

A NARRATOLOGICAL ANALYSIS OF TWO ZULU NOVELS

BY

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work. I also declare that I have not previously submitted it at any university for a degree.

Signature

Date 7 - 02 - 2007

ABSTRACT

This study examines narratological aspects in two Zulu novels namely *Kungasa ngifile* (2000) and *Kuxolelwa abanjani?* (2002). These works are selected and compared in an effort to draw some conclusions as to how they deal with narratological aspects. Concerning narrative order, the two novels run parallel but the writers use anachronies abundantly. However, the anachronies do not violate the chronological order of events. They merely serve to recall past events and to mention in advance what will happen in future. In handling narrative duration, it is found that events are disproportionate. Both writers employ narrative frequency to indicate the frequency of an event.

In both novels the writers have succeeded in creating realistic, live, dynamic, complex and multi-dimensional characters. The change and development of characters are influenced by environmental change. Both writers employ third person narration. The reason why they employ this type of narration is that it gives the narrator freedom of expression. This position enables him to access his character's thoughts, feelings and emotions. Both writers portray the themes in the titles of their novels. It is found that sub-themes of these novels are related to the main theme. In other words they have an impact on the whole novel. It is concluded that both writers handle the themes of their novels very well.

OPSOMMING

Hierdie studie ondersoek die narratologiese aspekte van twee novelles, naamlik *Kungasa ngifile* (2000) en *Kuxolelwa abanjani?* (2002). Hierdie werke is geselekteer en vergelyk ten einde bevindinge te maak oor hoe hulle hulle narratologiese aspekte hanteer. Wat betref narratiewe orde, word gevind dat die twee novelles paralelle orde toon alhoewel die skrywers mildelik van anakronieë gebruik maak. Hierdie anakronieë weerlê egter nie die chronologiese orde van gebeure nie. Hulle dien bloot om verlede gebeure te herroep en voortydig te noem wat in die toekoms sal gebeur. In die hantering van narratiewe duur, word gevind dat gebeure buite verhouding hanteer word. Beide skrywers maak gebruik van narratiewe frekwensie om die frekwensie van 'n handeling aan te dui.

In beide novelles het die skrywers daarin geslaag om realistiese, lewendige, dinamiese, komplekse en multi-dimensionele karakters te skep. Die verandering en ontwikkeling van karakters word beïnvloed deur omgewingsveranderings. Albei skrywers maak gebruik van derde persoon vertelling. Die rede waarom hulle hierdie soort vertelling gebruik is omdat dit die skrywer vryheid van uitdrukking gee. Hierdie posisie stel hulle in staat om toegang te kry tot die karakters se gedagtes, gevoelens en emosies. Albei skrywers beeld die titels en temas van hulle novelles uit. Met ander woorde, hulle het 'n impak op die novelle as geheel. Daar word gevind dat hulle die temas van hulle novelles goed hanteer.

DEDICATION

I dedicate my work to my mother, Winnie, my wife Nompumelelo, my children Sthembiso and Siphosethu, my family, friends and colleagues.

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CHAPTER 1

1.1. INTRODUCTION

This study is based on two selected Zulu novels of 2000 and 2002. Writers have been selected to see how successfully they have manipulated these temporal aspects including other narratological devices in their novels in view of the Western theories as assessed against such background.

This study is informed by the critical approach of narratology as employed by various narratologists such as Bal (1985), Barthes (1997), Chatman (1978), Culler (1975), Rimmon-Kenan (1983) and Prince (1982).

1.2 AIM OF STUDY

The aim of this study is to examine narratological aspects in two Zulu novels: Sibiya M.D. *Kungasa ngifile* (2000), and Sibiya N.G. *Kuxolelwa abanjani?* (2002).

The aspect of narrative order, narrative duration and narrative frequency as advocated by Gerard Genette (1980), Bal (1985), and Rimmon-Kenan (1983) has not received the attention it deserves in African literature. In addition to that, there is little research on these aspects. I have, therefore, decided to investigate whether these temporal aspects have been applied successfully in the two novels identified above

There are few researchers who have done a study on character and characterization. Msimang (1983) says that character portrayal in a Zulu novel is influenced by folklore. Zulu (1988) supports Msimang's views when referring to Sesotho novels. Ntuli and Swanepoel (1993), Mtuze (1994), and Grobler (1995) agree that character portrayal in African literature is still at a low level. They also argue that the poor handling of characterization in African languages literature in general, has been hampered by the didactic and Christian stipulation of the missionaries and the apartheid censorship of

books that were primarily written for school children. Ntombela (1992), in his study of characterization says little about character in general, (which in my own view forms the basis of characterization.) In the studies of characterization conducted before 1990 in the Xhosa drama and novel by Jafta (1978; 1996), Satyo (1978), Sirayi (1989) and Dlali (1992), it has been found that a high percentage of writers still portray characters as archetypes, for thematic reasons. Madi (2000), in her study of characterization confuses the reader by mixing characters of drama and that of the novel. Zulu, Mbhele, Radebe, Mahlangu and Nkosi (1988) make a clear distinction between characters of drama and that of a novel. My intention with the analysis of character in two novels is to refute Zulu (1988), Msimang (1983), Ntuli and Swanepoel (1993), Mtuze (1994) when they say that there is no development in characterization in an African novel.

