long for you.")

This girl, Esther Sokhulu was encouraged by her mother to go about tricking people in order to give her donations. Ultimately, like all tricksters she was captured, and when her mother came to her rescue, the policeman handcuffed both of them.

5.4.3 The Ending

The ending of the story, which usually makes a reaction to its characters first and then on the reader, takes a variety of forms. There will be examples extracted from

short story books illustrating varieties of short-story endings such as the dramatic ending in IPhasika (Easter).

Uma esukuma uVelaphi ehlangabeza
umngani wakhe Ubuye abone sekunya
malele konke, sekusele ulwandle
kuphela, lugubha smagagasi alo.

(Ntuli, 1971:100)

(When Velaphi stands to meet his
friend. He sees that all has
vanished except the sea only with
its waves.)

5.4.4 Types of short story endings

5.4.4.1 A Twist in the Tail

- i) Isijeziso sesethenjwa (1970) (The Punishment of
Mr Honesty)

Zungu was an honest servant, but once committed
fraud. Instead of punishing him, his master
transferred him to his friend the sergeant because
he himself was leaving the area. Zungu was
terribly scared to serve the new master but
was surprised when he said:

"Lapha-ke ufake iholo lakho athi
lingaphezulu ngo-R10. Kukhona okunye
athe ngingakutsheli wena ngaphambi
kokuphela konyaka ungisebenzela."
Axwaye uZungu abambelele aqinise
kusofa. "Kodwa ngingasho nje ukuthi
uyohleka ngalelo langa."

(Ntuli, 1970:13-14)

("Inside here he has enclosed your
wages which he has increased by R10.
There is something he said I must
not tell you, before one year
service Zungu gets excited and held
fast on the sofa. 'But I can tell
you that you will smile on that
day....'")

- ii) Bafanele ukuqcotshwa (1971) (Should they be anointed?)

Here a very outstanding and promising priesthood graduate was disrobed for misbehaviour as shown here:

Babona abefundisi nombhishobhi
beyongena endlini yesonto futhi.
Phakathi kwabefundisi kukhona omunye
elingasasuki iduku emehlweni akhe.
(Ntuli, 1971:24)

(They saw ministers and the bishop going into the church again. Among the ministers there was one whose handkerchief was always on his eyes.)

- iii) Izivakashi (1971) (Visitors)

Khumfela had stolen a suit which belonged to Nsizwana a policeman from Investigation Department. They arrived as visitors on Christmas day and arrested him.

Hayi-ke, bamnike ithuba lokuba
akhumule izingubo ezimanzi afake
yona iovaloli yakhe yemihla
kuhanjwe.
(Ntuli, 1971:114)

(Nonetheless they gave him a fair chance to change the wet clothes and put on his usual overall to come along with them.)

- iv) Ngendodana Yami (As For My Son)

The old man went for a long time looking for his son with whom he had quarrelled. He arrived on a very cold night. After a discussion and reconcil-

iation and a good sleep, in the morning Joseph found that his father had died during the night.

Ekuseni, uJosefa wahamba eyobuza ukuthi uyise ulale kanjani... amthinte. Uyabanda. Usethule.
(Ntuli, 1970:158)

(In the morning Joseph went to find out how his father spent the night.... he touched him. He is cold. He has become silent.)

5.4.4.2 An Unexpected Joke

i) Ngenxa kaNtombini (1969) (Because of Ntombini)

Kwaduma yonke inkundla kukhulekelwa inkosi. Kwayima kuhlekwa nesidwaba lesi.
(Ntuli, 1969:10)

(The grateful crowd made a thunderous salute to the king, and only thereafter was there laughter at the skin-skirt.)

ii) Umhlangikazi (1969) (The Nurse)

Siyabonga umjovo kasitofunosu. Phela nibosibhekela amavithamini kulezo zitolo. Kokunye ashibhile.
(Ntuli, 1969:81)

(We are grateful to Staff nurse's injection. Do look for vitamins for us at your local shops. It may be they are cheaper.)

iii) Izinsizwa ngamakhosi (1970) (Youngmen are kings)

Ahleke uSibeko. Abizeinja yakhe afike ayihululele umbila kaGumede cbusulahliwe... Abuye ahleke kuzekuvele izikhunkwana zakhe.
(Ntuli, 1970:51-52)

(Sibeko laughed. Then he called his dog and shelled the mealie cob (Gumede had rejected) for his dog. Again he laughed until his broken teeth were visible/seen).

- iv) NguMbuthuma-ke Lowo (1982) (That's Mbuthuma Indeed).

"Sukani lapha." Asuke ngokushesha amakhosikazi. Ahambe uMbuthuma ayohlala ngaphansi komthunzi azesule ubuso.

(Ntuli, 1982:79)

("Get away from here," The woman left hurriedly. Mbuthuma went to sit under the shade. He wiped his face.)

5.4.4.3 Stories with an ending, which makes the reader feel satisfied with the solution of the problem.

- i) Isiphukuphuku (1969) (The Fool)

Ekugcineni uVusumuzi ukutholile anesiphiwo kukho. Okungaphezu kwakho konke naye ujabule. Uyoba yindoda emi kahle ngomuso.

(At last Vusumuzi has achieved that in which he is gifted. Above all he is happy. He will be a prosperous man in future.)

- ii) Umntwana Uphi? (1970) (Where is the Baby?)

Ngiyazisola ngesono sami.... Ngiyabonga. Kazi MaBiyela uyothini? Woza ubaba akuphe ukudla Velaphi.

(Ntuli, 1970:75)

(I am sorry for my sin.... Thank you. I wonder what will MaBiyela say? Come Velaphi let daddy feed you.)

- iii) Izigongo zezintaba (Mountain Tops)

"Awuphumule okwamanje mntanami" Wasukuma... Waphumela phandle. Uma ephakamisa amehlo, abone izigongo zezintaba sezinokukhanya wabheka empumalanga, lamphuma ilanga.

Ntuli (1971:60)

("Just rest a bit for now my child". She stood up. Went outside. When lifting her eyes she saw the mountain tops with light... She looked to the East. The sun rose.)

iv) Inkululeko (1982) (Freedom)

Ngenkathi inkosi yenkantolo ikhipha amazwi okugcina sengathi yiphupho nje.... Ngasuka ebhokisini ngibheke emnyango sengathi akuhambi mina... Ngawavula kancane amehlo. Ngabona amagquma. Amehlo aphakamela esibhakabhakeni esiluhlaza ekundizandiza kuso izinkonjane.

(Ntuli, 1982:129)

(When the magistrate pronounced the last words he sounded like a dream to me.... I left the dock walking towards the door feeling I was not myself.... I opened my eyes slightly and saw hills, I lifted my eyes to the blue sky where swallows were flying.)

5.5 MILIEU OR SETTING IN NTULI'S STORIES

Each short story must take place in a particular area, environment or setting. This is why milieu is important in a story which has limited time. It cannot occur in more than one place. Setting can be identified in two elements. It can either be physical or non-physical. The former may be urban or rural, at sea or in the air; while the latter pertains to either war, a riot or a revolution even a plague for that matter.

Milieu has a lot to do with time and space and will control the meaning of incidents occurring in a story.

Kenney says:

The same attitude may mark a man as a rebel in one generation, a reactionary in the next, a hero in one country, a traitor in another.

(Kenney, 1966:40)

To avoid the problem of making the story occur in more than one place, Ntuli has resorted to the use of the intrusive narration or flash back in a number of his stories as will be illustrated in only three, where I find it most outstanding. Unfortunately the story incidents will unavoidably be repeated.

5.5.1 At a Training Institute

Ntuli (1970:41) Umphathisikole

(The School Principal)

We find Mr Smith, the Principal of a teacher training institution sitting in his office. Mr Malinga, father of Maria has come to pay school and boarding fees. Mr Smith has been Principal for the past twenty-seven years and tells Mr Malinga how convinced he was of his ability to run the school, until the arrival of Obed Cele. Cele had become one of the staff members and was Maria's class-teacher. The story of Cele's arrival as a 'fresher' at the school and how students ragged him, 'his class achievement', and his appointment as the school's Chief Prefect, how he nearly failed in his final examination because he had little time to study due to the nightly meetings held by students planning a general revolt. Ultimately Cele's efforts were successful and the strike was averted. This is one story that is basically told as a flashback.

5.5.2 At a Traditional Home

Ntuli (1971:52) Iziqongo Zezintaba

(Mountain Tops)

Here Misumuzi the main character is critically ill and is lying helplessly at his traditional home and his diviner-mother is nursing him. She is using herbs of different kinds and other traditional appliances until Misumuzi recovers.

What is told as a flashback is MaMpongose's training as a diviner and her knowledge of curing such baffling diseases as her son's. The earlier life and training at the university, the selfish and snobbish behaviour of Misumuzi on the graduation day is all intrusively narrated.

5.5.3 At a Country Farm

Ntuli (1986:54) Bhatata-a-a (Sweet Potato)

At a supermarket in a town near Johannesburg, Musa meets Hannie van Rooyen after being parted for nearly twenty years. They grew up together as children while MaMthethwa, Musa's mother was the van Rooyen's domestic worker. Musa stopped calling Hannie by her real name but then named her Bhatata-a-a. Hannie's father had to sell his farm, and then send MaMthethwa and Musa away. He then went to live somewhere else to avoid the

scandal of his daughter's association with a black child. Again, a good deal of this story is flashed back by Hannie van Rooyen.

We can see how Ntuli kept to one milieu in his short stories and thus maintained a good standard. It is not surprising to find his short stories obtaining a first prize award like this one: UThingo Lwenkosazana(1971).

5.6 STYLE

Finally, I shall write briefly on style, which as one of the elements of modern prose writing, has its distinguishing characteristics. In a nutshell Kenney has this to say on style:

The style is the man. (Kenney 1965:54)

I concur with him, because style differs from man to man. Some features of style will be pointed out before making remarks on Ntuli's personal style. Kenney continues on style thus:

Style may simply mean a writer's character-istic way of using the language. It is in this sense that all writers have style...

(Kenney, 1966:58)

I shall not define elements of style again, but by means of quotations from Ntuli's books it will be possible to illustrate how far he has observed and used

them in his short stories. By means of a good choice of words he has been able to explain content, incident, time, and place very briefly. His style in many instances is in agreement with Kenney, who says:

In analyzing a writer's syntax, we concern ourselves with such matters as characteristic length of sentences, the proportion of simple to complex sentences and so on. These matters are by no means so trivial as they may first appear.

(Kenney, 1966:67)

The following quotations are taken from books in their chronological publications.

5.6.1 From Izikhwili Ingodosi Kadokotela (The Doctor's Fiancé)

Kwenzenjani? Uthe ja uTozi, ingalo ilengela eceleni kombhede, Nanti ibhodlela: Poison!

(Ntuli, 1969:29)

(What is the matter? Tozi sleeps carelessly, the arm hangs loosely at the bedside. Here is the bottle: Poison!)

With the above quotation, Ntuli sums up all that was seen by the nurse's mother after knocking several times at the door without response. The daughter had obviously taken an overdose of pills and did not hear her mother knocking.

5.6.2 From: Imicibisholo Imvunulo Kakhisimuzi
(Christmas Attire)

"Hhawu ngengubo yami! Bengenzani
kodwa?...."
Ungcole akanacuba. Ngeke esaya
nasempheeni

(Ntuli, 1970:40)

("As for my dress! What was I doing
after all!"...)

She is so dirty, with no single
clean spot. She will no longer go to
the shelter.)

This conceited woman fell into the mud and was so dirty that there was no chance for her to be admired by the congregation, which she had badly distracted when she arrived late during church service on Christmas day.

From UThingo Lwenkosazana

5.6.3 Unyaka Omusha (The New Year)

Kulokho kubambana kwethu sezwa
sekukhala umshini le kude. Kwakhala
omunye. Kwakhala omunye kwadumma
yonke indawo, wenazimoto, wena
magogogo, wena macilongo, wena
zigubhu, wenani kwahlangana nezinto
eziqhumayo.

(Ntuli, 1971:43)

(While we were embracing so, we heard
a machine sound far away. Another
one sounded. Again another sounded.
There was thunder all over, motor
cars, tins, trumpets, drums and
others. To this was added sounds of
cracking objects).

This occurred when a lost son met his father. The father had given up the search and had gone to work as a night security at a large factory in a far away town. The boy arrived at the factory sometime before midnight as soon as it was New Year.

5.6.4 From: Amawisa Intando Kamufi
(The Will of the Deceased)

Bayosiza othisha ekufundeni izimbali
namakhadi... sekuyophunywa esontweni
sezikhona izingane zezigubhu zihole
njalo kuze kuyafikwa emathuneni.

(Ntuli, 1982:86)

(Teachers will help to read cards
and wreaths... From church there
will be drum-majorettes leading
until arrival at the cemetery.)

We are briefly told about funeral arrangements that
were later disturbed by the arrival of the dead man's
will in which he had opted for a very simple funeral.

5.6.5 From: Izizenze Amalangabi (Flames)

Ayolunguza ngewindi elingasena
zingilazi. Uma ephakamisa amehlo
akhe laphaya esitolo sakhe, abone
kusuka omkhulu umlilo.

(Ntuli, 1986:53)

(He went to peep through a glassless
window. When raising his eyes
towards his shop over there, he saw
a big flame rising.)

This quotation tells us how councillor Shabalala's
house was stoned and his shop gutted by fire.

A whole dissertation can be written on Ntuli's use of
imagery in his books. On imagery this is what Kenney
says:

...imagery is simply the collection
of images in the entire work or in
any significant part of the work.

(Kenney, 1966:64)

From the above quotation I shall pick a few figures of speech, which are a 'significant part' of Ntuli's work; these are: idioms, ideophones, proverbs and others. The following are far from being exhaustive.

5.7 USE OF IDIOMS, IDEOPHONES AND PROVERBS

- (a) From Indlalifa, 1970

... Kwafunwa kwaze kwapetukwa amehlo.

(Ntuli, 1970:76)

(They search until their eyes become sore - to search in vain.)

- (b) From Izigonqo zezintaba, 1971

Laze lathi gqwambi ilanga.

(Ntuli, 1971:57)

(The sun fell like a stone thrown into a pool - until sunset.)

- (c) From Izinkomo Zikababa 1982

UMandlendlovu ububhekubheku, ububhakubhaku...

(Ntuli, 1982:119)

(Mandlendlovu had internal upheaval and palpitation...)

- (d) From USofasonke, 1986

Noma singathi namuhlanje akudokwe ligayelwe mina...

(Ntuli, 1986:16)

(Even if we can say today this porridge was not prepared for me - it is not my business.)

5.8 USE OF WORDS ADOPTED FROM OTHER LANGUAGES

Ntuli has not written short stories only, but he has written a wide range of books, which have greatly enriched Zulu literature. From the stories it is easy even for some one who does not know Ntuli personally, to detect traits of his soft, quiet, peaceful character. This is true to what Strunk says:

With some writers, style not only reveals the spirit of man, it reveals his identity as surely as would his finger prints... a careful and honest writer does not need to worry about style. As he becomes proficient in the use of the language, his style will emerge....

(Strunk, 1963:85)

Zulu is a fast growing language, which develops by the addition of new words to its vocabulary by various means of borrowing/adopting from other languages. Ntuli has shown this either by writing these words in their original form or by using the Zulu orthography, thus:

In Ntuli's short stories, there is proof that the Zulu language has been enriched by the addition of English and Afrikaans words, because it is progressive and adopts foreign words, through the process of transliteration. I shall prove this here below thus:

(a) Story Titles

- i) Ingodosi kadokotela 1969 (The Doctor's Fiancé)
- ii) Imoto eluhlaza 1970 (The Blue Car)
- iii) Imvunulo kaKhisimusi 1970 (Christmas Attire)
- iv) Umphathisikole (1970) (The School Principal)
- v) Ibhokisi 1986 (The Box)
- vi) Bhatata-a-a 1986 (Sweet Potato)

(b) The context under which adoptives are used:

- i) "Yebo ngiyezwa nesi-ningathi stafunesi (1969:77)
("I hear nurse - let me say staff nurse")
- ii) "Kukhona itafulana elinamabala okusha... (1971:102)
(There is a small table with scotch marks)
- iii) Akayithinti njalo kumkakhe ebusuku eyokuthi uzoyobheja ngakusasa (1971:107). (He did not mention to his wife during night that he would place a bet on the morrow.)
- iv) "Ubaba kaSipho angathokoza uma engafunelwa ikhasikhethu (1982:82) ("Sipho's father will be happy if we can get him a casket.")
- v) Akasafuni athi basi. (1986:55). He does not want him to say Baas).
- vi) 'Kubakuhle khona uma becelwa ukuba balungise izigubhu bamashe (1982:85) (It is good to ask them to prepare drums and march")

- vii) 'Ngithatha izimpahla lapha esuphamakethe (1986:58). (I was taking parcels here at the supermarket.)
- viii) Ngesikhathi simtshela ukuthi sizomyisa esibhedlela (1986:73). (When we told him that we shall take him to hospital)
- ix) ...nginguthisha (1986:59) (I am a teacher)
- x) ...ngemva kokubona igama...ebhukwini lama-thelefoni (1986:59) (after finding the name in the telephone directory)

<u>ENGLISH/AFRIKAANS</u>	<u>ZULU</u>	<u>CLASSIFICATION</u>
doctor/dokter	udokotela	1a
motor	imoto	9
Christmas	uKhisimusi	3
school/skook	isikole	7
box	ibhokisi	5
patat	ubhatata	3a
nurse	unesi	1a
staff nurse	usitafunesi	1a
tafel	itafula	5
bet	ukubheja	15
casket	ikhasikhethe	9a
baas	ubasi	1a
march	ukumasha	15
supermarket	isuphemakethe	9a
hospital/hospital	isibhedlela	7
teacher	uthisha	1a

book/boek	ibhuku	5
telephone	ithelefoni	3a

To end this part I shall finish by using a quotation for emphasis:

Education has led to the growth and expansion of the Zulu language. Zulu has taken on new words and new concepts from English and Afrikaans.... This has made it quite possible for the school children to speak a form of Zulu in the home, which the untutored members of the family could not understand.

(Vilakazi, 1965:133)

5.9 A GENERAL COMMENT

Before closing this chapter I feel obliged to point out what I personally consider not to be so good in some of the books. That is, the inclusion of stories that are either dreams, fable-like or tinged with some mysterious ideology. These stories can fit into the essay genre.