The study tries to answer the following questions about narration in the selected novels: Who drives the narration? Is it the author or the spokesman for the author? What angle of vision does the author use? Why does he choose that angle? How reliable is the narrator?

Also, the study identifies the prominent themes including the sub themes of these selected novels.

1.3 ORGANISATION OF STUDY

The study is organized in the following manner.

CHAPTER 1 is an introductory chapter, which concentrates on the aim of study, and organization of study.

CHAPTER 2 deals with literature review on narratological aspects.

CHAPTER 3 is about the analysis of narratological aspects in *Kungasa Ngifile*

CHAPTER 4 is an analysis of narratological aspects in *Kuxolelwa Abanjani?*

CHAPTER 5 presents findings and then draws conclusions.

CHAPTER 2: LITERATURE REVIEW ON NARRATOLOGICAL ASPECTS

2.1 INTRODUCTION

Chapter two of this study focuses on the literature review as theoretical framework of this research. Attention is on temporal aspects such as, narrative order, narrative duration and narrative frequency. The study will also concentrate on narration, characterization and theme. According to Bal (1985:57), the story can be viewed as a product of imagination, as opposed to the text, which is the product of arrangement. In the text, story events are arranged in an order, which can differ from their chronological order. The duration allocated to the different text elements is determined in respect of the duration in the story. The following time aspects will be discussed comparing story time with text time that is narrative order, narrative duration and narrative frequency.

2.2 TEMPORAL ASPECTS

2.2.1 NARRATIVE ORDER

Order normally refers to the chronological sequence of events. In the text, details are not observed simultaneously, but in a specific order. This assertion gives rise to the possibility that the order of the events in the text can differ from the order in which the same events occur in the story. Genette writes the following about the story order.

To study the temporal order of a narrative is to compare the order in which the events of sections are arranged in a narrative discourse with the order of succession these same events or temporal segments have in the story, to an extent that the story order is explicitly indicated by the narrative itself. (Genette, 1980:35)

Order refers to the relations between the assumed sequence of events in the story and their actual order of presentation in the text.

The most common deviations between the story order and text order are known as retrospections and anticipations. Genette uses the terms “*analepsis*” and “*prolepsis*” respectively. Genette (1980) identifies two types of anachrony; analepses and prolepsis. Prolepsis, according to him appears more frequently than analepses.

Narrative order as Genette (1980) views it, should be understood as dealing with the relationship between the order of events in the story and their order of arrangement in the narrative text. These orderings, in most cases, produce discordances identified by Genette (1980:35) as “*anachronies*”. Anachronies deal with the discordances between the orderings of the text and the story. He describes anachrony as any chunk of text that is told at a point which is earlier or later than its natural or logical position in the event sequence. Bal (1985:53) names these discordances “*chronological deviations*”.

Sternberg (1978:41) identifies two types of orderings, “*the natural*” and “*the deformed*”. In the “*natural order*”, events follow one another according to their chronological order. In the “*deformed*” order the natural order of presentation is violated. Events are “*artificially*” ordered, they do not follow one another according to their chronological order of occurrence, and issues are not pursued to their logical conclusion.

2.2.1.1 RETROSPECTIONS OR ANALEPSES

An analepses is an achronological movement back in time, so that a chronological earlier incident is related later in the text. This is one of the techniques used in what narratologists call the second level of text that is plot.

According to Boles (1987:131) “*flashback*” is still another word he wishes had never been invented, because it unsettles most starting storywriters. There is nothing in the least mysterious or hard to conquer it. It is switching backward in time to sketch in necessary reader information about what has happened before the story began. In certain novels page after page is given to flashbacks, so that their readers sometimes

know more about a past event and its effect on character than they do about what goes on in the immediate present.

Strachan (1990:101) and Genette (1980:49) list different kinds of these techniques that can be distinguished. Strachan lists three kinds of flashbacks:

- (a) external retrospection,
- (b) internal retrospection, and
- (c) mixed retrospections.