(a) Ehlathini INzulu (In Nzulu Forest),

(Ntuli, 1970:14)

The young man Nkinga was to go to a festival early next day. While sleeping, he dreams that his rival has caught him and tortures him. He forces Nomanzi to take a burning hot poker to place it on Nkinga's forehead. His friend Magade woke him up.

- (b) Ekhulwini Leminyaka (In Hundred Years),
(Ntuli, 1970:101)

To me the old lady who was celebrating her hundredth birthday was disproving to her grand children the belief that when they listen to a fable during day time they would grow horns.

Yikho nje ngithi mina angisoze ngafa
ngoba angifanga ngalelolanga.

(Ntuli, 1970:105)

(That is why I say I shall not die,
because I did not die on that day.)

- (c) Uphondo Luka Salayedwa (Salayedwa's Horn),
(Ntuli, 1971:25)

The disappearance of Salayedwa and his time recording horn was mysterious. The writer is pointing out the evil of gossiping. People gave all sorts of reasons to explain why Salayedwa had so mysteriously vanished.

Impela engikuzwayo ukuthi waboshwa
kuthangi emini... ahambe evimbela
abantu abephuce imali, aggekeze...
abasiki bebunda - ke bathi unkabi
unesibhamu.

(Ntuli, 1971:29)

(Really what I heard was that he was
imprisoned day before yesterday at
noon... he goes about way-laying
people to rob them, is a burglar...
rumour says the fellow owns a gun.)

- (d) Isitimela (The Train), (Ntuli, 1968:20)

Here Donald, a schoolboy who travels daily to school by an early morning train is dreaming: It is early in the

morning and he is walking towards the station. Rogues catch and tie him on to the railway sleepers to be crushed by an on-coming train. His parents woke him up as they heard him screaming. Ntuli writes:

Kwenzenjani kangaka Donald? Wasi-
bangela umsindo.

(Ntuli, 1986:25)

(What is the matter so much Donald?
Why do you make so much noise?)

In Zulu there is a very good 'proverb' which means that something that may be considered perfect may yet have some fault. (Akukho soka lingenasici). This may apply to Ntuli's work as well. In addition to this, the following quotation proves relevant:

"There is no satisfactory explanation of style, no infallible guide to good writing."

(Strunk, 1963:52).

5.10 NTULI'S THEMES SUMMARISED

In order to observe Ntuli's themes more critically I shall explain this by first numbering his books chronologically and then grouping the themes. This alphabetical numbering of books shall be maintained because of its convenience.

- A refers to IZIKWHILI (1969)
- B refers to IMICIBISHOLO (1970)
- C refers to UTHINGO LWENKOSAZANA (1971)

- D refers to AMAWISA (1982)
 E refers to IZIZENZE (1986)

5.10.1 Crime

- A: Unembeza, Abanesihawu, Inkosi YaMantombana, Kuhle Kwethu.
 B: Isijeziso sesethenjwa, Imoto Eluhlaza, Izinsizwa Ngamakhosi, Umntwana Muphi, Isinqumo Esilukhuni, Umuntu Wenkosi, Umyalezo.
 C: -UThingo Lwenkosazana, Umenziwa Akakhohlwa, Izivakashi.
 D: Isiguli, Ngumbuthuma-ke Lowo, Umshado Omhlophe Izinkomo Zikababa.
 E: U-Esther Sokhulu, Usofasonke, Isipho Sikakhisimusi Inhlawulo, Amalangabi.

5.10.2 Superstition and Dreams

- A: Kungene Ngaphezulu, Umoya Omubi.
 B: Ehlathini Inzulu, Umano Uyavakashelwa, Umhlola Usekhaya, Ekhulwini Leminyaka.
 C: UThingo Lwenkosazana, Uphondo Luka Salayedwa, UMaMsibi Nezibuko.
 D: Ucingo, Izinkomo Zikababa, Emajikeni Akwandundulu.
 E: Isitimela, Inhlawulo.

5.10.3 Pride, Jealousy, Discrimination

- A: Umoya Omubi, Umhlengikazi, Inqina Yefa.
 B: Imvunulo Kakhisimusi, Umphathisikole, Umaqondana, Indlalifa.
 D: Intando Kamufi.
 E: Bhatata-a-a.

5.10.4 Revenge and Deceit

- A: Ingodosi kadokotela, uTalagu, Inkosi yaMantombana, Isithandwa Sethu.
 B: Ikhwane Elihle, Ithuba lokuphindisa, Umntwana muphi?
 C: Bafanele Ukugcotshwa, Izigongo Zezintaba, Umenziwa akakhohlwa, Iphasika, Isivakashi.
 D: Umhlalaphansi, Ukufika Kwabakhwenyana, Umshado omhlophe, Izinkomo zikababa, Inkululeko.
 E: U-Esther Sokhulu.

5.10.5 Love and Gratitude

- A: Ngenxa kaMtombini, Imbali Yomduze, Isiphukuphuku
 B: Hawu ngoMafavuke, Umame lo, Ngendodana Yami, Awuthunyelwa gundane, Umnikelo.
 C: Ebusika, Unyaka Omusha.
 D: Isiguli, Ucingo.
 E: Inja, Ibhokisi.

5.10.6 Ingratitude

- A: Abanesihawu, Isithandwa Sethu, Inqina Yefa
 B: Isijeziso sesethenjwa, Umntwana muphi? Uphi umahluli, Umuntu wenkosi.
 C: Iziqongo Zezintaba, Iphasika, Izivakashi.
 E: U-Esther Sokhulu, Isithembu.

5.10.7 Some Jokes and Satires

- A: Ngenxa kaNtombini, Kungene ngaphezulu, Abanesihawu, Umhlengikazi.
 B: Bafanele ukugcotshwa, IPhasika, Izivakashi.
 D: Umhlalaphansi, NguMbuthuma-keLowo.
 E: Inhlawulo, Isithembu.

Other classifications or analysis of Ntuli's themes can be done. The above is my personal analysis and I do not expect readers to concur with me. While making this analysis, I realised that some stories may fit into more than one category, for example, Iphasika, Izivakashi, Ngenxa kaNtombini, Isiguli and others.

5.10.8 Some stories depicting miscellaneous aspects of behaviour

It is in the structure and narration that I have discerned that in each story there is some aspect of African Zulu community portrayed, such as traditional, western, Christian behaviour and the sense of justice through laws of the land. To prove the above statement

I shall choose one story Izivakashi (Visitors), Ntuli, (1971).

The first portion of this story reveals that Khumfela was a country man who had gone to Johannesburg to work for the subsistence of his family; just as we find in real African life. The description of his lounge or sitting room when these folks called in, is quite dramatic and draws the reader's attention.

Lendlu yokuhlala akuyona inezihlalo ezintathu, Zonke zipetekile... Phakathi nendawo kukhona itafulana elinamabala okusha. Lipetekile... Odongeni kulenga isithombe esisodwa okwakungesekhalenda yanyakomunye.

(Ntuli, 1971:102)

(In this lounge in which he is sitting there are three chairs all of which are loose... in the centre there is a diminutive table with burnt scotchs. It is loose. On the wall hangs one picture, which is a calendar from the year before last.)

Then we notice that the behaviour of children in relation to their parents is traditional, because they approach their mother with requests, which she must pass on to their father, her husband.

"Mama, ngithunywe ngabanye bathi angizocela ukuba nisithengele izingubo zikaKhisimuzi," "Hayi thula nje wena mntanami, uzofika ubaba ngikhulume naye."

(Ntuli, 1971:105)

(Mother I am sent by other children to ask you (both) to buy us Xmas clothes'. 'No, just be quiet my child, father will come then I shall talk to him.)

Further, Ntuli shows how Khumfela fails to manage his domestic affairs. He also presents him as a bully who talks rudely to his wife. This behaviour is true of some African men in both rural and urban areas. Ntuli, stresses this kind of behaviour in the satirical story: NguMbuthuma-ke Lowo (That is Mbuthumba Indeed) later in his (1982) book Amawisa when Mbuthuma abuses and criminally assaults his wives by milking them as punishment for an insignificant mistake. Again Ntuli describes kumfela's rudeness towards his wife in these words:

"Ngizokuvuba ngenduku," esho
esondela kumkakhe emdlukuza
ngama-wala."

Ntuli (1971:105)
(‘I shall churn you with the stick,’
while saying so he came closer to
his wife pushed her rudely.)

Thereafter he took money from his wife's meagre earnings without permission and went to the racecourse. He had previously dreamt that the horse Zula-Zula would win the main race, and so went and placed a bet on it. Before betting he asked his ancestors to help him win. He vowed to hold a ritual thanksgiving ceremony to them in return.

...uma ngabe uyaphumelela namhlanje
uyohlaba nembuzi ehlabela bona nje
abaphansi...

(Ntuli, 1971:108)
(...if he can succeed on that day,
he will slaughter a goat, slaughter-
ing it just for the ancestors.)

Khumfela was lucky to win, but Ntuli introduces the idea of how some people go to shebeens and squander their money, and also that when they are drunk, they fall asleep and become victims of hooligans, who pick-pocket them as the case was with Khumfela. Ntuli says:

"...ayisekho imali... ayikho.
Kusobala ukuthi kuthena esenomusa
abafana bazithathela nje.

(Ntuli, 1971:109)

(...the money is gone... it is gone.
It is quite obvious that when he had
become kind (drunk) the boys
(hooligans) just took it.)

Finally, the power of the law and justice is shown in the end when Khumfela, dressed up in the new suit stolen from Nsizwana the C.I.D. (Criminal Investigation Department) police was arrested, by his visitors.

Lona obamba uKhumufela ngufokisi
owebelwa NguKhumfela izingubo kanye
nemali eningi ngaphambi kokuba
uKhumfela asuke eGoli.

(Ntuli, 1971:114)

(...the one arresting Khumufela is
the C.I.D. whose clothing and a lot
of money was stolen by Khumufela
prior to leaving Johannesburg.

5.11 RECAPITULATION

In this chapter, there are three important headings dealt with, namely, theme, structure and technique and the summary of the types of themes as found in Ntuli's short stories.

The importance of the theme in any story cannot be over emphasised, because it is the main idea in short. It is what the writer wants to put across to his readers. To prove this, a few examples are taken from each of the five books.

It is then pointed out how valuable it is to have the theme contained in the story-title. Many readers are attracted by such a title and wish to know what the story is about. A few examples are given from the books in order to prove what is meant by theme-story-title. Under structure theories of literature have been omitted but Selden points out that:

...emphasis on theory tends to undermine reading as an innocent activity.

(Selden, 1985:2-3)

However, such points of structure have already been discussed, for example, point of view, which Ntuli has used in various forms. Only one story has used

epistolary narration, others have a combination of scenic and panoramic narration. Some examples of stories with first person, narration dialogue and intrusive narration are quoted. Under plot, which is another important aspect of narration it has been pointed out that its elements have been observed by Ntuli, namely, beginning, crisis and end in each story. He has used exciting beginnings by using ideophones, a verb or just one word. The crisis or climax is usually towards or at the end and examples of these have been quoted from the books. The various endings have been given together with examples of each type taken from the books.

The milieu or setting, which may either be physical or non-physical has been appropriately chosen. By using flash-back and intrusive narration he has successfully avoided shifting the story from one place to another. Under style, syntax and language has been illustrated with relevant examples from the books.

Imagery of a high quality is found in the stories, and that proves that the writer has a good command of the language. He has made good use of adopted words which the Zulu language has acquired from other languages such as English and Afrikaans. These have been quoted in context and linguistically classified.

Finally, the story themes have been grouped. To avoid repeating book-titles they have been chronologically given alphabetical letters A, B, C, D, E. There are stories dealing with crime and all books have at least one story on crime. Superstition and traditional beliefs and dreams occur in all books.

Pride, jealousy and discrimination occur in all books except UThingo Lwenkosazana, 1977. Revenge and deceit in all books. Love and gratitude can be found in all books. Ingratitude is found in all books except book D, Amawisa, 1982.

Jokes and satire occur in all books except book C, UThingo Lwenkosazana, 1971. This grouping of themes and stories is a personal affair and each reader can have a different arrangement according to his/her feelings. It is also possible to put one story into several categories according to social incidents involved or according to the individual interpretation.

The next chapter is very important because it discusses the influence of westernisation and Christianisation in the present day Zulu community as seen by Ntuli and expressed in his short story books.

It will deal with such culture, religion marriage and sex, economy, healing and medicine.

CHAPTER SIX

6.1 RELIGION AND CULTURE IN NTULI'S SHORT STORIES6.1.1 Culture

The following definitions are quite appropriate for what is meant by cultural and religious phenomena in Zulu society.

Foster expresses a view that:

Anthropologists whose work focuses on culture... have coined elaborate definitions... In recent review of the concept of culture more than one hundred and fifty definitions are given... Culture is the shorthand term for these rules that guide the way of life of the members of a social group. More especially, culture can be thought of as the common learned way of life shared by the members of a society consisting of the totality of tools, techniques, social institutions, beliefs, motivations and systems of value known to the group.

(Foster, 1962:10-11)

Ray says:

As numerous scholars have recognised, African religions are part and parcel of the whole fabric of African cultural life. Religious phenomena are closely interwoven with, social, psychological and moral dimensions.

(Ray, 1976:16)

A Zulu reading the above quotations will readily declare that the writers have really understood their subject because culture and religion are interwoven inseparables in Zulu society. It is quite safe to say the two supplement each other in all respects.

It will be of great assistance to make use of a Zulu umuzi (homestead) in order to illustrate aspects of cultural as well as religious practices among Zulus. The most important person in a Zulu homestead is the umnumzane (father of the home) who is obeyed and respected by all inmates and at all times. In Zulu society the word Hlonipha (respect) means much more than just respect. As long as the headman/head of the homestead umnumzane is alive, irrespective of his age, all respect is due to him and nobody else. There is nothing like coming of age in Zulu traditional society. When grown up married sons desire to live separately, the father must give them sites, which are at a walking distance from his own kraal. These adult sons will never conduct ceremonies without informing their father, whose duty it is to officiate unless he tells them that he is not available some how and delegates duties to somebody else, senior. This official position of the father is accepted without objection by all sons and at all times. In an ancestor worship ritual the headman (umnumzane) who officiates begins by addressing the spirit of his own father (if he is late)

and then proceeds to that of his grandfather, his great-grandfather and goes on until he ends by reciting clan-praises (izithakazelo).

Since Zulus believe in life after death, the spirit of the dead headman continues to live in the land of Umvelinqangi (one who originated first, God). On the Zulus' belief in one God Parrinder says:

Belief in a Supreme Being, it will be seen, is part of traditional African religion and it may be transmitted into new faiths, reverence for ancestors remains, because men keep on dying and family ties are strong, and magic beliefs can be fitted to many conditions of life.

(Parrinder, 1976:vii)

In order to understand the concept of Zulu culture and religion it is better to give a brief review of what Zulu traditionalists believe about Creation and God. At one time there was a belief that some clans were descendants of wild animals, because of their surnames, for example,

MFENE *inter alia* Thusi clan descended from baboons.

NGWENYA clan from crocodiles.

NDLOVU clan from elephants.

However, the accepted belief about creation is that man originated from a reed (abantu badabuka ohlangeni) and the one, who came out first was called UMvelinqangi

(God). There is no creation as in the Christian religion, but a mere coming out of UMvelinqangi from the reed, and then man.

According to Msimang:

UNkulunkulu wadabuka ohlangeni, kwase kuthi ngokudabuka kwakhe kuqala wayesebizwa ngokuthi nguMvelinqangi. (Msimang, 1975:16)
(God came from out of a reed, and because of His coming out first He was called Mvelinqangi)

Umvelinqangi, however, is the Greatest Spirit, which controls everything. Therefore, spirits of ancestors must receive inhlonipho (respect) since they are similar to God and are in close communion with him who deserves all reverence as well as their living relatives. Nobody has ever seen god who is a remote spirit and so they appeal to the spirits of their ancestors. The Zulus do not make images to represent spirits and God even though they believe in their existence and appeal to them for intercession to the Great Spirit (Ithongo Eukhulu). On ancestor worship Vilakazi says:

The real vital religion of the Zulus is based on what is usually called ancestor worship... the ancestors are the invisible members of the society who live in the spirit world and who continue to care for their kinsmen - bring them luck or misfortune.

(Vilakazi, 1986:11)

It is the bounden duty of ancestor spirits to convey all pleas and thanks of the inmates to uMvelingangi whom they cannot address. When there is misfortune such as disease, and frequent deaths in a homestead, a special ceremony is organised wherein spirits are 'scolded' for allowing such misery to occur. In this case they are addressed as Izithutha (fools) for allowing such misery.

For every ceremony a goat or beast must be slaughtered in their honour. From the carcass small portions are carefully removed such as the pancreas, liver, caul, gall-bladder with contents, and these are placed respectfully on a wooden platter and a small claypot with traditional beer are taken to an umsamo (a sacred place at the back inside a traditional hut) which is the ancestor spirits' rendezvous. Umsamo compares favourably with a Jewish Tabernacle in the temple or the present Christian Church altar. The spirits cannot eat these sacrificial cuttings and offerings but grace them merely. They are kept at umsamo for a day or two and ultimately removed to be consumed by an elderly inmate. Zulu religion seems to be interwoven with culture as seen in the revitalization process in the innumerable separatist Christian churches, that have suddenly sprung up like mushrooms in the whole country.

I am inclined to think that early Christian missionaries believed that indigenous religion was superstitious and devil-inspired simply because of its interdependence with culture. The introduction of Christianity (as was done) seems to have confused the traditional Zulus. The proof of this tragedy is clearly seen in the nativistic movements, which either change or re-introduce traditional practices in the Christian religion.

This is what Vilakazi says about Shembe of Ekuphakameni in Natal, where revitalization is the most outstanding article in their liturgy.

...in Zulu religion in respect of the central theme, the ancestors (abaphansi/amadlozi)... are equivalent to patron saints. The ancestral spirits are the main link between the living and the dead and Creator (UMvelinqangi)... commune with UMvelinqangi on behalf of the living progeny and with the living themselves, bringing messages and conveying various moods and desires to those who are deceased.

(Vilakazi, 1986:37)

It is, however, very true that the arrival of the western civilization and Christianity brought a number of changes into a number of aspects of Zulu cultural, traditional practices through acculturation and on this Nxumalo (1980:121) says: "...part of what was yesterday, is no longer today..."

Some cultural traditional practices die hard, while others have either become obsolete and defunct or have completely disappeared. Examples:

- i) die-hards : Lobolo, umemulo, umembeso, izangoma,
etc.
- ii) Obsolete : circumcision, regimentation
- iii) Disappeared: smoking igudu (the dagga-pipe),
isicoco (head-ring)

On the other hand there are cultural practices that have been borrowed and adopted from those of the west such as: divorce, coffins and tombstones.

The acculturation process has been more influential in industrialized and urban areas more than in traditional and rural areas, but in general there are no water-tight compartments since there is a considerable amount of overlapping. On this Nxumalo says:

In the human society, however, sharp divisions are both unadvisable and impossible. Elements of rural and urban life exist in both rural and urban areas respectively.

(Nxumalo, 1980:123)

Now I shall endeavour to draw a brief comparison between Zulu traditional and Christian religion. This will help to enhance the comprehension of the various

aspects of each religion as we hear it from the mouths of the characters in Ntuli's short stories.

6.1.2 Christianity and the traditional Zulu religion

There are two chief similarities between Christianity and Zulu religion, namely, that they are both monotheistic and are void of idol adoration and the making of God-representing images. Perhaps this is why Zulus so easily converted to Christianity and even to Islam.

This is what Foster says on religion:

...religion, for example, reflects the dominant values of the total culture and the beliefs and activities that constitute religion articulate with other aspects of culture at a thousand points.

(Foster, 1962:14)

I shall first of all point out a few elements found in both religions, before tackling Ntuli's five books.

Christianity is practised by members of a congregation, who belong to different denominations. They may come from the surrounding areas and are members of a variety of families and nationalities.

In a Zulu traditional religious ceremony the participants are strictly members of one family, large or small. In Christian society attendance is formally in a church building, a large tent or a stadium, where the officiating minister/s read/s the Word from the Holy Scripture first and then preaches a sermon (based on the reading) to the congregation.

In a Zulu traditional ceremony only members of the family participate and the uMnumzane speaks and does not refer to any text. He does not address UMvelingangi but the spirits of his ancestors. If the family head is unavailable for one or other reason his mother will officiate and nobody else may talk. In a Christian congregation all people may pray simultaneously, or a prayer-book may be used when all people repeat the same words while singing and chanting. There are hymns and choruses sung and a collection of alms may follow. Sometimes there is a communion service where people may receive communion in different forms such as bread or bread and wine as the case may be. A Zulu religious ceremony is accompanied by the slaughtering of a beast or goat, which is offered as a sacrifice to the ancestors. There is no singing and clapping of hands or collecting of money at such a ceremony. The slaughtered beast is cooked and eaten up by inmates as well as neighbours invited and uninvited; and even by strangers who happen to be passing by may partake of the feast.

Among Christians the officiating minister may be transferred to any other branch of the same denomination. The hierarchy of power in a church may depend on the educational qualifications of the individual minister. There is no transfer of family-heads.

In the Zulu culture some kind of transfer may be considered when sons establish new homesteads, but even then when their father is still alive, he is still the officiating minister and his son may substitute for him if he is unavailable. This extension of power may be another reason for the extended-family relationship that is found among the Zulus even today. It is very essential for all family members to be present at such a ritual ceremony and sacrifice. White employers may not understand why their employees insist on going home to attend such ceremonies and may take the risk of being dismissed from work on their return. Some Christian denominations practise laying of hands on the sick and some individuals may be possessed by spirits (this is their belief) and these may speak in various tongues, prophesy and seeing visions. There are no such practices among traditional Zulus, but healing is the business of izinyanga (traditional doctors) while izangoma (diviners) are consulted in case some one wants to know something beyond human control.

The spirits may be addressed for many reasons, among which are the following:

- i) To thank them in general for the prosperity of the homestead and the family.

- ii) To thank them for special favours received; among which there may be:
 - (a) When a childless wife suddenly gets a baby.
 - (b) A wife that has girls, but gets a baby boy.
 - (c) A son gets married and daughter gets engaged or marries.

The above and more thanks-giving ceremonies not mentioned above may be celebrated whenever such favours are received.

- iii) To scold the ancestor spirits when continued misfortune befalls the family; such as death, illness, loss of cattle through diseases, poor harvest and others.

It is at this juncture that one may be inclined to believe what Parrinder says:

...all worship of the dead, be they of the same blood or not, we reach the conclusion that ancestor worship is the root of every religion.

(Parrinder, 1962:31)

Before embarking on how Ntuli handles religion in his books it may be interesting to show how Western and Christian practices have influenced and even forced Zulu traditional conformists to adjust their beliefs and practices. A few instances will be given below:

- (a) At the present time many Zulus have come to live in urban areas in towns and townships and more recently also in slum and squatter areas. All these have no cattle kraals or umsamo (the sacred area where ancestor spirits are believed to visit often). Therefore, these will use car garages or other places as slaughter-areas for beasts and goats. Instead of Umsamo of the Ndlunkulu (great hut) the main bedroom, which is used by the parents, is used for housing the sacrificial offerings, which are still to be eaten by an old person as in ancient times á usually the old lady.
- (b) For health and hygienic rules, which are strictly observed in town butcheries, the sacrificial animals are brought in by night, slaughtered, skinned and cleaned, and all parts to be disposed of, like horns, hooves, skins and offal contents, are either buried in the garden, in the sand by the sea shore or thrown away in drains or culverts.

- (c) Beasts and goats have become very expensive and poor people cannot afford the price; and so they have resorted to buying a number of white fowls as substitutes.

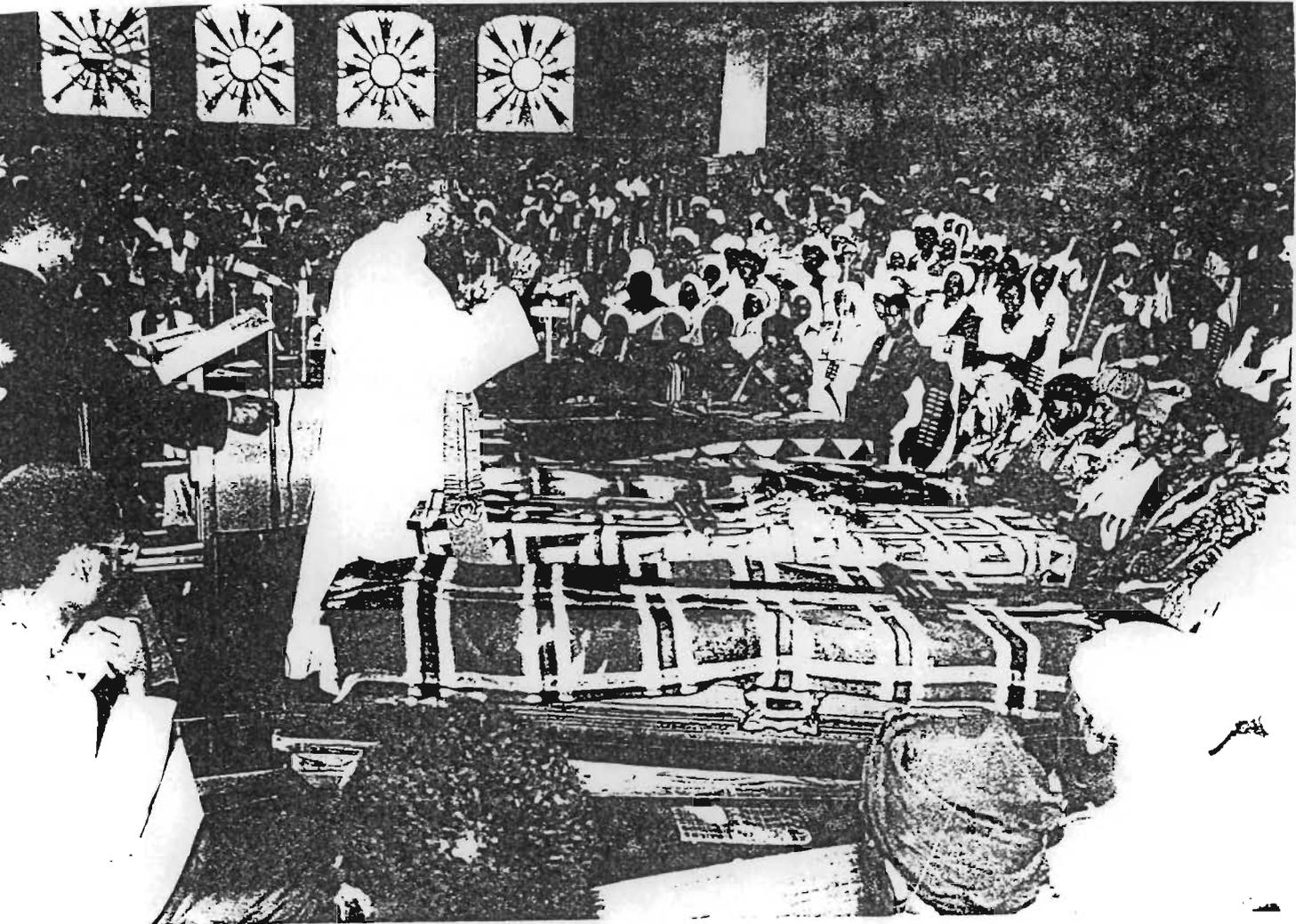
Some people consider the killing of fowls a foreign practice which will bring misfortune while others say it is Indian orientated.

- (d) In traditional Zulu society the family head-man before burial was wrapped in the skin of a beast slaughtered for that purpose. Some men even chose the beast they would like their corpses to be wrapped in. Nowadays all people are buried in coffins, but a Zulu man's coffin is covered with a beast's skin before lowered into the grave. Poor people buy an expensive rug or blanket to substitute for the skin. A grass mat is placed on the floor of the grave and then the coffin, to indicate that the dead is sleeping on a traditional mat. Some people put a big wreath on top of the coffin above the skin or blanket. Flowers at the cemetery are a western practice and quite often some Zulus indicate while still alive that there should be no flowers at their funeral.

Traditional people do not like to be taken to a mortuary when they are dead, but insist on being

buried as soon as possible. When critically ill they prefer to be removed from the hospital in order to spend their last days with the family and to be buried at the family cemetery.

CHART C : A MASS FUNERAL, MARCH 1992



LAPHA kungesikhathi uFata B.J. Mthanti echela ngamanzi angcwele amabhokisi enkonzweni yabangu 7 abafa ngokudutshulwa eMpumalanga ngesonto eledlule. Noma bekukhona nabezinye izinkonzo kulaba abashonile, njengabaseZiyoni nje, kodwa lenkonzo iphathwe ngokwenqubo yeBandla eliKatolika yaze yaphela khona endlini yalelisonto eku Unit 2 eMpumalanga ngomGqibelo.

(Here was the occasion during which Rev. Fr. B.J. Mthanti sprinkled coffins with holy water during church service for last week's 7 (seven) victims who were murdered by shooting at Mpumalanga. Although some of the victims belonged to other denominations, such as Zionists, the service was solemnised, up to the end according to Roman Catholic rites in Church at Unit 2 Mpumalanga on Saturday.)

- (e) Before the grave is filled with soil relatives of the deceased and women-folk throw a handful or a little soil into the grave, but some use flower-petals instead of soil (a western practice). Only menfolk fill up the grave with soil; women and young people do not.
- (f) Traditional Zulus may plant a special tree called umphafa or umlahlankosi (*zyzyphus mucronata*), but Christians and Westernised people place wreaths and flowers and ultimately erect tombstones after some time. There were no tombstones on Zulu graves, but stones were carefully built upon each grave at a homestead family cemetery nearby.

In Western/Christian society there are church cemeteries for members of the denomination only, and the common, usually municipal cemeteries, where all people may be buried at a certain fee. There are no family cemeteries. At municipal cemeteries the family may buy the grave site or pay maintenance for it until a tombstone is erected.

In Zulu traditional society graves may not be disturbed in any way and are never exhumed. In case a grave stands in a field the plough will

plough around leaving it intact to remain recognisable in the field. Such graves have given rise to the Izivivane (Cairns) that are found along the wayside so that anyone passing may throw a stone on it as a sign that he wishes himself good luck. Urban dwellers may be ignorant of such a practice, because they travel in vehicles that drive past at great speed and cannot revere such important spots.

The industrial and urban evolution has broken upon Africa, sending multitudes to live in towns, and wrenching them away from their family Gods... But the ancestors, who are so important in village life, remain there with the people... the medicine-man serves as a link with the village ancestors.

(Ray, 1976:144)

6.1.2.2 Christian Trimmings in Ntuli's Stories

Now a few examples of Christian, Western practices as revealed by the characters in Ntulis' stories will be quoted in the following pages. Some have biblical references, while others have religious trimmings, by which Ntuli points out what is going on among the present Westernised and Christian as well as traditional Zulus.

The following extracts are picked from the five books which have been given A B C D and E letters in order to avoid writing book titles:

From Book: A

- (i) Igxile endabeni kaKhayini owabulala umfowabo
u-Abela wase emphika kanti unkulunkulu
uyambona
(Genesis 14:8-9) (Ntuli, 1969:15)
(It is stressing the story of Cain, who
killed his brother Abel and denied the fact
although God was looking at him. Genesis
14:8-9)

This is from the story titled Isifuba (The Chest /
A closed secret)

- ii) In the story Umoya Omubi (Evil Spirit)

Spirits are found in the Christian religion, e.g.,
the Holy Spirit (Acts 2:4). The Myeza family spent
sleepless nights, worried by what they thought was
an evil spirit upon their roof.

- iii) It is not among Christians only where generosity
is practised, since it is one of the corporal
works of mercy; to feed the hungry, all people
observe it.

Sibusisiwe isandla esiphayo
kunesandla esamukelayo.
(Ntuli, 1969:54)
(More blessed is the hand that
gives, than the hand which receives.)

From Book: B

- i) Ibandla Liyahlabelela
Ubusuku obungcwele
Balele bonkana
Abelusi (Ntuli, 1970:38)

(The congregation is singing:
 The Holy night
 All are sleeping
 The shepherds...)

This is a Christmas carol, which was sung when MaShezi/Mrs Ndlovu entered church, purposely late on that Sunday so as to show off her Christmas attire.

- ii) In the story UMano uyavakashelwa (Mano is visited).

The whole story is about how Gudluza's spirit kept on coming to worry Mano. Gudluza had organised a gang to murder Madoda, but he died before receiving the report from his gang. So his spirit was visiting Mano, Madoda's niece. Madoda was not murdered by the gang. When a group of Christians came one night to pray for Mano and her aunt, they demanded that the Spirit should tell them what it really wanted.

Ngegama leNkosi khuluma Gudluza ukuthi
 ulethe myalezo muni. Silalele.

(Ntuli, 1970:60)

(In the name of the Lord, Gudluza speak
 what message you have brought. We are
 listening.)

iii) Izulu Lomisile (Drought)

In this story we get a conceited traditionalist, Ngqungqulu, a very successful farmer. He boasted that the spirits of his ancestors had helped to make him so wealthy that even the poor Christians bought from his stores. Suddenly there was a drought and his stock died and the harvest was very poor. The Christians decided to go to the mountain to pray for rain. Ngqungqulu's wife who was a Christian persuaded him to join the procession. He eventually agreed to go to the mountain and he was highly impressed by the Christian behaviour. Strange enough on the very same afternoon rain fell and this is what Ngqungqulu said:

"Isizwile isililo le Nsizwa, uyalibona
nje izulu ukuthi lenzani."

(Ntuli, 1970:151)

(This young Gentleman heard the wailing,
do you see what the weather is doing?)

At this point I wish to remark that in the Zulu traditional society Nomkhubulwana (uMvelinqangi's daughter) was responsible for weather conditions, especially rain. In case of drought girls only wore their brother's attire and went to the mountain to ask for rain. Then a field was ploughed and was dedicated to her; but it was neither weeded nor harvested.

From Book: C

- i) Bafanele ukugcotshwa. (Should They be Anointed)

This story is about a Christian Minister's ordination which was aborted. There are examples of remarks that have biblical trimmings in here.

Wabheka phansi, wavula iBhayibheli wafunda...
 INkosi ibusise ukushunyayelwa kwezwi layo,
 egameni likaYise neleNdodana nelika Moya
 Oyingwele, Amen.

(Ntuli, 1971:18-19)

(He looked down, opened the Bible and read...
 The Lord bless the preaching of His word,
 In the name of the Father and of the Son and
 of the Holy Spirit. Amen.)

- ii) Again we find Sophie worried by the spirit of MaMsibi whom she killed in order to marry her husband Bhekisisa. In this story uMaMsibi nezibuko (MaMsibi and Mirrors) we find that when Sophie looks into a mirror MaMsibi's face appears and frightens her. Eventually she was removed to a mental asylum where she divulged what she had done. Bhekisisa was also affected and ended in the mental asylum as well. This is what MaMsibi said:

"Uyajabula-ke Sophie, he-he-he!" Lihleka
 ngokuhoshozela... nguye ngempela
 uMaMsibi... nangu ebaleka eshona emva
 kwami.

(Ntuli, 1971:67)

(You rejoice Sophie he-he-he the voice
 laughed hoarsely... It is she indeed
 MaMsibi... there she is running and
 hiding behind me.)

iii) In the next story there is the observance of the Christian feast Iphasika (Easter Sunday). Kholiwe leaves home to attend a church service in Durban on Easter Sunday, when in actual fact she was going on a spree at the seaside where she eventually drowned.

"Phela akusikhona ukuvakasha lokhu mama. Ngiya esontweni..."
Kungene amakholwa okubonakala ngezingubo zawo ezimhlophe ezinokuluhlaza ukuthi ngaba se Zayoni.

(Ntuli, 1971:89-91)

("And so this is not just a visit mother. I am going to church...")

There entered Christians whose white vestments trimmed with blue revealed that they were Zionists.)

From Book: D

i) The church Council decided to make the notorious Rev Phakathi retire on pension much against his will.

Umhlalaphansi (Pension):

Nokho Baba, ngifundise ukuba ngisho ukuthi mayenziwe intando yakho

(Ntuli, 1982:57)

(Yet Father, teach me to say: Thy will be done)

With these words Phakathi was accepting the Council's decision as being the will of God.

ii) Emajikeni AkwaNdundulu (At Ndundulu Bends)

Dlaba is on his way home to Eshowe. At the Ndundulu bends he meets Msimago Lucas, who died in a car accident at that area, which has notorious sharp bends. It was on a wet evening when Lucas Msimango hitch-hiked a lift from Dlaba and this is what happened.

Zaseziqhamukile izimoto ebengizibone kude, zangixhophapha izibani. Kuthe lapho ngivula amehlo ngizobuza okunye kumngani wami... akasekho.