This categorization is widely used but it is problematic because it does not include all kinds of flashbacks.

An analepses is also known as “*flashback*” or “*retrospection*”. Genette (1980) prefers “analepses” because the term “*flashback*” is cinematic, and “*retrospection*” is psychological. Genette (1980:40) defines analepses as any evocation of the event that took place earlier than the point in the story where the reader is at the given moment. This implies that the narration returns to a point that has been passed in the story. This may be reason why Ricoeur (1985:83) sees analepses as “*narrating*” by moving back in time.

Analepses, according to Genette (1980), are “*grafted onto the first narrative*”, that is the first narrative into which the anachrony is inserted, and their extent remains internal to the extent of the first narrative”. “*Extent*” refers to the length between the first narrative and the inserted narrative, that is, the grafted narrative. A “*reach*” is the temporal distance from the point or moment when the story was interrupted to the point where the story proceeds again. The distance can be long or short and it is referred to as its “*extent*”. Anachronies – analepses and prolepses – according to Genette, are temporarily second, or the primary narrative.

According to Mafela (1997:126) and Baldick (1990:9) flashback implies the narrator's interruption of the chronological sequence of events in literary work. By inserting past events while facing new ones, the narrator relates both sets of events.

Cuddon (1979:27) summarises the functions of flashback. This technique reminds the reader of past events; reveals and develops themes of a text; and supplies background information of characters and events. Mafela confirms this by saying:

Flashback is the technique mostly used by authors to supply background information of characters and events. The author waits until things are moving and then goes back to fill in the necessary background information. (Mafela, 1997:127)

There are five kinds of flashbacks. Strachan identifies three and the other two have been identified in Northern Sotho literary works. For the purpose of our discussion those identified by Strachan will be discussed in detail.

In external retrospection prior events recalled in the text lie outside the space of time covered by the primary story (Strachan, 1990:101; Genette, 1980:49). It provides information to the reader about what has happened before in the past of characters.

In the external analepses the information evoked goes beyond the starting point of the first narrative; that is, its extent reaches beyond the starting point of the main text.

Internal retrospections occur within the space of time of the story and end within it. Strachan, (1990:101) and Genette, (1980:49) indicate that when this kind of flashback is used, the reader, while facing the new events, recalls the past events from within the space of time covered in the main story. In this case, the events begin after the commencement of the primary story and end within it.

In the internal analepses the information evoked is within the starting point of the first narrative, that is, its extent reaches a certain point of the main text. Internal analepses have two types, "completing" and "repeating".

Rimmon-Kenan (1983:40) states that both external and internal retrospections can be either heterodiegetic or homodiegetic in nature. Homodiegetic retrospection provides the past information about the same character, events or story-line at that point in time, whereas heterodiegetic retrospection provides information about another character, event or story-line.

Mixed retrospection is a combination of both external and internal retrospection. (Strachan, 1990:101; Genette, 1980:49). Mixed retrospections begin in the pre story and stretch into the space of time of the primary story. They form the third type of analepses. They are a combination of the external and internal analepses, “*whose reach goes back at a point later than the beginning*” (Genette, 1980:49)

The first additional kind of flashback, that is, flashback to complicate events, includes two sub-groups: firstly, flashback that inserts events and secondly, those that change the chronological order of events. Flashback to insert events actually comprises Strachan’s three kinds of flashbacks that have been mentioned earlier in our discussion. Flashback to change the chronological order of events involves swapping events, for example, an earlier event, A, narrated after an explanation of later event, B. This means that chronological sequence A, B, C, becomes for example C, B, A.

When flashback of similar events is applied, a particular event is presented at the beginning of a text, and ignored at this point, but later towards the end of the story recalled by the narration of an event similar to the first.

2.2.1.2 ANTICIPATIONS OR PROLEPSSES

A prolepses or anticipation is an achronological movement forward in time, so that a future event is related textually before its time, before the presentation of chronologically intermediate events.

In anticipation, a further assertion by Strachan (1990), reference is made in the story-line to an event that lies in the future. Whilst analepses concentrates on a point passed in the story, prolepses look forward to events to come. Prolepsis is often known as “*anticipation*”, “*flashforward*” and “*foreshadowing*”. Its narration as Rimmon-Kenan (1983:46) observes, “*takes an excursion into the future of the story*” As it is the case with retrospections, a distinction is made between external, internal and mixed retrospections.

External anticipation lies outside the space of time of the primary story. External prolepses, Genette (1980:68) observes: functions most often as epilogues, serving to continue a line of action on to its logical conclusion.

Internal anticipations lie within the space of time of the primary story and ends within it. Genette (1980:73) observes that the internal prolepses have two types: the completing and the repeating prolepses. Completing prolepses fill in ahead of time a later blank, and repeating prolepses, though still ahead of time, double a narrative section still to come. They refer in advance to an event that will be told in full in its place.

Mixed anticipations start in the pre-story and stretch right after the space of time of the primary story. Usually the realization of such an anticipation does not come certain because it happens after the end of the primary story.

While Genette refers to anticipations as prolepses, Tudorov refers to it as “*plot of predestination*” as he applied it to Homeric narrative (Genette 1980:67). In mixed anticipations an incident which has been long anticipated eventually happens. It seems as though it was predestined for the characters to seem to fail to prevent it from happening.

2.2.2 NARRATIVE DURATION

Narrative duration is known by different names. Prince (1982) calls it “speed”. Narrative duration according to Daugherty (1985:60), deals with narrative speed which is measured by the relation between the length of the narrative and the duration of the story. So many pages for so much story time. Prince (1982:54) sees the narrative speed as the rate at which events and situations of the narrative are presented. According to Genette (1980:86) duration deals with the comparison between the duration of the narrative and that of the story it tells.

Another term for duration is rhythm. The term rhythm is used by Bal (1985:76-84) to refer to the relationship between the length of time occupied by the events in the story, and the amount of time devoted to its presentation in the text.

According to Wybenga (1983:131), the speed of the text time can be faster or slower than the story time, or it can be equal to it. Duration according to him is based on the interplay between duration of history (real events) measurable in hours, days, months and years, and the text units measured in lines and pages.

Ngcongwane (1987:87) writes that the time of the narration and the time of the “real” incidents seem to be crossing each other most of the time, the one being always much longer than the other.

It is often difficult to measure the duration of the text because at some stages several events happen at the same time, and it is not easy to recognize their chronological sequence in the text. At times, certain events are omitted only to be elaborated later. Sometimes time may elapse between events, creating a distance of which the reader may not be aware.

These things, amongst others, complicate the time of the text as Rimmon (1976:45) observes that it is much more difficult to describe in parallel terms the duration, for the

simple reason that there is no way of measuring the duration of the *recit*. The only measure available is the time of reading and this varies from reader to reader, providing no objective measure, or “*normal*” execution. Rimmon-Kenan (1976:45) argues that no element of the text can dictate an absolute or invariable reading time, and thereby becoming measure for the duration of other elements.

Prince (1982:54) holds a similar view. He observes that the narrative speed has nothing to do with the time taken to read the narrative, and nothing to do with the time taken to write the narrative. Seeing that reading time is an arbitrary means of measurement, Rimmon-Kenan (1976:45) suggests that the duration of the text should be measured on the basis of a “constant pace” because pace is a relation between the duration of the story which is measured in minutes, hours, days, months, years, and the length of the text devoted to it in line and pages. An ideal text, according to Genette (1980:87), would keep a steady pace like a pendulum. So we are able to measure, for example, so many pages per so many events. But such a narrative, unfortunately, does not exist, because the sequence of the story is anachronous. There are five possibilities that may influence the relationship between the text time and story time. These are ellipsis, summary, scene, retardation and pause. These will be discussed hereunder.

2.2.2.1 ELLIPSIS

Ellipsis occurs when a portion of the story is deleted in the text. This means that the text time is smaller than the story time, the text time is in fact zero. The contents of ellipsis (that which is omitted in the text) do not always have to be unimportant. Such events might have either too painful to express in words as Strachan (1990) puts it.

According to Genette temporal ellipsis refers to “story time elided” (Genette, 1980:106). This implies that certain events are elided. Bal (1985:72) sees the borderline between ellipses and summary as flexible, and that it is difficult to set up an absolute dividing line. Chatman says, in ellipsis “*the discourse halts, though time continues to pass the story*” (Chatman, 1980:70).

Genette (1980) distinguishes three types of ellipsis: explicit, implicit and hypothetical. Explicit ellipsis, as viewed by Genette (1980:106) arises from the indication of the lapse of time they elide, which assimilates them to very brief summaries, and from elision pure, and the narrative starts again. Explicit ellipsis stipulates time clearly. In implicit ellipsis, time is not announced, but inferred. This is possible because of some chronological gap in the narrative continuity.

Hypothetical ellipsis is the most implicit type of ellipsis. They are according to Genette (1980:109) impossible to localize or even sometimes to place it in any sport at all.

Another type of ellipsis identified by Chatman (1974:361) is that one of a space filled by asterisks. This is the most obvious type of ellipsis. Even if one is merely paging through a text, one can recognize it.