(Ntuli, 1982:72)

(The cars I had seen at a distance approached, and blinded me with their head-lights. When I opened my eyes to ask something from my friend... he had vanished).

- iii) This was to be a grand modern Christian funeral of the year. The arrangements were of the best quality but when the will of the deceased man was read it thwarted every item of the arrangement. Intando kaMufi (The will of the Deceased).

Inkosi izonibopha ngebhande layo lenduduzo... Akukho okungenziwa ngo-Mfundisi uNgwenya. Nguyena oyophatha intshumayelo esontweni... Sekuyophunywa-ke esontweni sezikhona izingane zezigubhu zihole njalo kuze kuyofikwa emathuneni.

(Ntuli, 1982:80-86)

(The Lord will tie you with His comforting belt.... There is nothing to be done with Rev Ngwenya. He will preach the sermon in church... When coming out of church the drum majorettes will lead all the way to the cemetery).

From Book: E

- (i) Esther Sokhulu had been trained to rob people tactfully by pretending that she wanted to go home to her mother's funeral. She produced a telegram and asked for money in order to buy the train ticket. In this way she robbed Zinhle of her ten rand birthday money, which she had received from her mother. Zinhle had a Christian virtuous spirit and parted easily with her money in sympathy with the robber Esther.

UEsther Sokhulu (Esther Sokhulu)
Kuthangi nje silale kammandi
kabi. Umama wafunda amazwi
amnandi eBhayibhelini.

(Ntuli, 1986:8)

(Day before yesterday we slept
very nicely. Mother read words
from the Bible).

- (ii) Even in this last book Ntuli has a story with a rather complicated action of a policeman's spirit.

Sishi is going to a meeting where he is chairman. Being late he drove fast and was fined R105. The police did not accept any excuse from him, but gave him a ticket. On the way back late, it was pouring and he met somebody, who hiked a lift from him. Soon he recognised the voice as that of the policeman who charged him and demanded that he should get out of his car in retaliation. He did

get out, but Sishi drove slowly until he stopped. When he started on his journey home, he turned around and drove back as far as where he dropped the police. There he saw a figure going into the bush, and waited, but in vain. Ultimately he decided to turn back and drive home. This was a spirit in the guise of a Traffic policeman.

Nami ngicele ukuba ungixolele,
waqhubeka wabhala ithikithi...
Phuma la emotini yami.

(Ntuli, 1986:43)

(I too asked that you should
pardon me, but you went on to
write out the ticket.... Get
out of my car).

(iii) Ibhokisi (The Box)

Stanford Mbatha an uncle to Solomona went to church. The latter was a local preacher but had not revealed that fact to his uncle, who was not feeling well. He was fond of repeating the refrain of a soul-searching song.

Sangena ezimotweni saphikelela
esontweni. Sengithihi angimchazele
ukuthi ngingumshumayeli esontweni
leli.

Ungikhumbule Nkosi yami

Ungikhumbule Nkosi yami...

(Ntuli, 1986:73-74)

(Then we got into the cars and drove
to church. I then explained to him
that I was a preacher at this
church.

Remember me my Lord

Remember me my Lord...)

Now we shall look into the Zulu traditional religious practices in Ntuli's books. Most of the Zulu traditional beliefs are tied up with divining and witchcraft. If someone thinks he is bewitched he goes to consult a diviner to 'smell out' the cause. In case of a diviner-doctor, he/she will diagnose and provide the remedy or else the patient will be referred to an inyanga (doctor) for treatment. In western society the doctor may give his patient medicine or refer him to a chemist with a prescription.

In Ntuli's books there are several instances of diviner-doctors who divine the desired results at consultation. Ntuli points out that even Zulu Christian believers who are meant to have abjured ancestor worship/ veneration, will first refer to some Christian belief or scripture and then wind up by recommending problems to be solved by referring to the spirits of their ancestors. In other words this proves that as long as the Zulu people believe in the life after death, they will believe in the presence of their ancestor spirits there in the land of spirits with uMvelingangi (God).

6.1.2.3 Zulu Cultural and Western practicesFrom Book: A

- (i) Uyabona-ke? Awubheke nje into ephumayo. Awubheke. Umsizi ophuma enganeni yami.
(Ntuli, 1969:19)
(Do you see? Look what is coming out. Look what soot comes from my child).

This woman MaMpongo believes that her child has been given a poisoned piece of pork by a neighbour, whom she declares a witch.

The same woman believes that her husband has been tamed by the medicine, which she has given him secretly. She does not get a hiding from Dlundla as she used to.

"Nginezintwana zami. UDlundla nje sekuyimfe yendoda. Akasangishayi njengoba ake enza."
(Ntuli, 1969:22)
(I have my little things. Dlundla has become a very soft man. He no longer thrashes me as he used to).

- (ii) Hlabisa believes that Myeza will have to accept a beast as a payment in order to appease the wrath of his ancestors, who must have disapproved of what Hlabisa had been doing to him.

Wathi uHlabisa uzokhipha inkomo ayinike uMyeza ukuze abonge ngesingumo sabo axolise...
(Ntuli, 1969:53)

(Hlabisa said he would pay a beast to Myeza so as to thank them for their decision and ask pardon...)

We find this belief of appeasing ancestor spirits by means of slaughtering goats and beasts throughout Zulu religion.

"Kuhlatshwa inkomo ukuba kubongwa"
 (Stuart, 1926:105)
 (The beast is slaughtered to give thanks).

This is found in the story of Thulube, which is in fact a folktale, but has clearly illustrated the belief of traditional people in the slaughtering of a beast in giving thanks. There is a customary belief that the lastborn twin is considered to be the first, but he may not disturb the real first-born by usurping the throne.

"Nabaphansi bangangifulathela uma nginga-phazamisa ababusi besizwe samaNtombana."
 (Ntuli, 1969:87)
 (Even the spirits of the ancestors can forsake me if I can disturb the rulers of the Mantombana nation).

From Book: B

- (i) The story Umhlola usekhaya (Evil is at Home) emphasises the powers of diviners and the strong belief in their pronouncements. The diviner at Nhlanguano lived very far away from where evil had taken place; and yet she was able to reveal the whole cause of the still-born babies of Masofahla

and that Gidli was naturally sterile and could not get children from either of his two wives. The diviner surprised them by many revelations.

Nina bafana bakaGazi thathani nazo
izicephu ezingasemnyango nihlale....
Nina muzi kaFabagiye hlalani kulezo
zicephu.

(Ntuli, 1970:98)

(You boys of Gazi take those sitting-mats near the door and sit..you of Fabagiye's family sit on those mats).

These words convinced the people who had come to consult her when she told them who they were. She then told them the cause of all the evil to the satisfaction of all.

- (ii) The proud traditionalist Ngqungqulu believed in the power of the ancestor spirits and when there was drought in the story Izulu Lomisile (Drought) he began to complain thus:

Uthi akusibona nje oyisemkhulu
abathukuthele, Kodwa ngoba wake
wahlaba nje ebabonga ngokuthola
isivuno esihle.

Ntuli (1970:145).

(Is it not his ancestors who are angry? But how so since he slaughtered thanking them for good harvest on the previous year?).

Further he considered the Christian religion of his wife to be just a folktale, and threatens his wife who keeps bothering him about it.

"Ngikusakaza ngempama khona manje wena ukuba kuthi kusha amasimu ami, kubhubha nezinkomo zami ube ulokhu ungifundekela ngale nsumansumane yamakholwa."

Ntuli (1970:146)

(I shall clout/clap you with my hand, if, even though you see my fields dry up and my beasts perish, you keep on telling me about this Christian folktale).

From Book: C

Some of the witchcraft instances are accompanied by the belief in dreams, omens and hallucinations.

- (i) The snake bite which Mpiyakhe received on his ankle was in fact a natural occurrence, but he believed that the snake was sent by his ancestors, who favoured his enemy Sinqindi to rule:

"...engibona ukuthi lokhu kwenziwe yibo abaphansi ebebengafuni ngiphathe lesi sizwe."

(Ntuli, 1971:9)

(I realise that this has been done by the ancestors, who did not want me to rule this nation).

- (ii) Izigongo zezintaba (Mountain Tops) is a story to show the skill of a properly trained and qualified diviner, who is able to cure a disease that has baffled western medical practitioners.

MaMpongose's husband died of an undiagnosed disease, but when her son Misumuzi showed signs

and symptoms of the same disease, which killed his father, MaMpongose easily saw it because she had meanwhile qualified as a fully-fledged diviner-doctor. No western physician could cure Misumuzi and so his graduate friends brought him back home to his mother in a critical state.

"Ngizokwehluleka ngizamile ngalokho abaphansi ababe ngikhombise khona..."

(Ntuli, 1971:59)

(I shall fail having tried what the spirits of my ancestors had shown me).

And indeed her son Misumuzi was cured, thus proving the powers of diviners, who work with the help of the spirits of ancestors. We must also remember that some of the healing depends on how much belief the patient has in the medicine itself.

"...abantu abaphiliswa yizinyanga baye baphile ngenxa yokukholwa kakhulu ukuthi izobasiza inyanga."

(Ntuli, 1971:73)

("... people who are healed by the izinyanga (traditional doctors) get cured because of the strong belief that the doctor will cure them").

From Book: D

- (i) "Ngamadlozi akwaMlangeni akuvikele kule ngozi."

(Ntuli, 1982:64)

(It is the ancestor spirits of the Mlangeni clan that protected you from this accident...)

In this story a young Christian man tells his estranged girl-friend who attempted suicide by throwing herself in front of a moving car, that he is glad that she was saved, because his ancestors wanted him to marry her.

(ii) Inkululeko (Freedom). This is a story of a Christian woman, who led a miserable life because her unfaithful husband abused her. When her friends were consoling her she believed that the comforting powers came from the spirits. In the story the woman was granted a divorce decree ultimately.

"Ngaphandle kokuba obaba-mkhulu bangikhanyisele indlela eya ekuboshweni amanxeba..."

Ntuli (1982:197)

(Unless my ancestors light up the path for me that leads to the tying up of wounds...)

From Book: E

"Babusisiwe abantu bale ndawo ukuba nendoda enjengawe. Nomnewethu lapho ekhona uthi uma ebuka sekunje amamatheke ngiyakutshela."

Ntuli (1986:68)

(People of this region are blessed to have a man of your calibre. Even my brother, where he is, when looking upon this, smiles I am telling you.)

This is in the story Ibhokisi (The Box/trunk). The speaker believes that the spirit of his late brother

looks with pleasure and even smiles at his son's achievement. The word 'Blessed' is found in the Holy Bible when Jesus Christ preached the eight beatitudes to the crowd. [St. Mathew 5 Verse 3-11]

Stanford Mbatha knows this as a Christian, but he still believes in the pleasure, which ancestor spirits have when their children on earth perform corporal works of mercy to their neighbours. Did Stanford refer to what some denominations regard as Saints? But usually saints are declared or canonised after several proofs of saintly and miraculous performances. Therefore, Stanford was surely referring to the ancestral spirit of his brother.

Before closing this chapter on religion I shall once more emphasize the fact that Ntuli is correct to point out instances of traditional religion, which still permeate into the Christian religion in various forms, such as the nativistic revitalization. In order that religion should have a meaning to the Zulu it must identify with Zulu tradition in some form.

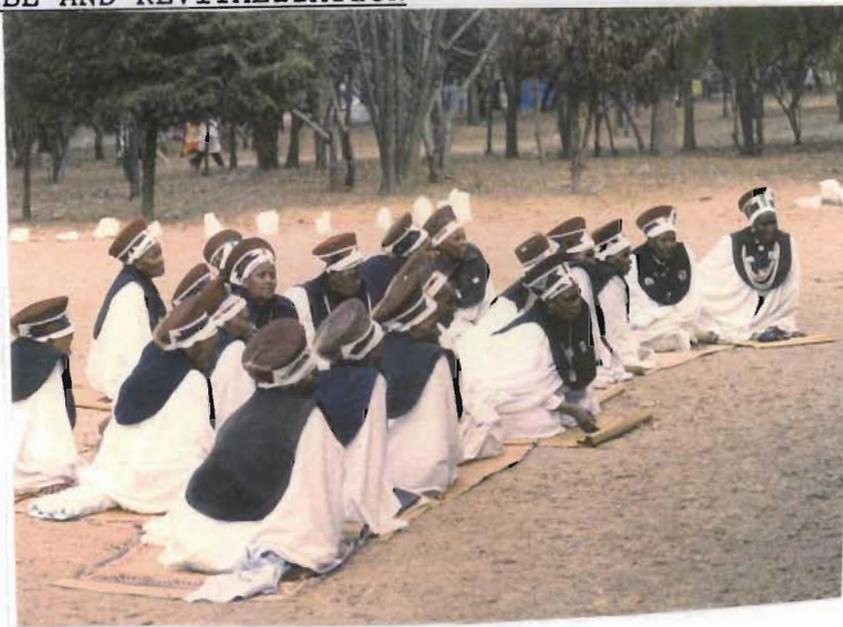
Vilakazi says:

Shembe's church is deliberately and unapologetically Zulu. Its declared aim is to maintain Zulu traditional ways of perceiving the world and it has some faith in this, in that it believes that God has sent a special messenger to save the Zulus.

(Vilakazi, 1986:155)

CHART : D

SHEMBE AND REVITALIZATION



TOP
Abakhokheli (deaconesses) at
Ebuhleni : Inanda citadel

MIDDLE:
Umhlangano Vulamasango Temple:
(Celebration at Mthwalume)

BOTTOM:
Umshado Ebuhleni
July 1990 (the vow is taken)

6.1.3 Healing and Medicine

Among the Zulu people, those who are involved in the handling of medicine are generally called IZINYANGA (doctors). Semantically this word may mean (i) a doctor (ii) a month (iii) a moon and (iv) an expert in any craft.

A diviner	-	isangoma/isanusi (inyanga)
A doctor	-	inyanga
A herbalist	-	uchaya/inyanga yamakhambi
A witchdoctor	-	umthakathi

All these handle medicine in one way or another. There are only slight differences detachable in their attire and medical instruments except the herbalist. They all spend a specific period of traditional training and therefore, do not diagnose the causes of the ailments by using stethoscopes. It is the diviner who usually "smells out" the cause of all physical, mysterious ailments as well as psychological disturbances. He does this by divining "smelling out" where he uses four or more bones which he throws on a mat or floor and then interprets to the consultant what they mean from the position they have taken as they fell. (Some diviners give the bones to the patient and let him/her hold them in both hands, shake and then throw them down on the mat or floor.)

...the diviner might induce a trance or divine with the aid of a wand, a forked stick or a calabash full of water.

(Hammond Tooke, 1974:105)

Zulu medical and healing practices include providing a cure for a variety of ailments, some of which may be caused by witchcraft, magic or sorcery.

Magical techniques are also used to protect against the vagaries of impersonal nature - blight, drought, hail, lightening...

(Hammond Tooke, 1974:339)

All these medical practices appear in several pages in Ntuli's short story books where various doctors are consulted. In one story you may find the patient consulting one doctor and later changing to another. This is common in western society where patients consult different specialists. These practices will be specified in the stories later.

(Hammond Tooke, 1974:342) quoting from Kuper says:

Although distinct from one another, the two professions of herbalist and diviner are mutually dependent and 'the practitioners co-operate in much the same way as the general practitioner and specialist in western society'.

Hammond-Tooke (1974:342)

A practising umthakathi (witchdoctor) is the evil-doer, whose work is mainly to kill people directly or indirectly, not by poisoning only, but also by bewitching. These evil doers usually practise at night and that is why Zulus believe that anybody travelling by night alone is a witchdoctor. Traditional doctors have an uhlaka (bag-carrier) and he will always go with him. During Shaka's reign these evil doers were "smelled out" by diviners and were killed by impaling. But because the diviners were becoming more feared than Shaka himself, he decided to test them by secretly smearing blood on the doorpost in his great hut. Diviners were invited to an umhlahlo (a special divining gathering). All failed to smell the culprit except one who smelled Shaka himself. The rest were then put to death. By so doing Shaka greatly decreased the number of diviners and eliminated witchdoctors, but the herbalists remained and this is what Hammond-Tooke says about them.

Herbalists are ordinary people who have acquired an extensive knowledge of medicinal technique and who do not typically possess occult powers. Herbalists differ in their knowledge and esteem.

(Hammond Tooke, 1974:342)

At the present time it has been legalised that all practising doctors must go through a practical examination test at least, because many are illiterate,

so that they may obtain a licence in order to practise legally.

Herbalists carry on their trade by selling their merchandise such as herbs, roots, bark, ochre clay, stones, fat, skins, bones, etc. and etc. These are spread on the ground Chaya so that customers can easily make their choice. The customers may be doctors, diviners, witchdoctors and anybody who requires medicine. In this capacity they may compare favourably with chemists found in western society. A doctor can, if he likes, practise witchcraft or sorcery. He may sell poisonous drugs to anybody, just as it may be done in other communities. To illustrate this I shall quote two instances that are found in two books, namely, A and B in Ntuli's series.

A. Inkosi yaMantombana (The King of the Mantombana Tribe)

In this story MaMagozo, the mother of two princes did not consult a witchdoctor in order to make Ngidla insane, but this is what she says:

Leyo nyanga inamandla. Ngiyayazi.
Ngishilo ngathi angifuni ukuba afe
uNgidla. Ngifuna nje ukuba kulezi
zinsuku asangane. Wena kudingeka
ufune umuthi kuXhoxha ozosanganisa
uNgidla."

(Ntuli, 1969:85)

(That doctor is powerful. I know him. I did say that I do not want Ngidla to die. You need to get a

drug from Xhoxha to make Ngidla insane.)

B. Ithuba lokuphindisa (a chance to revenge)

In the second story Qhogoqho Dlamini could have easily killed Mashinini's son in order to revenge himself for what Mashinini did to him years before. He was stopped from doing evil by his father's instruction, against practising witchcraft.

Mntanmi le mithi engikufundisa yona
ungagangi ngayo, kodwa uphilise
kuphela.

Ntuli (1970:140)

(My child, I teach you the use of
these medicines not to play the fool
with. Do not bewitch with it, but
heal only)

Up to now we have noticed that religion, culture, healing and medicine form an inseparable compound among the Zulus. It is maintained that disease may be caused by natural phenomena as well as by witchdoctors and sorcerers. Therefore, Ntuli is pointing out that medicine is used for healing all sorts of ailments.

In the absence of scientific knowledge and controls magic takes over. It is obvious that some medicines, do in fact, have therapeutic properties, but the Bantu do not distinguish between purely medical and the magical.