2.2.2.2 SUMMARY

According to Chatman, in summary, the discourse is briefer than the events depicted. The narrative statement summarizes a group of events (Chatman, 1980:68).

Summary is when the text time is smaller than the story time. A long history for example, which covers more than hundred years in the story time, can be reflected in a short paragraph in the text.

Summary could be seen as the acceleration of the story in that events, which happened over a long period, are summed up or compressed in either a line, a paragraph or a page. If this "*norm*" is used, story-duration becomes shorter than the text-duration. Genette (1980:96) views summary as the narration in a few paragraphs or few pages of several days, months or years of existence without details of action or speech.

Genette (1980) regards summaries as quantitatively inferior to descriptive and dramatic passages because of their brevity. But they are useful in so far as they form the transition between two scenes. They are retrospective sections that give past information of events and characters. Chatman (1978:68) points out that summaries cannot only be recognized where they condense events but also in a variety of grammatical and lexical features. He contends that language provides a variety of grammatical and lexical features for indicating summary. Some verbs are by semantic nature punctual. They denote events that happen once in a relatively brief span of time and do not recur. For example, “*he jumped*” or “*she decided*” or “*they married*”. These verbs can be made durative by means of external devices, like continuous verb forms (he was jumping), modals (he kept on jumping) or repetition (he jumped and jumped).

2.2.2.3 SCENE

In the scene, the story time and the text time are more or less equal. It consists of a dialogue and can be used to retard the tempo of the story.

Scene is characterized by dramatic scenes and is sometimes known as “*scenic presentation*” (Lubbock, 1974:67; Stanzel, 1984:12-14). Chatman (1978:72) sees scenes as the incorporation of dramatic principle into narrative. This could be the reason why it is sometimes regarded as “*dramatic rendering*” (Booth, 1961:129). In scene, the text duration is almost equal to story-duration.

Chatman says that the “*scene*” is the incorporation of the dramatic principle into the narrative. Story and discourse here are of relatively equal duration (Chatman, 1980:70).

Because scenes are characterized by “*showing*” the critics who favour the Aristotelian notion of mimesis, regard scenes as qualitatively superior to “*telling*”. On the other hand Plato’s notion of diegesis hold the opposite view. In telling, the character’s fictional world is made available to the reader through the mediator who is the narrator. The narrator tells the story about the events. The reader receives the fictional world indirectly. Actions

and events are indirectly presented as the past in the indirect speech. In showing, the character's fictional world is directly presented to the reader. It is in the present time, in the direct speech. Characters speak for themselves so the reader "sees" and "hears" characters. Their fictional world is demonstrated in dramatic form.

2.2.2.4 RETARDATION

Retardation is the opposite of summary and it seldom occurs. It is usually applied in great tension as a delaying technique.

2.2.2.5 PAUSE

Pause is characterized by the description of events or characters. During these descriptions the speed of the story is slowed down or it stops completely. The narrator who forsakes the story and concentrates on describing scenes that catch his eyes causes the halt of the story. In this regard text-duration exceeds story duration.

Some pauses, according to Genette (1980: 99), are iterative in the sense that they are not connected to a particular moment in the story but to a series of analogous moments, and consequently cannot in any way contribute to slowing down the narrative but the reverse. Genette (1980:102) is of the view that pauses can sometimes create "*false impressions*" recognized in such words such as "seem", "appear", "give the impression". Following will be the discussion of another aspect of time, that is, frequency.

2.2.3 NARRATIVE FREQUENCY

There is not a one-to-one correlation between the number of times the events are narrated in the story and the number of times they appear in the text.

Genette (1980:113) calls the relationship between the repetition of events in the story and the text narrative frequency, which he defines as "the repetition between the

narrative and the diegesis" (Genette, 1980:113). Rimmon-Kenan (1983:56), on the other hand, views narrative frequency as the relation between the number of times an event appears in the story and the number of times it is narrated in the text.

Although this technique has been used to significant effect in literary writing, literary critics have not given it the attention it deserves. Genette (1980:113) observes that:

...narrative frequency, that is the relations of frequency (or, more simply, of repetition) between the narrative and the diegesis, up to this time has been very little studied by critics and theoreticians of the novel.

In similar vein, Culler (1980:11) points out that despite its importance, narrative frequency has seldom been discussed in critical studies. He argues that repetition, as a common form of frequency has emerged as the central technique in the *avante garde* novels. Bal (1985:77) considers that narrative frequency has "received little attention".

Genette (1980:114) sees narrative frequency as a system of four relationships established between text and story, from the multiplication of two possibilities given on both sides.

The four possibilities are:

- (a) Narrating once what happened once, i.e. singulative narrative.
- (b) Narrating n times what happens n times, i.e. singulative narrative.
- (c) Narrating n times what happened once, i.e. repeating narrative.
- (d) Narrating once what happened n times, i.e. iterative narrative.

Genette (1980) distinguishes three types of narrative frequency: singulative, repetitive and iterative. These will be discussed below.

2.2.3.1 SINGULATIVE NARRATIVE

Singulative narrative deals with two types of narrative: narrating once what happened once, and narrating n times what happened n times. These types can be illustrated as 1N/ and nN/nS respectively, where:

N = narrating, and it refers to the text.

S = what happened, and it refers to the story.

n = number of times.

Of the two-singulative narratives identified above, telling once what happened once is so common that it is realized as “*normal*” narrative. In the second type of singulative narrative, if an event happened twice it is told twice, if it happened thrice, it is told thrice.

2.2.3.2 REPETITIVE NARRATIVE

In repetitive narrative what happened once is told n times, that is, more than once. In the story events are not the same. Repetition, according to Bal (1985:77) does not refer to exactly the same event.

2.2.3.3 ITERATIVE NARRATIVE

In iterative narrative “*a single narrative utterances takes upon itself several occurrences together of the same event*” (Genette, 1980:116). An event that recurs is condensed or compressed into “*everyday*”, “*the whole week*” or “*every day of the week*”.

2.3 NARRATOR

The narrator manifests itself in various communication situations. In non-fictional narrative, the role of the character is reduced, and that of the narrator becomes prominent. In simple terms, the narrator is the one who tells the story to the listener.

Wall says this when describing a narrator:

"The narrator is the 'voice' we hear as we 'listen' to the story being told" (Wall, 1991:4)

Booth (1961:151) observes that most tales are presented as passing through the consciousness of a teller, whether an "I" or a "he". From this comes the classification of literary works into first-person and third-person narrative.

Miller (1971), (quoted by Lanser, 1981:150) points out:

"The narrator may sometimes seem to be the author himself, speaking in his own voice..... At other times the narrator may exist entirely on the side of the mirror,..... a persona or invented voice of the author.....

It is a mistake to think about the narrator as the writer, a mistake often made by many readers. The writer is the creator of the narrator, but he is not the narrator. He has created the entire creative elements: the narrator, characters, focalization, theme, arranged events that suit his message and artistic telling, amongst others. This means that the role of the writer is far bigger than that of the narrator. The writer can create his narrator to have certain beliefs and behaviour that is not necessarily those of the writer.

The narrator does not merely tell. He constructs a world of his own, like the real narrator.

In any narrative, the narrator adopts a certain attitude towards the events he is recounting, the characters he is describing, the emotions and thoughts he is presenting. He may for example, emphasize the importance of certain incidents and not of others; he may judge certain characters outright or in a roundabout way; he may state what he thinks explicitly or without seeming to; he may take personal responsibility for arriving at certain conclusions or deny any responsibility. (Prince, 1983:44)

The question of point of view has always been a practical concern of the novelists, and there have been a number of scattered observations on the matter in critical writings of the eighteenth century. Authors have developed many different ways to present a story, and many extended works employ several ways within a single narrative. The simplified classification below is widely recognized and will serve as a useful preliminary frame of reference for analyzing traditional types of narration. It establishes a broad division between a third and a first-person narrative.

2.3.1 FIRST-PERSON NARRATIVE

In a first-person narration the central character relates the events he or she experienced. This allows us a very direct insight into the character's mind; often the experiences are viewed retrospectively, so that we are aware of the difference between the character's immature and mature personality. In all other methods of narrative, the narrator or narrators are principally observers of the events. In the first – person narrative, the narrator speaks as "I" and is himself a character.

Romberg says this when describing the first-person narration:

"The distinguishing characteristic of the first-person novel is the author's device of creating a fictive narrator... whom the author interposes between himself and the reader, and who is given the authority of the whole story." (Romberg, 1962:9)

Riggan (1981:27) points out that fictional first-person narration is a relatively modern phenomenon, prior to which autobiographical narrative was primarily used for recounting travels and adventures. De Jong confirms that first person narratives were erroneously equated with biographies.

The author employs the narrator in the literary text as his spokesperson and presenter of the events of the narrative and in so doing creates the impression that ideas and perceptions expressed are not coming directly from him. He is not personally

accountable for (his work), maintains Romberg (1962:77) '*someone is made to bear this responsibility*'. Ideas and perceptions in the narrative are, according to Booth (1981), filtered through the mind and expressed in the voice of the narrator.