(Hammond Tooke, 1974:340)

Among the Zulus there is therefore, a medical cure for every disorder. A vicious husband can be tamed by his wife, a maiden may fall in love with a suitor using a love-charm, an employee may obtain a preference or even a promotion from an employer through using work-charms. A factory personnel officer will pick you from among the crowd and employ you if you have used employment-oil. In order to keep your job and remain the employer's favourite, a specially prepared early-morning emetic must be used daily. There is medicine for winning a court-case as well as choosing the correct July Handicap winner.

It now becomes imperative to trace the various types of healing and medicine events as found in different sections in Ntuli's books.

6.1.3.1 The Significance of the Incidents

These incidents reveal that there is need for a study and research by both anthropologists and sociologists as well as other scholars in order to ascertain how traditional, westernized and Christian-westernized Zulus use or do not use medicine for healing, as shown under methodology.

Again I shall use the letters A, B, C, D, and E in order to avoid repeating the book titles. At the present time of westernization, it is relevant to include a variety of healing sufferers from spiritual and or psychological disturbance.

The following examples are taken from:

From Book: A

(i) Isifuba (The Secret)

Mlaba murdered Mahlangu and was not arrested, but he was worried by a guilty conscience so much so that he became mentally disturbed and became emaciated from brooding over this, day and night. His family doctor could not diagnose the disease but told him that he suffered from an incurable disease and was soon going to die. Mlaba was so frightened that after praying half the night and asking for advice from Mnyandu, he decided to report and surrender himself to the police and bear the consequences.

...akukho okuzongilethela ukuthula ngaphambi kokuba le ndaba iye kwabomthetho abazokwenza abaku-bonayo ngami... ngibonga icebo likaMnyandu nodokotela.

(Ntuli, 1970:17)
 (...there is nothing which will give me peace until this matter is reported to the police, who will decide what to do with me... I thank Mnyandu and the doctor for their plan).

(ii) In the following story Ntuli proves that the western methods of medication are acceptable to the various categories of the Zulu community; but there is still obvious confusion and misunderstanding due to ignorance. Here a qualified nurse arrived at a country clinic to serve the community. She was highly strung and became critical of everything at the place. To her the Zulu names of the children of her hostess were quite ridiculous as she hysterically laughed at Gwinyiqatha (swallow a piece of meat). The local water was polluted and the food had no vitamins. The hostess had no idea what vitamins were as they were not available at their local store.

"Akunawo amavithamini anele lokhu kudla."
 ... "ayabiza, mntanmi amavithamini.
 Nalapha esitolo sakithi abazidayisi
 izinto ezinjalo."

(Ntuli, 1969:79)

("This food does not have enough vitamins", ... "My child vitamins are very expensive. At our local shop they do not sell such things).

The hostess decided to invite a neighbour to see the strange nurse, but while she was away the nurse injected Gwinyiqatha and his sister and suddenly left. On arrival she was very angry with the nurse. Fortunately the injection was not poisonous.

From Book: B

Ithuba Lokuphindisa (A Chance to Revenge) is the story to illustrate that the diviner may practise as a doctor as well. Qhoqhoqho Dlamini had nearly died due to Mashinini's tale-bearing practices. He escaped the wrath of the chief by running away day and night until he fell into a hole and was crippled for life. Qhoqhoqho lost everything and ultimately settled in a strange land, where he became a very famous diviner.

One day Mashinini's son came in a critical condition asking for medical attention. Qhoqhoqho did not revenge himself but remembered his father's instructions that he should use medicine to heal only, never to bewitch.

UQhoqhoqho wathatha isikhwama sakhe.
Wasivula kancane. Wathulula ama-
thambo akhe. Wawabamba ngazo
zombili. Wawakhwifa. Wavungamela
phansi. Wawaphonsa. Wade evungama
ekhomba ngalinye.

(Ntuli, 1970:141)

(Qhoqhoqho took his bag. Opened it slowly. Took out his bones. Held them in his hands. Sprinkled saliva on them. He murmured silently. He threw them down. He pointed at each one of them while murmuring.)

Mashinini's son had a complicated disease, which required serious medication and fasting, moreover it

was made more complicated by the presence of evil spirits, but Qhoghqho cured him.

Achaze uyise ukuthi, lesi sifo sixubene nemimoya emibi besifuna imithi enamandla nokuzilelwa. ... abheke kuyise athi nje "Umelaphile baba umfana kaMashinini. "Bekulukhuni ukumelapha mntanami."

(Ntuli, 1970:143-144)

(His father explained that the disease was influenced by evil spirits, and needed powerful drugs and fasting... he looked at his father and said "Did you heal Mashinini's son, father"? "It was very difficult to cure him my son.")

From Book: C

Looking at the story Izigongo zezintaba (Mountain Tops) here we meet a BSc graduate who could not be grateful to his diviner-mother. It is the mother, who had done her best to educate her fatherless son, who did not care to invite her to his graduation, but went as far as to disown her before his friends. Ntuli tries to convince us that there is a belief among the Zulus that there are traditional diseases, which cannot be cured by Western-medical practitioners, but respond favourably to traditional herbal medication. In this story Misumuzi's graduate friends had brought him home critically ill, because doctors had failed to cure him. His mother is now treating him with herbs and she was busy from evening throughout the night.

Aqale futhi nemithi yakhe uMaMpungose. Abhonge uMisumuzi azibhonge... Manje sekuyasa ngaphandle. UMaMpungose abuye amphuzise okunye futhi uMisumuzi... kuthe kubonakala wayelula isandla uMisumuzi ebambelela entanyeni kanina. Wezwakala esethi, 'Mama'.

(Ntuli, 1971:59-60)

(MaMpungose started again with her medicine. Misumuzi growled and wriggled ... Now it was dawn outside. MaMpungose again gave some more to drink to Misumuzi... Suddenly Misumuzi obviously stretched his hand and holding on to his mother's neck said: 'Mother'.)

And this is how a diviner cured her son, who was sent home by graduate doctors to die, as they were convinced that they could not cure him.

In the following story we get a patient who goes for two types of treatments. Sophie was disturbed and screamed, because she saw MaMisibi's image whenever she looked at the mirror. Her husband decided to take her to an Indian doctor Pillay, whose nickname was "Profesa" He was famous for curing people, who were worried by evil spirits. He asked them to say how MaMsibi died, but they decided to tell him later. Pillay refused to attend to them again on the same day. So when they came on the following day he was absent and his wife gave them water to sprinkle all around them. Unfortunately the water did not help and then Sophie was removed to the hospital where she received an injection.

"Kwaze kwabakhona ukudamba esefakwe umjovo omenze ukuba athathe isithongwana."

(Ntuli, 1971:68)

(She felt better after getting an injection, which made her fall asleep).

The injection did not and could not cure her, but during her sleep she told the nurses everything about why and how they killed MaMsibi. The result of this cruel deed was that she and her husband Bhekisisa spent the rest of their lives in a mental asylum.

From Book: D

Thobekile Ntshangase attempted suicide by throwing herself in front of Philip Myeza's moving car, because she was frustrated by her boy-friend Themba Mlangeni. She was removed unconscious to the hospital. After appropriate treatment she was cured and while recuperating she was reconciled to Themba, and Philip arrived and apologised for causing the accident:

"'Uxolo', kungenela uPhilip ngeli-phansi, 'Ningixolele mfowethu ingozi yenziwa yimoto eyayishayelwa yimi'"

(Ntuli, 1986:64)

('Excuse me' joined Philip in a low voice, "pardon me, my brother, the car that caused the accident was driven by me.)

In this incident there is the effect of western methods of healing and hospitalization. In traditional Zulu society, however, there were no such accidents, because there were no roads and motor cars. Suicide, if any, could be by hanging or poisoning. So far we do not have any records of suicide among traditional Zulus until westernization. In ancient traditional society one does not find incidents of frustration (which is one of the main causes of suicide). To give one example among the traditional Zulus there was polygamy and girls could choose their own husbands by the Ukuma/baleka (Own Choice) custom.

This custom reduced the number of bachelor girls. A girl who felt neglected by males could arrange with a man of her choice to come to his kraal at dusk, accompanied by her friends for the purpose of Ukuma/baleka.

After three or four days the man or his father in case of a young man, could send an Umkhongi (marriage negotiator) to the girl's kraal to Khonga (begin marriage negotiations). Msimang goes on thus:

Kuzothi ngosuku lwesithathu noma
lwesine intombi imile, uyise
wensizwa athumele umkhongi ekhweni.

(Msimang, 1975:261)

(On the third or fourth day of ukuma
the boy's father sends a marriage-
negotiator to the girl's kraal.)

In addition to Ukuma/ukubaleka (own choice) method of getting married there is an ukuthwala (kidnapping) custom. This type of marriage has elopement trimmings, but the couple does not escape to an undisclosed destination. This custom takes place when the girl for one reason or another, decides to reject the boy if, for instance, he is reluctant to pay the lobolo in order to marry her. The girl will then say: Ucu kalusahlangani entayeni (The necklace no longer goes round her neck) which means: I do not love you any more. The boy will then invite his friends, go and way-lay and physically carry the girl away to his home and forcefully put her in his personal hut under careful guard. After two or three days marriage negotiators will be sent to the girl's home with a beast called: Funelaneno (search towards our home). This is done to allay the fears of the parents and to assure them that their daughter is safe and sound. After this, normal procedure is followed until marriage.

If however, the girl succeeds to escape or reports that she no longer loves him, her brothers and male relatives will attack the captors and a faction fight may result.

There was no divorce and related law suits. If the woman felt neglected by her husband for one or other reason and did no longer fancy him, she could choose a

new lover, who would pay the lobolo (brideprice) to her husband and marry her legally.

From Book: E

Here we find Solomona Mbatha's uncle Stanford Mbatha, who was very sick, arriving from Johannesburg in his own very old car. He had no family of his own but had saved a lot of money during his stay in Johannesburg and wanted to bequeath it to Solomona. Although he was semi-ignorant he was aware of the western doctors' knowledge and their methods of diagnosing diseases as he says:

Pho izifo zethu zinamagama amnandi yini. Awuzwe nje 'sugar diabetes', 'hypertension' ungathi ngemnandi into le.

(Ntuli, 1986:63)

(And so our diseases have such sweet names. Just listen, sugar diabetes, hypertension. You may think it is such a sweet thing.)

In this story we can see how Zulus gradually accept treatment by western doctors even when there is no medicine prescribed, but mere abstinence.

Uthi kusenokuphila nje sesaphuza lezi zinto ezingena shukela?

(Ntuli, 1968:65)

(Do you think there is good health when we now drink these sugarfree things?)

Again in the same story, although Stanford was aware of the fatality of his disease, his nephew trusts the powers of modern medical doctors and good hospitalisation as he takes Stanford to hospital even at this last moment.

Kube nempikiswano enkulu ala
uMbatha. Ngesikade simtshela ukuthi
sizomyisa ngenkani esibhedlela.
(Ntuli, 1986:73)

(There was a big argument, as Mbatha was refusing to go to hospital. After a long time we told him that we would take him to the hospital by force).

In this chapter on healing and medicine we notice that in the first three books Ntuli has more stories that illustrate traditional treatment of diseases than treatment by the Western methodology. The last two patients for example, Thobekile Ntshangase and Stanford Mbatha, end up in a modern hospital where western medical treatment was given.

From the above stories and quotations one may be inclined to think that Ntuli suggests that westernized and christian Zulus no longer use traditional means of healing and medicine.

However, I should state here that in practical life one still sees herbalists engaging in Chaya (spreading out herbs) in open spaces near large cities, such as are

found between Durban and Isipingo and also along street pavements at the Durban market place. The customers are, as seen by any passerby, all westernised, but that they are christian may not be easily proved from their attire.

To confirm the above statement this is what Vilakazi says:

Many of them professing Christianity, still believe in ancestor worship. The most striking contradictions are seen in the classroom, when a teacher gives a lesson on Christianity and conducts prayers while he wears on his wrist a goat's Isiphandla (a skin-bangle), which is a sign that he has slaughtered a goat to his ancestor spirits.

(Vilakazi, 1965:135)

CHART E : ISIKOLE SEZANGOMA (DIVINERS'
SCHOOL)

Here the diviner instructor and
proprietor shows her pupils how to
throw bones on a traditional mat and
then give the interpretation.

(Umlazi, June 1992)



6.1.4 Marriage and Sex

Among the Zulus marriage, which involves sex, is very important because it gives one a status, which upgrades the individual to manhood or womanhood. This position renders one eligible to join married folks at any; state or private festival. A man's word is unquestionable at all tribal deliberations and imbizo (gathering).

This is what Msimang says on this topic:

Ongaganiwe kaphelleli ebuntwini,
 ngesiko owesilisa waziwa ngokuthi
 ungumfana kungakhathalekile noma
 useneminyaka emingaki yobudala futhi
 angeke ahlala ebandla aphenkulane
 namadoda, ngisho angaze abe mpunga
 ekhanda. Ngokunjalo owesifazane
 ongendanga uyintombazane aze afe,
 angeke ahlale esithebeni nama-
 khosikazi ...

(Msimang 1975:250)

(Anyone unmarried is an incomplete person, according to custom an unmarried male is regarded as a "boy" irrespective of his age, and will not be allowed to take a seat among men at the chief's court and reply to men during discussions even when his head has grown white hair. Similarly an unmarried female remains a "girl" until death, she will never take a seat among married women to eat meat from a meat-mat at a festival ...)

And on the same issue Hammond-Tooke adds:

...the man and woman are transferred from the group of unmarried to the group of married, the whole transfer involving an important change of status in society. Marriage is

regarded as the appropriate, and indeed the only acceptable, state for both male and female adults in all these groups.

(Hammond-Tooke, 1974:195)

Traditional marriage negotiations are a long process that may take a long time before the wedding takes place. There are, however, local differences but these do not alter the basic principles of customary procedure. Even a polygamous marriage determines the inheritance by the children of the different houses, while among Christian and westernized people the Will or testament solves the problem and on this Hammond-Tooke says:

Once allocated, house property is inviolable and should be used only for the benefit of the children born of the house, it can be inherited by them alone ... order of marriage is the important factor deciding a wife's status.

(Hammond-Tooke, 1971:180)

Let us look at Msimang's quotation where the word 'boy' is used and note that as the reason why the Africans object to adult males servants being addressed as 'boy' by their western white employers.

In Ntuli's books there are instances of traditional and Christian marriages. We shall look into what happens in the procedure of the two.

Negotiations in a traditional wedding are somewhat simple and stereotyped and easy to follow. In a Christian wedding there are minor differences but the common fact in both is the payment of the lobolo (bride price) that forms the cornerstone of each marriage. In ancient times lobolo was a very simple matter, because the groom paid what he could afford.

Siyazi futhi ukuthi ndulondulo izinkomo zingakandi kwaZulu kwabe kulotsholwa nje ngalokho umuntu anakho. Ebusika kwakulotsholwa nje ngamathanga avunwe ensimini, kokunye kube amabele.

(Msimang, 1975:266)

(Again we know that long long ago before there were more cattle in Zululand, lobolo was paid by whatsoever a person possessed. In winter the bride-price could be pumpkins harvested from the field or sometimes it could be sorghum.)

At the introduction of lobolo as cattle, problems began to rise. Some parents, who wanted to possess more cattle could persuade or even force their daughters to marry men who had many cattle. Sometimes girls made their own choice in the use of ukuma or ukubaleka (choosing a suitor by going to his home) custom. Some old men who had many cattle got young girls as wives in this fashion. When girls wanted their parents to have more cattle and they to get into a comfortable home of plenty, decided to marry cattle-owners.

Kwavela nesiko engithi alandile
kwaZulu lokuba abazali bakhethele
abantababo...

Msimang (1975:266 & 267).

(Then there came an unusual custom
in Zululand that of parents choosing
for their children).

When western civilization and christianity came in, the
white government came in to standardize the brideprice
which was soaring. On this Msimang says:

"Empeleni kwangena imithetho
yabelungu ingeniswa nguSomtsewu
kaSonzica (Sir Theophilus Shepstone
1856-1878)

(Msimang, 1975:267)

(In fact European laws were
introduced by Sir Theophilus
Shepstone 1856-1878).

The law therefore, standardised the lobolo in the
province of Natal.

We have seen what status is obtained by a married woman
and the personal security she obtains. For this reason
there are very few instances of divorce in a
traditional marriage, because problems that are
unavoidable, some of which may result in the return of
the lobolo.

... and until the marriage is
dissolved by divorce, which may
entail the return of bridewealth.
Further there are also rare
instances of divorce.

Hammond-Tooke (1974:188)

On these Hammond-Tooke says as Gluckman has suggested:

For the Zulu, sound structural reasons existed for the infrequency of marriage failures. He points to the strength of Zulu patrilineal and patrilocal groupings as being basic to marriage stability.

(Hammond-Tooke, 1974:194)

Personally, I believe that the frequency of divorces among westernized Christian couples is due to some of the following reasons: unfaithfulness, disappointment and frustrations which form the theme in some of Ntuli's stories. According to Christian principles marriage binds the two together as they pronounce the words "until death do us part". However, some of these disappointments occur even before the 'marriage knot' is tied by minister of religion in the presence of the congregation as witness.

Coming to Ntuli's stories we shall look at the various instances of marriage disappointments and breakdown starting with the first book.

From Book: A

(i) Ingodosi Kadokotela (Doctor's Fiancé)

In this story Doctor Zipho jilts Tozi, a nurse and married another girl because the new girl friend had become pregnant and so he was forced to marry

her. According to tradition Zipho could have married both of them, but instead he writes the most disappointing letter.

'Ngikhuluma nje kusasa ngiyobhala
umshado nomunye... Nanti ibhodlela :
Poison!

(Ntuli, 1969:29)

("As it is now, tomorrow I am going
to marry another one." ... "Here is
the bottle. Poison!")

(ii) UTalaqu (Mirage).

This time a very faithful young ambitious young man Bonga is jilted by his girlfriend, who could not understand that in spite of the time he took to study for examination he had not forgotten her. Instead she fell in love with Thomas, but Thomas jilted her. So when she realised her mistake and went to apologise to Bonga but too late:

"Ngamtshela ukuthi ngifuna ukuxolisa
ngesenzo sami ..."
"Ngaze ngadela mhla ngibona
isithombe sakho nesoka ephepheni...
kukhona esengimethembise ikusasa
lami."

(Ntuli, 1969:68)

("I told him that I wished to
apologise for my deed...."
"...I gave up all on the day I saw
your picture with your boyfriend in
the newspaper ... There is some one
to whom I have promised my future").

(iii) Kuhle Kwethu (A Wedding Celebration)

According to Zulu tradition and custom there is what is called ukuthwala (kidnapping a lover), when a boy decides to kidnap a girl-friend who seems to be changing her mind, but has not yet rejected him. He and his friends will waylay her on the way either to fetch wood from the forest away from home, or at the water fountain and then take her to his home. On the following day a beast is sent to her home to advise her parents where their daughter is and that she is safe and sound. They should search for her towards the boy's home, therefore this beast is called Funelaneno. In the story of the above title, however, there is a difference in that Nokulunga was kidnapped a day before her wedding and by strangers. There was no ransom demanded either, and she was brought back a day after the wedding day, with a note threatening the groom thus:

Simphathe kahle uNokulunga.
Sikweluleka ukuba ungalokothi uthi
uyasifuna, ngoba siyo-kwenza okubi
kuwe ...

(Ntuli, 1969:95).

(We treated Nokulunga well. We advise you not to dare search for us, because we shall harm you seriously...)

In this story we see the introduction of gangsterism that has come into fashion in the townships and (squatter dwellings) imijondolo in urban areas.

From Book: B

From this book there are a number of stories that illustrate interesting love-affairs, each with a unique episode.

(i) Umaqondana (The Partner)

Sipho was proposing love to a pretty girl Zinhle and warned her to beware of "wolves in sheepskins" and he knew Dludla, but did not want to blackmail him. Reverend Dludla's son arrived as a clerk and tried all means to gain Zinhle's love. Zinhle was a staunch member of the church youth, so Dludla became the leader. When Zinhle was about to accept him she was disappointed to see Dludla entertaining another girl. She was further told that, that girl had Dludla's child already and he was going to marry her.

Uzwile ngomngani wakhe osebenza
noDludla ukuthi bebebhejelene
nabanye omabhalane ukuthi uDludla
woyehlula intombi ethile.

(Ntuli, 1970:68).

(He heard from his clerk-friend, who is working with Dludla. They had taken a bet that Dludla would win the love of a certain maiden).

Such a thing could never happen in a traditional society, because when a girl chooses a lover her peers know and a traditional ceremony to celebrate the occasion is held ukubonga intombi (to thank a maiden).

Zizothi zingaphelela izintombi
zomthimba bese udadewabo wesoka
olikhikiza endlala isicephu...
emveni kokubonga... isizozihasha
ngezibongo zayo... emveni kwesoka
besekusuka abafowabo...

Msimang (1975:240)

(As soon as all the girls from the lover's group arrive the boy's sister who is the leader lays a sitting-mat down ... After the ceremony the suitor will repeat his praise poem ... after him then his brothers follow ...).

In traditional society Dlodla would not have been ashamed of his child and its mother, but would have told Zinhle before proposing to her. This would have given her a free choice between him and Siphso, who though knowing Dlodla, did not back-bite him to Zinhle.

Usengichazela kamuva ukuthi babe-
fundanaye uDlodla lo.

(Ntuli, 1970:68)

(He told me afterwards that they were in school together with the very same Dlodla).

(ii) Ikhiwane Elihle (A Luscious Fig)

The title of this story is derived from a Zulu proverb Ikhiwane elihle liqcwala izimpethu (a luscious fig is full of maggots). Obviously Ntuli purposely abridged the proverb, because in the story the opposite is true. Thulani and Jabulile are madly in love and Nsizwana is jealous. He sends typed out scandalous letters to each at different times. So Jabulile believed that Thulani had changed his mind about her and so she visited her blind brother. She found that his wife was away at hospital and so stayed on to hospitalize him. Thulani was worried and disappointed, but he traced Jabulile until he found her. He was very happy to realise that she had not eloped as the letter suggested. Nsizwana confessed to Thulani afterwards.

Ngafika ekhaya kwathi angimbulale
uNsizwana esengitshela ukuthi nguye
kanti owayebhale izincwadi ngomshini
efuna ukubona nje ukuthi siyokwen-
zenjani uma kubakhona okuzamazamisa
ubungani bethu.

(Ntuli, 1970:118)

(On arriving home I nearly killed Nsizwana when he told me that it was he who wrote the typed letters wanting to see what would happen if something rocked our friendship).

Therefore, Jabulile was indeed a luscious fig without maggots inside, because Thulani found her safe with her brother and ultimately married her. The incomplete proverb proves that in life not all pretty girls have low morals.

(iii) Umendo Awuthunyelwa Gundane (No Rat is Sent to the Home-in-law Prior to the Marriage)

The proverb means that it is impossible to know in advance how one's married life will be, because it may either be successful or land on the rocks ending in a divorce. In the story an otherwise very successful marriage was nearly disrupted by a slight misunderstanding fanned by poor advices from a friend.

Mnyandu had paid the brideprice for his wife Cebile and on the wedding day promised to present her with a motor car on the first anniversary. In order to keep the promise Mnyandu worked very hard in order to save enough money. He often worked overtime and came home late and tired. Soon his wife suspected him of unfaithfulness and her friend Lizzy instigated her to observe him carefully and suggested that Mnyandu must be given (edible love-charm) intando.

'ukuba uthole impushana encane nje uyifake ekudleni ... nami ngasizwa yilokho izinto sezingibhidlikela'. "Kungcono ngivele ngizihluphekele nje umakonakala kuzonakalele kunoba ngakhe uthando ngeyeza".

(Ntuli, 1970:173)

("That you should get a little powder to put into his food ... I too, got help in that way when things were heading for destruction ..." "It will be better for me to live miserably if that is the case, let things go wrong if that be, rather than make love with medicine").

So Cebile decided to stay and remain faithful to Mnyandu in spite of all the frustration until at last on their first anniversary Mnyandu arrived from work driving a brand new car. Cebile's misery was only for a time and was due to a good reason.

Onke lamasonto adlule bengihlola ukuthi ngabe uzimisele kanjani ukungibekezelela.

Ntuli (1970:176)

(All these past weeks I was testing how much you were prepared to be patient with me).

From Book: C

The following story illustrates the real meaning of the proverb, 'Umendo awuthunyelwa qundane, (you cannot guarantee the fate of your marriage) because a happy marriage is always anticipated. In the story Izivakashi (Visitors) there is an instance of misery in marriage. Khumfela, the protagonist in the story represents married men, who on account of their failure, turn around and illtreat their wives, and children suffer as well. This is happening in urban areas and Mission stations, but not so often in traditional areas. Men leave home to work and become frustrated in many ways and perhaps due to low wages become dishonest. Before Khumfela returned home from Johannesburg he had become dishonest and even stole Nsizwana's suit. At home he drank and squandered all the money he had and depended on the meagre earnings of his wife who worked as a charwoman at a neighbouring town.

Limkhanyele isu. Uyayazi lapho aye
ayibeke khona uMaDludla. Uzoyeba
ekuseni ngoMgqibelo ayobheja ngayo
(Ntuli, 1971:106)
(The plan became clear. He knows
where MaDludla puts it. He will
steal it on Saturday morning and
then put a bet on horses).

Khumfela's wife could have fittingly used the proverb, because had she known she would not have married such a man, who was ultimately taken captive by Nsizwana, the owner of the stolen suit.

The husband-wife relationship is based on affinal, not on sanguineal ties.... To complicate the whole matter, their relationships are very much influenced by the Zulu attitude that a woman is a minor, who must submit meekly is to serve and satisfy him and his lineage. For the traditionalist, this means that the husband is the real boss, who must be looked after, fed... even if this means that the wife will surrender her personality.

(Vilakazi, 1965:33)

From Book: D

The stories from this book have marriage problems from all walks of African life and some traditional implications that are not very easily understood.

- (i) Thobekile was frustrated by Themba Mlangeni with whom she had been in love for a very long time. So she attempted to commit suicide by throwing herself in front of Philip's moving car. After treatment and hospitalisation she recovered, and they were reconciled with Themba when he apologised for his behaviour and Thobekile accepted him. The story title is Isiquili (The Patient).

"Themba bengingazi, ukuthi emva kwesikhathi esingaka ungase ungapnathe ngalendlela". "Okumele ukwazi ukuthi uyafunwa kwaMlangeni. Zama ukuba konke okunye ukwedlulise

(Ntuli, 1982:64)

("... Themba, I did not know that after such a long time you would treat me so". ... "What you should know is that you are wanted at Mlangeni's home ... try to let all other things pass.")

(ii) NguMbuthuma-ke Lowo (That is Mbuthuma Indeed)

Mbuthuma is a traditionalist and has three wives: MaMfeka, MaKheswa and MaHlengwa. He is rather eccentric and nobody could ever tell what he would do next after even a slight provocation by his wives.

Today the three wives cannot own up who left Mbuthuma's Clay-bowl outside and because of this error he decides to milk them like cows.

"Niyabona-ke, namuhla ngizoni-senga... angidlali njalo, ngizoni-senga. Nanti igula."

(Ntuli, 1982:76)

("You see, today I will milk you ... I am not joking, you know, I will milk you. Here is the milk-vessel)."

Indeed he began to milk them one by one, and the unfortunate women were rescued by Ngqeku, a brother to

one of the women. On arrival he fought, beat and defeated this brute and made him taste some of the milk which he meant to give to his dog. Here we must realise that Ntuli wanted to stress the firmness of a traditional marriage where women often stay on in spite of such abnormal treatment. They do not suddenly demand a divorce, because to them it is a shameful undertaking which leads to insecurity. They rather bear all insults as well as being treated as inferior. To illustrate this in the story Inkululeko (freedom) we find Nokwethemba, Hlakanipha's wife, tolerating gross ill-treatment by her husband, because of the traditional instruction every girl receives from her parents before departing to get married.

Cha, ngizoginisela. Ngayalwa kanjalo mhla ngishiya umuzi kababa... Nakhu sengiphila ngezimpama. Ngizogwinya itshe. Ngayalwa kanjalo mhla ngishiya abakithi...

(Ntuli, 1982:125)

(No, I shall persevere. That is the command I received on my departure from my father's kraal... Now I live on receiving claps daily. I shall swallow a stone (persevere). this is the command I received on the day of departure from my relatives)

The state of regarding Zulu women as inferior to men has continued from time immemorial and Ntuli shows that it is still going on even among Christian-westernized men. There was once a Natal Native Code (now defunct) whereby all women were regarded as perpetual minors.

On the death of a husband the mother became a minor even to her last born son, failing which any of her brothers-in-law would take charge.

(iii) Ukufika Kwabakhwenyana (The arrival of the Groom's Party). Nxumalo's wife Nomasonto Ndlovu got married after having Betty as an illegitimate child, but Nxumalo adopted her.

The groom's party had come to negotiate for Betty's wedding, and her boy-friend was Siphoh. There are some points to consider here. The payment of Izibizo (extra bride gifts) the value of which is determined by the girl's parents, may involve a lot of expenses. I consider over-charging as an evil.

"Impela uma ngigatholanga imoto namhlanje ngiyobe ngiyisilima"...
"Bala bo! noze nakhohlwa! Senizondiza emoyeni ngezimali zamalobolo ngiqinisile".

(Ntuli, 1982:89)

("Indeed, if I do not get a motor car today I will be a fool" ...
"Verily! Will you ever forget! You are now going to fly in the air by using brideprice money, I am sure.)

Another important aspect of this story is that when MaNdlovu sees Siphoh, Betty's boy friend's photo she is unhappy, because he looks much older than her daughter. When Siphoh ultimately arrives

MaNdllovu confronts him and tells him that she is Nomasonto.

He is guilty of disappearing after making her pregnant and not returning to take responsibility for his child.

Sasithi siyathandana ... wanyamalala
wena ungakazi ukuthi mina sengisele
nomthwalo ... imizamo yokukufuna
yahluleka ... ngamkhulisa kanzima
umntwana ... ngaze ngahlangana
noNxumalo wasithatha sobabili.

(Ntuli, 1982:98)

(We thought we were in love ... you disappeared before knowing that I was remaining with a burden ... all means of tracing you failed ... I brought the child up with great difficulty ... until I met Nxumalo who took both of us).

In the first place Nomasonto could have committed abortion, but she did not. She might have abandoned the child, strangled or given it to social workers thus adding to the overcrowded orphanages in the townships. In some Christian churches a girl like Nomasonto could not have had what they call "a white wedding" in spite of the fact that Nxumalo himself had had no child before.

(iv) Umshado Omhlophe (A White Wedding)

This wedding was to be between Lifa and Zola. We find Lifa confessing to the marriage officer what happened before. They were attacked by three thugs while enjoying a picnic on the day before their wedding. Lifa decided not to report to the police, but got an unlicensed revolver and tried to revenge himself on his assailants. At last he spotted them repeating their deed on another innocent couple. With the help of the male victim Lifa caught and tied them to a tree, just as they had done to him. After cutting them a bit with their own knives he then threw all in a pool, washed his hands and left. In this case both parties were innocent, so it may be for this reason to say theirs was indeed a white wedding.

However, there should be some investigation into what constitutes a "white wedding", because it seems the girls who fall pregnant before marriage are not treated fairly. They are discriminated against by religious ministers (who are usually males) without checking the position of the bridegroom. This situation needs research and thorough investigation by scholars of Theology.

(v) Inkululeko (Freedom)

In this story the freedom is from an irreparable marriage, which ended in a divorce. This is a western Christian marriage between Hlakanipha Myeza and Nokwethemba. The wife had a miserable time but she persevered hoping that the husband would change. Very often she would repeat the words pronounced at such a wedding and got encouraged.

Lokho okuhlanganiswe nguNkulunkulu
makunge-hlukaniswa ngumuntu.

(Ntuli, 1982:126)

(That which God has joined together
let no man put asunder).

She also remembered words pronounced by local women to her before marriage to encourage her not to give up and return home as a divorcee. Mabuyemendweni. One day she was attacked by hired thugs, who were sent to kill her, but failed.

Umese wabaqashelwe ukuwusebenzisa
ungageja kaningi? Yebo wageja
ngaleliya langa. Dlozi lami lelo
ukuba kuvele mvelivelayo ahlakazeka
amankentshane.

(Ntuli, 1982:126)

(The knife of the thugs can miss the
target when used, but how often?
Yes it missed on that day. It was
due to my ancestor-spirits who
made someone to appear and the
wolves dispersed.)

She had tried all possible means to save the marriage as she replies to the judge.

"Yebo Nkosi ngake ngabiza umfundisi wethu. Wehluleka. Ngabiza izihlobo esizethembile, ngazama nesisebenzi sezenhlalakahle, ngisho nomqashi wakhe imbala. Akusizanga lutho, Nkosi."

(Ntuli, 1982:128)

("Yes, your worship I invited our local minister. He failed. I invited relatives we trusted, I tried a social worker and even his employer indeed. That was of no avail, your worship.")

In this case the judge could not help but grant her a divorce decree and set her free from a marriage that had become worse than a prison by being physically dangerous to her.

I agree with Ntuli who sympathises with female victims for this one reason that it is not easy for them to re-marry and there are very few men who are willing to marry them. On the other hand the women are also not very keen, especially when there are children to the marriage, for there arise many complications later. But I do believe that women are sometimes to blame especially when they desert the home and adopt low moral standards, especially when abandoning traditional cultural behaviour norms.

From Book: E

In this last book there is one story on marriage and its title is: Isithembu (Polygamy). There are at least reasons that make it so interesting.

- i) Mthembu, Nomusa's father is a minister of religion and does not want to choose a husband for his daughter like a traditionalist. His objection was that Sibanyoni was a married man, and by Christian rites for that matter.
- ii) To him the marriage of his daughter to such a man would have been shameful and lowered his status among other clergy.
- iii) He might have been easily de-robed for allowing such. At the end of the story Mthembu realises the futility of his stubbornness and yields without cursing his child and disinheriting her as other communities might have done.

"Cha mntanami, anginakukugalekisa.
Ngithi hamba usakhele isihlobo
esihle kwaSibanyoni."

(Ntuli, 1986:87)

("No my child, I am not cursing you.
I say go and establish good
relationships between us and
Sibanyoni.")

My personal observation of Mthembu's decision in this matter is: Although he was a minister of the Christian religion he favoured the traditional patterns of behaviour and thus proved that among the Zulus there are customs and cultural behaviour patterns that die hard.

To the above argument Vilakazi adds:

As all the rituals connected with Zulu traditional culture are pagan, the Christians find it difficult to take part in any of them, and in many cases the church applies strict disciplinary sanctions in cases where a Christian has been found to have joined with the family in any form of pagan ritual and ceremonial.
(Vilakazi, 1965:31)

CHART F: A TRADITIONAL WEDDING KWAZULU
(MPUNGOSE) 1989, 27-28 AUGUST.



6.1.5 Social and Economic Relationship

The system of producing food and wealth forms a very important aspect of community life and development. People need food to live and to be able to survive and propagate their cultures. The Zulus until the arrival of Western civilization, depended on a traditional economy which was basically subsistence, and this is how Hammond-Tooke describes it:

Before the advent of the Whites, Southern Bantu were hoe-cultivators and pastoralists who supplemented the products of herds and fields by hunting and by gathering wild food. Their subsistence activities were conducted within tribal units governed by independent rulers.

(Hammond-Tooke, 1974:36)

It thus becomes abundantly clear, therefore, that such a population counted its wealth in terms of the amount of food produced by individuals or by the whole tribe. Such a community is then bound to conduct its trade by means of the barter system.

In one year, a group might experience a shortfall in grain but have cattle to spare. Cattle would be bartered for grain even though the second party to the transaction was also a pastoralist and farmer.

(Hammond-Tooke, 1974:36)

To go further the poorer country folk would go to their relatives and friends in times of famine and be given grain without having to pay anything. This process is called ukwethekela (request for a food donation).

In case a man had cattle and less grain he would slaughter a beast and invite people to barter portions of meat for grain and this was called uqingqi (a beast slaughtered for selling or bartering purposes).

A chief could, from time to time slaughter a beast or beasts (depending on the size of his community) and brew beer for entertaining his people.

Whenever, a beast is slaughtered several men help with skinning and cutting up the carcass and for doing all this they get amantshontsho (special cuttings free of charge) and these are taken for service rendered to the owner of the beast. This practice is observed even at the present time, both in rural and urban areas when a beast is slaughtered for any traditional ceremony.

From the above traditional practices, it can be deduced that a Zulu could never die of starvation among his fellow tribesmen. It is from their system of economy that orphanages, places of safety, and old age homes could never exist. Traditional Zulus stay with their

illegitimate children and aged people. Again members of a homestead formed such a closely tight unit and the extended family practice made it almost impossible for a person to have no relatives within a clan. The Christian virtue of caring for one's neighbour seems to have existed as a moral code of conduct in a traditional Zulu society.