Two other frequently discussed narrative tactics, which cut across diverse points of view, need to be mentioned: The self-conscious narrator is one who shows himself to be aware that he is composing a work of fictional art and takes the reader into his confidence about the various problems involved, in some way flaunts the discrepancies between its artifice and the reality it depicts.

There can, of course, be different degrees of unreliability. The question to ask is; how can the reader know whether he is supposed to trust or distrust the narrator's account? What indications does the extent give him one-way or the other?

Signs of unreliability are perhaps easier to specify, and reliability can then be negatively defined by their absence. The main source of unreliability is the narrator's limited knowledge, his personal involvement, and his problematic value scheme. A young narrator would be a clear case of limited knowledge and understanding. Personal involvement of the narrator also brings about unreliability.

The third potential source of unreliability is the colouring of the narrator's account by a questionable value-scheme. A narrator's moral values are considered questionable if they do not tally with those of the implied author of the given work. If the implied author does not share the narrator's values then the latter is reliable in this respect, no matter how objectionable his views may seem to some readers. The trouble with the forgoing statement, however, is that the values (or norms) of the implied author are notoriously difficult to arrive at.

Various factors in the text may indicate a gap between the norms of the implied author and those of the narrator; when the facts contradict the narrator's views, the latter is judged to be unreliable, when the outcome of the action proves the narrator wrong, a

doubt, retrospectively cast over his reliability in reporting earlier events, when the views of the characters consistently clash with the narrator's suspicion, may arise in the reader's mind; and when the narrator's language contains internal contradictions, double – edged images, and the like, it may have a boomerang effect, undermining the reliability of its user.

Contrasts and incongruities in the narrator's language alert us to a possible unreliability in the narrator's evaluations, though not necessarily in his reporting of facts.

2.3.2 SECOND-PERSON NARRATIVE

Novelists do not like to use this type of narration. It is not a popular one.

2.3.3 THIRD-PERSON NARRATIVE

In the third-person narrative, the narrator is sometimes outside the story who refers to all characters in the story by proper name or as "he" or "she" or "they" (Adams, 1981:143). Within this mode, we have an omniscient narrator. This is the narrator who knows everything that needs to be known about the agents and events; that he is free to move as he will in time and place, and to shift from one character to character, reporting (or concealing) what he chooses of their speeches and actions; and also that he has privileged access to a character's thoughts, feelings and motives, as well as to his overt speech and actions.

Within this mode, the intrusive narrator is one who only reports or freely comments on his characters, evaluating their actions and expressing his views about life in general. Such narrators frequently point to the significance of what they are presenting, often providing a moral interpretation of events and characters.

We have also the limited point of view. In limited point of view the narrator tells the story in the third person, but confines to what is experienced, thought, and felt by a single character, or at most by a very limited number of characters within a story.

2.3.4 MULTIPLE NARRATORS

It may happen that there are many narratives with more than one narrator; indeed, in a given narrative, there may be an indefinite number of narrators (two, three, ten). For instance, a narrator may introduce another narrator who in turn introduces another, and so forth.

2.3.5 NARRATOR VERSUS FOCALISER

There is a tendency in literature to split the role of the narrator and the focaliser, that is, the one who tells and the one who sees. Yet the relation is very close. The narrator can be the focaliser at the same time or cannot. He can be reliable or unreliable, omniscient or limited, and therefore we hear his voice.

There is a fine line between roles of the narrator and the focaliser. According to Rimmon-Kenan (1983:72), the difference in roles is a question of "who speaks" versus "who sees". The narrator tells and the focaliser sees. The narrator can be the focaliser if he tells what he sees, but in some cases the narrator and the focaliser can be different agents in the sense that the narrator can tell what somebody else sees, or what he thinks somebody sees. The focaliser may be a character or other characters in the novel. If the narrator tells what he does not see, or what he is not sure about, the point of view, or the prism, or the perspective, or the angle of vision is not his and the story he tells cannot be wholly believed. The reader is confronted with statements such as "*he thought he was crying*" or "*it was if they were lovers*".

2.4. CHARACTER

The pillar of any fictional work is the constructed or imaginative person who behaves in a certain manner. The people in a novel are referred to as characters. According to Abrams (1993:23) characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional and emotional qualities that are expressed in what they say (the dialogue) and what they do (the action).

In writing about character, Roberts (1991:64) contends that character in literature is an extended verbal representation of a human being- being the inner self that determines thought, speech and behaviour.