...still today clansmen among the Nyuswa should support one another in quarrels, and may be expected to offer economic help to each other in times of crisis.

(Hammond-Tooke, 1974:201)

With the arrival of western civilization, the traditional subsistence economy was disturbed and needed to be adjusted in many respects. Eventually it had either to be partially surrendered or adapted to a dual economy.

On this Hammond-Tooke says:

The unitary subsistence economy of traditional times has been suspended and a dual economy has emerged to replace it.... The era of dual economy began with effective economy contact between black and white. As soon as money began to feature regularly in transactions to which tribesmen were party, they employed a new standard of value which could be set against traditional standards and compared with them.

(Hammond-Tooke, 1974:135)

This is what brought the dual economy which somewhat confused the traditionalists, who could not easily measure their wealth in terms of money. The traditionalist had now to supplement his subsistence economy with money, which he could obtain only after having worked for a white master in urban areas. With these wages he could then buy cattle, food and clothing (the latter being demanded by missionaries). This dual economy produced a series of problems for the traditionalist, because it was forced on him by circumstances beyond his control.

The stubborn persistence of a dual economy in Southern Bantu areas is a product of the consistent policy of successive South African governments.

(Hammond-Tooke, 1974:167)

So men were now forced to abandon their type of economy and work for wages. It became imperative for men folk to abandon their homes to seek for work in order to maintain their either monogamous or polygamous families in both urban and rural areas, as Hammond-Tooke says:

The most dramatic changes in subsistence production have been occasioned by a general shortage of land, due both to population increase among Africans and their restriction to defined areas.

(Hammond-Tooke, 1974:168)

According to tradition and culture Zulu womenfolk were engaged in all domestic chores as well as farming grain; while men herded cattle, hunted and went to war when the need arose. In times of peace they occasionally gathered at the Chief's/King's kraal for discussions ukotha ibandla (or conducted tribal disputes) among the community. These practices were either altered, or abandoned due to contact with western civilization.

Schapera says:

Under the influence of Western civilization many of the natives have abandoned their original customs, and their social life is being reorganised on a new basis by the adoption of European habits and customs and by their introduction to the economic and religious systems of the Europeans.

(Schapera, 1967:ix)

It is important to mention here that missionaries also played an important role in the alteration of the Zulu customs and economy through evangelization, training and education. At the same time missionaries could not influence the rationalization of the discriminatory government policies. Later the missionary influence and discriminatory tendencies led to discrimination among Africans themselves in both urban and rural communities.

These snobbish derogatory tendencies gave rise to trickster behaviour of urbanised individuals, which is well demonstrated by trickster stories written to prove how urbanised individuals soon engaged in swindling and or robbing simple minded country folk.

Native culture in South Africa is everywhere in contact with ever-widening channels of European civilization which are gradually, but effectively modifying its traditional manifestations.

(Schapera, 1967:xi)

Coming to social relationship, this is not a separate item, because it is concerned with society, people and their behaviour towards each other. It is important for people to live harmoniously together otherwise there would be chaos. One of the basic elements to be attended to in a community is health so that diseases and infection may be kept under control resulting in a healthy society. To maintain a healthy mind in a healthy body (*men sana in corpore sano*) therefore, it is essential to take great care for the health of the community; as was the case in a traditional society. Westernization resulting in urbanization has brought change and confusion into economic and social patterns of the traditional Zulu community. Innumerable alterations have come about all over the country.

Breese says:

The phenomenon of 'rural transplants' or survivals in urban areas is a common one. Indeed, it may be these rural transplants or survivals of rural practices who insulate the new emigrant against his new environment until he can become accustomed to it.

(Breese, 1966:98)

The relationship between husband and wife, parents and children has been affected and even totally changed by western civilization and many people regret it.

The kinds of responsibilities and obligations to their husbands may be substantially altered. The urban family will also find its hospitality obligations somewhat modified from the rural origin patterns. It is customary, for example, for urban families to offer hospitality to any member of a related village family who has newly come to the city and is seeking to make his way there.

(Breese, 1966:89)

To add to the above quotation one finds that it has become common practice among Zulu domestic workers in urban areas that if one of them is out of employment the others will provide and care for her until she is re-employed. They make it their duty to help her find work again. This domestic pattern of behaviour is reminiscent of traditional social relationship.

Before looking at how Ntuli treats economic and social

relationships in his short stories I must further emphasize that these relationships are inseparable. To classify the story depends on the aspect on which more emphasis is placed.

In this regard I shall quote stories which I consider most outstanding, and because of this I shall deviate slightly from the consecutive numbering of books. I shall use the story which I regard most relevant to the aspect under consideration at the time. For convenience I shall begin reviewing stories with social relationship traits.

6.1.5.1 Illustrations chosen at random

(a) Ngenxa ka Ntombini (Because of Ntombini)

Gombogo was a brave young warrior, who had recently got married. The sudden declaration of war could not make him abandon his young bride. It was for this reason that he decided to wear her skin-skirt to disguise himself. Ntuli: "Ubethi uzokwenaba, naye ahlale nenkosikazi yakhe umuzi wakhe wande." (Ntuli, 1969:5)

(He thought he would relax and he too would remain with his wife and increase his family.)

Gombogo took a great risk on account of love for his bride.

- (b) In the story Ingina Yefa (A Hunt for Inheritance) Mgezeni had spent fifteen years working and squandering his money, because he knew that as the eldest son he would inherit all on the death of his father. Peter, his younger brother was quite aware of this phenomenon and thus became independent, however, he dug out the pot in which his father had buried the money. On his return, Mgezeni claimed the money and so began to dig to reclaim the container but in vain. When he ultimately reached the site of the container and found that it had been removed, he was greatly disappointed to have been forestalled by thieves. However, his brother Peter gave it back to him.

Ngacishe ngaquleka ngibona isamba
 esingaka. Ngathi uma ngithi
 asehluhaniselane phakathi, wathi
 ingeyami, ngiyisebenzele unginika
 yona ngenhliziyo enhle

(Ntuli, 1969:110)

(I nearly fainted seeing so much
 money. When I said we must divide it
 up he said it was mine I had toiled
 for it and he gave it to me whole-
 heartedly without begrudging me.)

Although Mgezeni had deserted his home, his brother, Peter forgave and accepted him, giving him all the inheritance.

- (c) In the story Umame Lo (This is mother) we find a young graduate celebrating the important event with his friends. He went all out to explain how he achieved his ambition through the sweat of his mother's brow.

"Mame phambi kwalezi zihlwele
ezizongiha-lalisela ngithi anginawo
amazwi okuku-bonga..."

(Ntuli, 1969:136)

("Mother, before these crowds, which
have come to congratulate me, I say
that I have no words to thank you
with...")

The story of this young man's progress is told as a flash back.

- (d) The story of Imbali Yomduze (The Arum Lily) reveals how Lily a younger sister decided to stop going further with her studies in favour of her brother, because their parents could not afford to pay school fees for both of them to complete matriculation. Unfortunately Vanoma's hut caught fire and when rescuing him Lily was fatally burned.

"Namhlanjêke sekumele ngiphindele
ekolishi. Kungenxa ka Lily..."

Ntuli (1969:46)

(Today I must return to college.
That is because of Lily....)

- (e) In another story: Umnikelo (The Sacrifice) Dina and Zazi Simelane were involved in a burning hut accident. When rescuing Dina, Zazi was so badly burned, that he became crippled for life. Thereupon Dina decided to give up getting married to Don in order to nurse Zazi personally as she says:

Ngakhoke ngifuna ukuba ngizibhekele
mina.

Ntuli (1969:182)

(Therefore, I want to look after him
personally.)

- (f) The story of Inja (The Dog) is somewhat amusing, because it shows how some people hate animals just for being animals. One grandfather visited his daughter-in-law and was bothered by cold weather. So before leaving he promised his grandson a present. The boy was excited by this promise and looked forward to the present's arrival, but his mother, who hated dogs did not approve. The grandfather had stressed that Mbongeni must take care of the dog:

Ukuthi yinja yohlobo akusho lutho.
Okubalulekile nje ukuthi yinja.
Inja-ke yinja njalonje.

Ntuli (1986:5)

(That it is a pedigree does not
matter. What is important is that it
is a dog. And so a dog is always a
dog.)

When Mbongeni returned with the parcel from the Post Office it was a toy-dog, that is placed at the door to keep off the dust and cold wind.

(g) Ibhokisi (The Box)

Stanford Mbatha arrived at Solomon Mbatha's home in an old car. In the car there were all his possessions and a huge box. He asked to be allowed to spend a few days with his nephew, who had become quite popular for helping the community in the locality. Stanford was a patient with chronic sugar diabetes and hypertension. He was very much pleased and edified by his nephew's achievement. Although he had not supported anybody, he had saved his money while working in Johannesburg. His illness became worse and he was removed to the hospital, where he passed away, but in the box there was a letter which entitled Solomona, as he called him to possess everything.

Ngale ncwadi ngikugunyaza ukuba uzisebenzise zonke"... Uma ngiphenya kancane kulelibhokisana ngicishe ngiquleke. Kulakanyene nje imali.... izinkulungwane ezingamashumi athile.

(Ntuli, 1986:74)

(With this letter I am empowering you to use all"... When I searched a little in the small box I nearly fainted. Stacks of money... tens of thousands approximately.)

Here we find Stanford deciding to bequeath his possessions not only to his nephew, but to the community as a whole and that was a social service unknown in traditional society.

In the following selection of stories I shall show how Ntuli has introduced the economic relationship in his short stories:

(a) Abanesihawu (The Merciful)

Poverty-stricken Shobede decided to become a trickster and pretended to have been crippled from birth. He goes a-begging in the streets until Rev. Ngwenya decides to take him into his house. Shobede curses his parents for their irresponsibility for leaving him behind as they left for Johannesburg for good.

He impressed Ngwenya at night during prayer when he freely quoted from the Bible.

Inkosi ikubusise baba. Sibusisiwe isandla esiphayo kunesandla esamukelayo.

(Ntuli, 1969:54)

(The Lord bless you father, more Blessed is the hand that gives than the hand that receives.)

Late in the night Ngwenya was disturbed by some unusual noise. He saw light in Shobede's room and went to check thinking that he might have fallen ill. On arriving he found a bundle of clothing neatly tied on the table. Shobede soon realised that he was caught, and bolted through the window, leaving his crutches on the bed.

...elunguza uNgwenya, wabona isithunzana sika Shobede siyoshona eggumeni ngejubane.

(Ntuli, 1969:59)

(When Ngwenya looked through the window, he saw Shobede's shadow as he ran, disappearing beyond a hillock.)

(b) Another trickster story of a similar nature is:

Umuntu wenkosi (The Lord's Person)

Zuma arrived late at Mthimunye, the shopkeeper's home. He was dressed as a pastor who was going to a nearby mission station. On the following day he fell ill with stomach-ache but refused to see the doctor; saying that he knew how to treat himself since that was a chronic ailment.

In the early hours of the morning Mthimunye was disturbed by noise at his shop. He found that policemen were arresting burglars and among them was Zuma, the pastor. This is what the policemen said.

Kuningi lapho esababulala khona ngokufika njengomfundisi... abaseshi ebusuku babone imoto inyelela iza lapha esitolo. Kukhona ithoshi eliyiqhwebayo... Babone kugqezwa, izimpahla zikhwezwa emotweni.

(Ntuli, 1970:129)

(There are many people he has robbed, where he has posed as a pastor on arrival.... At night the police saw a car moving slowly towards the shop... there was a torch beckoning it. They saw the burglary and goods being loaded into the car.)

- (c) In the last short story there is a female trickster story:

U-Esther Sokhulu (Esther Sokhulu): Esther is found begging for money from passers-by so that she may get fare to attend her mother's funeral at some rural place.

The mother was the mastermind behind the undertaking, but she lay low in the vicinity. Ultimately like all tricksters, Esther was caught.

Uma kubhekwa ezimpahleni eziphethwe ngu Esther kutholakale iphepha locingo. Libhalelwe uFikile Khumalo. Ushonelwe nguyise. Uma kubhekwa ezimpahleni zale nkosikazi ethe kugangwa ngengane yayo, kutholakale inyamfunyamfu yemali iphoyisa likhiphe ozankosi lihlanganise indodakazi nonina. Lithinje: 'kade sasinifuna'.

(Ntuli, 1986:12-13)

(When they searched Esther's possessions they found a telegram written to Fikile Khumalo. Her father had passed away. When they searched the possessions of this woman who said they were bothering her child, they found lots of money. The policeman pulled out handcuffs joined the daughter to the mother. He simply said: 'We have searched for you for quite a while)').

In the next few stories I shall illustrate that Ntuli's short stories do not demonstrate only one aspect of African life but in one story you may find traits of culture, religion, custom, marriage, medicine, sex and many such African practices.

(d) Imoto Eluhlaza (The Blue Car)

Here we find two children a boy and a girl, who lost both parents and had nobody to care for them. I must mention here in time that these were urban children because in rural areas the extended family system would have rescued these poor children.

They decided to become robbers and painted their car blue as camouflage. They were highly skilled in tricksterism and soon decided to rob a minister in a Christian church during service. These children maintained that the ministers rob the

congregation by demanding alms at a service.

...bathatha imali yabantu ngamacebo bathi ngumnikelo kaNkulunkalu, kanti bazokondla izitetelegu lezi zabafazi babo. Uzwebekhohlisa abantu bethi uma bengawakhokheli amathikithi bayovinjelwa ezulwini.

(Ntuli, 1970:22)

(...they rob people of their money saying it is an offering to God, when in fact they use it to maintain their obese wives. You hear them deceiving people saying, if they do not pay for their tickets they will be refused entry into heaven.)

From here they went to an old lady's country shop, where there was no telephone to contact police readily. They boasted as they praised themselves.

Kodwa ngisho besesingama sesisebenzile. Sesize sanemoto yethu

(Ntuli, 1970:22)

(But even if we could stop now, we have really worked. We now have our own car.)

It was at this simple country shop where the two tricksters met with misfortune, because the old lady shot the girl.

Kwezwakala sekuduma izulu endlini, kushunqa intuthu. Savuthuka isikhali esandleni sentombi le. Yivolovolo.

(Ntuli, 1970:25)

(What was heard was thunder in the house, and smoke coming out. The weapon dropped out of the girl's hand. It was a revolver.)

- (e) In the story: Intando Kamufi (The Will of the Deceased) we find that Zulu people in urban areas still observe funeral rituals according to tradition, by slaughtering a beast or a goat.

...Mina bese ngizimisele ukuba
ngiphose itshe ngokukhipha ithodlana
ukuze bangabulawa yindlala abantu.

(Ntuli, 1982:83)

(...I have decided on my own to
contribute a beast so that the
people do not starve.)

And before very long the widow suggests to buy a casket and also that the corpse should be embalmed. Such items are found at funerals of very wealthy westernised people.

Mina ngibona ukuthi ubaba kaSipho
angathokoza uma engafunelwa ikha-
sikhethe... athole ukusetshenzwa
ukuze angonakali noma esesem-
hlabathini.

(Ntuli, 1982:83)

(...I think Sipho's father would be
pleased if we get him a casket...
also that his corpse be embalmed
that it does not decay in the
ground.)

Traditionally the corpse would have been wrapped with a skin or under present conditions the coffin would be covered with it. The prayer meeting at the home of the deceased is of Christian origin as well as taking the corpse to church and then to the cemetery. In traditional society the corpse

must remain at home on the night before the funeral and all inmates must be present. In this story the corpse was to come from Mamelodi in Pretoria to spend the last night among relatives and friends while an all-night prayer meeting was held.

..njengoba beyobe bebaningi abantu sebeze emvuselelweni.... Okusobala ukuthi isidumbu siyo lethwa liyoshona ngoMgqibelo.

Ntuli (1982:84)

(...because there will be many people, who will have come to the prayer meeting.... It is obvious that the corpse will be brought at sunset on Saturday.)

The rest of the funeral arrangements followed Christian rites. This would have been one of the most expensive funerals had the letter containing "The Wish of the Deceased" (Intando Kamufi) not arrived to change all to a simple country Christian, less sophisticated, funeral.

Engikucelayo ukuba ningifihle ngokuthula... Sengiziqokele ibhokisi, liku Msiza umngcwabi wase Mamelodi... Esontweni nenze inkonzo yodwa. Ningazifaki engxakini ngokungalihloniphi izwi lami lokugcina.

(Ntuli, 1982:87)

(I request that you bury me quietly... I have selected my coffin, it is with Msiza the Mamelodi Funeral Undertakers... In church have the service only... Do not implicate yourselves by not honouring my last word.)

Even at this time Ntuli wants to show that there is a considerable amount of confusion in Zulu behaviour even at a funeral. The above funeral proves beyond doubt the great love for relatives, but the arrangements were to make this one of the funerals of the year, because of its glamour and pomp.

Ntuli makes the deceased man's wish stop the whole ado; by making the wish stress the displeasure that would arise if his wish were neglected.

In traditional life the last words of the deceased are obeyed to the letter, but are not written down as a will. A fatally ill person spends the last days with relatives and may choose the beast to be slaughtered to provide the skin to wrap him in.

Kwakuvamile ukuba umnumzane acele
 Ukuba yena angalaliswa phansi lapho
 engcwatshwa... bese kubulawa inkomo
 leyo ayiqokile, ihlinzwe masinyane
 kuthathwe isikhumba sayo sisemanzi
 agoqwe ngaso...

(Msimang, 1975:141)

(It often occurred that a headman would ask that he should not be buried in a lying position... then a beast which he had chosen would be skinned immediately, the skin taken while still soft and he would be wrapped in it.)

To me this story is unique in pointing out the discrepancies that we observe in many traditional practices due to Westernization as well as Christianization. With his short stories, Ntuli does not give suggestions how to correct what is wrong and to uphold the plausible. I believe that he is simply narrating what he observes as a fact, like anybody else and leaves it with the readers to criticise, and offer corrective methods or to leave it all to laissez-faire.

Let us look at what other people like Vilakazi say about this.

Although there are multiple factors that have been operating to bring about cultural change, Christianity and education, which always went together, have beyond doubt, been the most conspicuous factors of change.

(Vilakazi, 1965:136).

6.2 RECAPITULATION

This chapter begins with a few quotations on culture and emphasizes that culture in the language of the Zulus has very much to do with Inhlonipho (Respect), UBuntu, but this word has a much deeper meaning than respect. The respect given to the unseen spirit God begins from the respect of Mnumzane (headman) by all the inmates of the densely populated traditional polygamous kraal. This love and respect due to him continues even when he is dead and his spirit is in communion with the Great spirit known as Mvelingangi (God) who originated from a reed.

To the traditional Zulu there is nothing like creation as understood by Christians.

The spirits of the ancestors are given many names such as: izithunzi (shadows), izithutha (fools) abaphansi (those underground), etc. They must be Buyiswad (invited back) in order to take care of the home dwellers. In all ritual ceremonies the spirits are given portions of meat and traditional beer in a small clay pot. All these are placed at Umsamo (a sacred place) in a Zulu hut. Zulus do not pray, but address the spirits (Bathetha amadlozi).

At the present time of urbanization and westernization, people who live in townships, squatter areas and slums perform their ritual ceremonies during the night. There are no beasts slaughtered to get skins in order to wrap a corpse in, but the coffin may be covered with the beast's skin or with a new blanket as seen during a mass funeral at Mpumalanga Township.

There is no Umphafa/umlahlankosi (*zyzyphus Mucronata*) tree planted on graves, but tombstones are usually erected and unveiled after a year or two.

Zulus respect graves, but now there are no more graves near the footpaths that usually become Izivivane (cairns) a grave marker at which people can throw stones in order to be lucky on their journeys and undertakings. What we see are common cemeteries, which may be exhumed whenever the need arises. From the point of view of the Christianization of the Zulu, Ntuli has written short stories with biblical trimmings and examples have been picked at random from his books.

From each of the five A, B, C, D and E books three stories have been chosen.

After the above, come stories involving diviners and divining. Two stories have been picked from each book and one from the last Book E.

The next sub-heading is Healing and Medicine.

The following people are involved in medicine; namely diviners, traditional doctors, herbalists and witch-doctors. Diviners are most powerful and respected. They wield great power, and that is why King Shaka Zulu organized a great Umhlahlo (Smelling out Festival) in which he killed all diviners for failing to smell the culprit except one.

Short stories involving diviners and medicine have been picked thus: two stories from books A and C and one from B, D and E. In some stories it is quite clear that patients consult traditional and western medical doctors (syncretism).

Marriage and Sex

In Zulu society marriage is important, because it is upgrading and providing social status to individuals. Among traditional Zulus there is no divorce, because polygamy is allowed, but among the westernized people there are instances of divorce due to numerous categories of frustration. There are stories showing disappointment such as the following which are found in: Book A and B, three stories in each, five in Book D and one each from Book C and Book E.

Pictures are meant to be of a traditional wedding but the wedding attire worn by many of the performers is both traditional and western (syncretism).

Social and Economic Relationship

Traditional Zulus depended on subsistence economy, which was aided by the extended family system, the ukwethekela (requesting food donations), Uqingqi (a beast slaughtered for selling or bartering purposes) and Amantshontsho (special cutting free of charge) as a reward for helping during the skinning of a beast. This system gave no chance to the rise of orphanages and homes for the destitute. The Zulu society accepts all its Amavezandlebe (illegitimate children).

Six stories from Ntuli's books have been picked in order to illustrate this social aspect namely; Ngenxa kaNtombini, Ingina Yefa, Umame lo, Imbali Yomduze, Umnikelo and Inja..

From the trickster-type stories only three have been chosen, namely: Abanesihawu, Umuntu wenkosi and u-Esther Sokhulu.

In the last group there are a number of aspects in one and the same story as seen in Imoto Eluhlaza and Intando kamufi. Once more it is important to emphasize that the choice is entirely personal and readers may follow their own method of categorising the stories.

Finally the summary and conclusion of the work is given in the last chapter.

CHAPTER SEVEN

7.1 THE SUMMARY

In the introduction to this thesis we are given a look into what the work is all about, for instance there are such topics as the aim, significance, hypothesis methodology, problems of various kinds and how some were surmounted.

In D.B.Z. Ntuli's biography we are introduced to and shown the birth and growth of a small seed, which developed into a big literary tree. This background enables us to understand him as a person and also to analyse the titles of his books.

His tertiary education reveals the development of his love for the Zulu language and its modern literature. It was at this level of education where he came across and read works of the mighty jungle trees such as B.W. Vilakazi and received lasting inspiration for writing Zulu literature books of different kinds. His employment at the University of South Africa (UNISA) afforded him a chance to look more critically into the short story genre and he soon embarked on producing a series of five short story books that are the subject

of this thesis. He did not write short stories only but novels, drama, radio plays, poetry and edited some books both in Zulu and Swazi, which like Zulu is a Nguni dialect.

The meaning of the book titles is interpreted according to my personal opinion.

Ultimately I suggested that Ntuli has followed the Vilakazi pattern of choosing natural phenomena for the titles of his books, and I have warned against the attitude of accepting this as the standard to be observed by future Zulu writers.

7.2 General Description and Characteristics of the Short Story

In general writers have defined the short story in various ways as illustrated by references to their books. They are unanimous in saying that the short story must be episodal with a minimum number of characters.

The short story seems to be as old as the spoken language. It existed in the Old Testament before Christ as well as in the New Testament the numerous parables, with the Christ's masterpiece 'The Prodigal Son'.

7.2.1 Some Aspects of a Short Story

This brief summary which is far from being exhaustive; is meant to give what I personally, regard as the basic aspects, which are compulsory for all good short stories.

Such aspects , as theme, plot with its elements such as introduction, conflict, suspense climax and conclusion, narration, milieu, style, etc. have been briefly defined. This has been done in order to prepare the reader either to accept or reject Ntuli's stories, after accessing them according to the standard western format.

Therefore, since the author always provides a theme, it will be seen how Ntuli has reflected all facets of South African life in his stories as found in his story-themes. There are stories on Culture, religion, discrimination modern riots and 'mass action', etc.

It is quite in order to mention here that Ntuli does not show any personal vengeance against anybody in his theme. Some of his stories are mere jokes. Any traits of vengeance in them are not of a personal nature, but occur among characters that revenge themselves against their personal enemies.

7.3 The Missionary Motive

Missionaries came among the Zulus to spread the Christian gospel and in order that each person could read the Bible, schools were introduced.

Soon the Newspaper called UMAFRIKA (The African) now, was introduced and later ILANGA LASE NATAL (The Natal Sun). These motivated reading among the Zulus. Advertisements, general reports as well as adapted stories from other countries (overseas) became very popular.

The introduction of WRITTEN ORAL TRADITION LITERATURE by Mbata-Mdhlahla in CHAKIJANA BOGCOLOLO added more school material to James Stuart's books which began replacing the Holy Bible from the early twenties. These had a variety of folktales and Zulu kings praise-poems. One book "KWESUKELA" (Once upon a Time) contained folktales some of which were translations from Aesop's Fables. From Chakijana's tricksterism, V. Dube introduced her WOZANAZO IZINDABA ZIKA PHOSHOZWAYO (Come along with Phoshozwayo's Tales) containing a series of tricks, while the hero composes his own praise-poem. J.L. Dube and B.W. Vilakazi introduced their historical novels, in which intermittent incidents of Zulu cultural ceremonies and behaviour patterns are described in detail.

7.4 Pioneer Zulu Writers

Khwela and Nxumalo were the first well known writers who contributed to short story writing. Their two books were published even before Ntuli wrote his first one in 1969. Ntuli then wrote two books in quick succession before any one else and it is for this reason that I have put him in the category of pioneer Zulu short story writers.

It is important at this time to reiterate the influence which Zulu writers obtained from foreign writers and among themselves as illustrated below thus:

	<u>STORY TITLE</u>	<u>AUTHOR</u>
(a)	The Necklace Lawo macici (Those Earrings)	Mauppasant Nxumalo
(b)	The Pilgrim's Progress Uhambo lowayesefile (The Journey of the Deceased)	John Bunyan Nxumalo
(c)	Hawu Hawu Emhlabeni (On Earth) Umhlala phansi (Pension)	Nxumalo Ntuli
(d)	Umpfumela wokunyamalala Kukanesi (The Results of the Disappearance of the Nurse) Khuhle Kwethu (We are Rejoicing)	Nxumalo Ntuli
(e)	Isivumelano noSathane (A Convention with Satan) Dr Faustus	Nxumalo Marlowe

In their short stories Khwela and Nxumalo have pointed out clashes between traditional culture of the Zulus and the modern westernized society. The incident of George Phiri from Mozambique shows how he fails to conduct marriage negotiations according to the Zulu traditional custom. Mhlashana naMasonto changes from one denomination to another, in order to be pastor for any numerically large church-group for substantial stipends. Phaphamani Bantu Zakhe Club is nothing but a gangster swindling group that robbed innocent simple minded people. Sombenyase illustrates tricksterism and train-robbery, which is prevalent at the present time.

Modern tricksterism is found in novels such as INKISELA YASEMGUNGUNDHLOVU (The V.I.P. from Pietermaritzburg) by L.S. Nyembezi, but Ntuli has a fairly large number of trickster short-stories some of which are:

- i) UMUNTU WENKOSI (The Lord's Person)
- ii) IMOTO ELUHLAZA (The Blue Car)
- iii) ABANESIHAWU (The Merciful)
- iv) IZIVAKASHI (The Visitors)
- v) U-ESTHER SOKHULU, and others

7.5 Contents of Chapter Five

Chapter five deals with Ntuli's books in more detail. The relationship between theme and title in some stories proves how that motivates the reader to go on reading. This idea of title-theme seems to have been borrowed from English stories like Stevenson's 'Treasure Island'.

Although some stories have the theme in their title, there are also those which allow the reader to finish the story before deciding on the theme. It is true that a story may convey a different message to different people, because the theme is not stereotyped but is flexible. The following stories may be allocated different themes. For example, IMOTO ELUHLAZA (The Blue Car), INQINA YEFA (Hunting for Inheritance), UTHINGO LWENKOSAZANA (The Rainbow), UKUFIKA KWABAKHWENYANA (The Arrival of the Groom's Party) and others.

In this case the reader may be anxious to know why the colour of this car is so important; how can one hunt for inheritance? Who does not know the rainbow? And so what is so strange about it? Why is the arrival of the groom's party so essential, because whenever there is a wedding the groom arrives with his party, etc.

All Ntuli's stories have structural technique as well as a variety of narration, setting/milieu and good style; as explained in the chapter. One story has made use of epistolary, and in others there is dialogue all blended with scenic and panoramic technique.

Plot is maintained in all and, the beginning may be a one word ideophone, a short question or a statement that immediately arouses curiosity; while the climax is usually towards the end. The ending may be in any of the well-known forms such as a twist in the tail, a joke, etc. All incidents take place in one milieu and to bridge gaps between incidents he uses either a flash-back or the intrusive narrator as clearly illustrated in stories like:

- i) UMPHATHISIKOLE (The Principal)
- ii) IZIQONGO ZEZINTABA (Mountain Tops)
- iii) BHATATA-AA-A (Sweet Potato)

In the many quotations from all five books chronologically, Ntuli's style has been revealed beyond any doubt. Further he has not shied away from using borrowed-adapted foreign words as well as using English words as they are used by the community in daily conversation. Words like:

<u>Zulu</u>	<u>English</u>
isuphamakethe	supermarket
iThelevishini	television
ithelefoni	telephone

In two stories Ntuli has succeeded to have one character speaking, for example in:

- i) Umphathisikole (The School Principal)
- ii) Ehlathini Inzulu (At Nzulu Forest)

In some there are two characters only such as in:

Izinsizwa ngamakhosi (Youngmen are Kings)

Therefore, it becomes easy to remember the characters especially, by students, who study his books for examination purposes. The episodal structure and the problem confronting the main character, and its ultimate solution brings the story to a desired end.

7.6 Religious Influences

The subsistence economy of the Zulus was disturbed by westernization which introduced the dual economy system. Nobody could die of starvation among his people, because of the numerous patterns of relationship. These traditional patterns eliminated

even the possibility of the creation of institutions for the destitute as found at present. From the observation of the behaviour of the Zulus of the modern westernized, and/or Christianized society, he decided to represent this phenomenon to the public through his short stories.

Urbanization has given rise to shacks and slums, hence crime and violence have been accelerated. This is obvious in stories involving tricksters, robbers, like in: IMOTO ELUHLAZA (The Blue Car), UMUNTU WENKOSI (The Lord's Person), ABANESIHAWU (The Merciful), U-ESTHER SOKHULU (Esther Sokhulu) and many others. There are stories with great love and devotion to family members such as UMAMELO (This is Mother), NGENXA KANTOMBINI (Because of Ntombini), UMNIKELO (Sacrifice) and others.

In the one story Intando Kamufi (The Will of the Deceased), Ntuli clearly illustrates the worst type of confusion in the Zulu community with regards to funeral and burial arrangements.

Some people have been so disgusted at such behaviour that relatives of the deceased often announce through the South African Broadcasting Corporation that no wreaths should be brought to the funeral "Zingalethwa izimbali" - (Do not bring wreaths).

A country funeral is much simpler than the one in urban areas, where some families want to show off their wealth even at a funeral.

7.7 CONCLUSION

7.7.1 THE ACADEMIC VALUE OF NTULI'S STORIES

In conclusion I wish to point out what I consider to be the academic achievement of Ntuli's stories in my opinion. His books have been prescribed for use in secondary and high schools for several alternate years with success. The result is that more short story books are produced, because of the competition among the new generation writers.

There are now anthologies edited by co-operating authors with the result that a variety of stories with interesting topics has been introduced. There are even writers who have translated short-stories and folktales from other languages successfully, an example is: ZIMNANDI NGOKUPHINDWA: 1975, written by W.M. Mkhize. There are students at the University of Durban-Westville, who have chosen such aspects as satire and humour in Ntuli's short stories, in order to fulfil the requirements for their Bachelor of Arts Honours Degree - Long Essay.

The fact is that these stories demonstrate how under unavoidable social circumstances Zulus have and are still resorting to syncretism in cases such as marriage, funeral, and unveiling of tombstones. The Liturgy found in Shembe's doctrine, is worth noting. All these structures can open up new vistas of short-story writing for the Zulu scholars. These will create numerous Zulu cultural programmes, which will delve into the study of Zulu Culture, not as an appendage of other disciplines such as sociology and anthropology. Ntuli's stories embrace many different aspects of Zulu culture in its indigenous state and how it has been influenced by other cultures. This should encourage scholars to look further into revitalization and syncretism techniques that are found in Zulu culture. This may lead to a comparative study programme between Shembe's and the Islamic religion especially now that such large numbers of Zulu-Christian believers are fast converting to these two religions.

7.7.2 The Secondary Value of Ntuli's Stories

Secondly these stories afford very interesting reading material to those who enjoy reading for its own sake. Again more reading material has been added to Zulu literature, which has up to now been very limited.

His stories are not a series of moral lessons, but they afford the reader a chance to pick and choose at his own will, the message conveyed.

This may lead to the undertaking of more research into the highly controversial aspects of Zulu culture, leading to the verification of some already established information that one finds in some sociology and anthropology books.

7.7.3 General Observations

It seems that Ntuli is non-committal when it comes to giving his opinion about the future of traditional cultural practices. The reader cannot categorically state on which side of the fence he stands especially because it is obvious that each nation has its culture and is naturally bound to adhere to it in spite of foreign influence.

Each has basic distinguishing characteristics, while knowledge of the culture of other nationalities is essential for better understanding and harmonious living together of a heterogeneous population as found in South Africa.

I think in future there will be short-story writers who may be more willing to venture an opinion on such subjects as acculturation, and whether or not one should further embrace westernization and Christianization or reject them. Perhaps too, they may be more willing to address the subject of superstition openly and honestly.

Ntuli's short stories are an open book, which proves beyond doubt that there are cultural and religious contrasts and symbiosis in present Zulu society. No doubt future books will continue to develop this dynamic theme of the influence of Christianization and Westernization in African Zulu society.

NTULI'S ARTICLES

1. The following contains the articles which Ntuli contributed to LIMI, a now defunct bulletin of the Department of Bantu Languages at UNISA.

- (a) "A Survey of Zulu Literature", published in Vol. 6, June, 1968 pp. 28-36.
- (b) "The Review of Eight New Books" in Vol. 10, June 1970, pp. 8-10.
- (c) "Imitation in Zulu Poetry" in Vol. 12, June 1971, pp. 1-28.
- (d) "Brief Remarks on Zulu Literature in Vol. 6.1 and 6., pp. 44-52.

2. Miscellaneous Articles

These were contributed even to other bulletins;

- 1. "Inqolobane Yolimi" to the language bulletin of Radio Bantu.
- 2. "Izibonqo ezinkondlweni zanamuhla" (praise-poems in modern poetry), Vol. 4, October 1970, pp. 1-10.
- 3. "Ukuhluzwa kwezincwadi (Reviewing books) (with reference to NJE NEMPELA a Vilakazi historical novel) *ibid*, pp. 22-27.

4. "Amazwana ngencwadi" (a few words about a book) (with special reference to Inkondlo kaZulu a Vilakazi poem book) to Vol. 2, March 1971, pp. 10-21.
5. "Umcebo Wezinganekwane" (wealth of folktales) *ibid*, pp. 26-35.
6. "Abalingiswa abasemqoka emidlalweni yesiZulu" (Main character in Zulu drama) Vol. 3, July 1971, pp. 1-10.
7. "Iminyaka Yokuqala Eyishumi" Ezincwadini ZesiZulu"
(The first decade in Zulu Literature) *ibid*
pp. 23-31.
8. Uku vezwa kwabalingiswa (Exposition of Characters) Vol. 14, October 1971.

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APPENDIX 1QUESTIONNAIRE

A survey of some die-hard Zulu customs, viz.:

Ilobolo, isifo, umshado, umemulo, umembeso, umbondo, izangoma

RESPONDENT

1. Name :
2. Address :
3. Township :
4. Sex :
5. Age :
6. Marital status:

1	-	Single
2	-	Married
3	-	Widowed
4	-	Divorced
5	-	Other

7. Occupation:

1	-	Teacher
2	-	Doctor
3	-	Nurse
4	-	Lawyer
5	-	Minister of Religion
6	-	Factory Worker
7	-	Businessman
8	-	Police
9	-	Clerk
10	-	Driver
11	-	Other

8. Which of the following traditional customs and their respective rituals are still practised either by you or by people in your area? (Tick in the space provided next to the number for positive response. Spaces unticked carry a negative response.)

ILobolo		UMemulo		UMembeso	
1		2		3	

Umbondo		Umngcwabo (Isifo)		Umshado		Ukubhula (Izangoma)	
4		5		6		7	