From the definitions given above, it becomes evident that characters are invented or imaginary persons in a narrative work which are human qualities and behaviour. However, with the structuralism approach at hand, we should resist the temptation to discuss characters as if they are humans. As Peck and Coyle (1985:116) state: “*we are not so much concerned with discussing the characters as people as with discussing how the texture of the writing creates such a credible picture.*”

Rimmon-Kenan (1983:30) highlights a problem concerning character that is experienced in literature today. As she points out, “*character is pronounced ‘dead’*” by many modern writers. Contemporary theorists, Structuralists for an example, can hardly accommodate character within their theories, because of their commitment to an ideology which “*dissenters*” man and runs counter to the notions of individuality and psychological depth. The problem of the “*death*” of characters in contemporary literature centers around literary critics’ concern about the mode of existence of character. Some of them view characters as mere words while others view characters as octants. We will now look at the various views of characters.

In the following discussion therefore, the emphasis will be on character and characterization. I will start by giving the brief definitions of the terms before dealing with their theoretical aspects. In analyzing the theory of character I will look at different theories by different scholars on character. When discussing characterization, the following aspects will receive attention, methods of character portrayal, types of characterization, kinds of characterization, textual indicators. That is direct definition and indirect presentation.

In concluding, other techniques of revealing characters will receive attention viz, the names of characters, their social standing, their company and the character tags.

Different authors have defined character in different ways. I will start by citing few examples of such authors.

According to Abrams (1981:20),

the character is literary genre: a short, and usually witty sketch in prose of a distinctive type of a person. Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say – the dialogue – and what they do – the action.

Brooks and Warren say this about characters:

The proof of the inextricable interweaving of characters and action may be most readily seen by a glance back at the stories. Though our attention was focused there upon problems of plot, we found that we could not discuss the stories without going into the problem of character. Plot and character interpenetrate each other, There is some justification for stressing one problem at a time. (Brook and Warren, 1943:168)

Culler says this about characters:

Characters are not persons but segments of text. Characters are not metamorphosed into inanimate things or reduced to actants, instead they are textualized. (Culler, 1975: 222)

Bal says this about characters:

Characters resemble people. Literature is written by, for and about people. On the other hand, the people with whom literature is concerned are not real people. They are imitation, fantasy, fabricated creatures- paper people, without flesh and blood. (Bal, 1975:80)

Bal also says this about the difference between an actor and a character: *an actor is a structural position while a character is a complex semantic unit.* (Bal, 1985:79)

Chatman also says this when he talks about characters:

Character is based on character's imitations of man's actions. Action comes first, character is added later and is not even essential to successful tragedy. Though characters need to have at least one trait derived from the actions they perform. (Chatman, 1978:108-109)

Hawthorn also gives his own definition of character. He says: *characters are proper names we come across in a novel* (Hawthorn, 1985:47).

Malepe, (1967: 47) writing about characters says:

Characters, as representations of persons are an important element in fiction, which is a dramatization of human relationships. The author does not create characters, he selects, shapes, them for the purpose of dramatizing human life with its varied manifestations. He individualizes them by imparting into each character certain qualities, which differentiate him from other characters. (Malepe, 1967:47)

According to Mahon:

Characters in a novel are defined in three ways:

- (i) by what they reveal about themselves in outward and inner life:
- (ii) by what is said and thought about them by other characters: (iii)
- by what the author draws the reader's attention to concerning their behavior. (Mahon, 1984:14)

Mlotshwa (1990) writes the following about character portrayal:

In this discussion, character portrayal will be associated with be accepted ways of behavior, actions and attitudes of individual towards life. (Mlotshwa, 1990:3)

Another point to remember is that characters are part of the broader pattern; They are members of the society, and the author's distinctive view of how people relate to society will be reflected in the presentation of each character. Details are not included just for their own sake but relate to the overall pattern of the novel.

Scholes and Klaus (1971:55) also express the opinion that a character is not a real person but "portrays" human potentialities. The characters only show what a human being is capable of doing. It does not present a human being as a model. They however lose sight of the fact that the novelist has the prerogative to mould his characters in such a way that they suit his desires. Characters are often drawn from human experience and thus depict something about man. They represent human nature. Although they are not real, they are endowed with human capacities. They talk, act and interact with one another. They have feelings and act on them. In view of their human characteristics we find ourselves responding to their humanity. We are attempted to judge them as though they were real human beings. It is for this reason that they resemble as closely as possible to the fictitious person. The resemblance to the fictitious person is enhanced by the appropriate speech accompanied by the appropriate action and gesture.

In the next discussion emphasis will be on the different views by different scholars concerning character.

2.4.1 THEORY OF CHARACTER

The mode of existence of character: two problems. Under this sub-topic people or words, people or octants and how character is reconstructed from text will be discussed below. I will start with people or words.

2.4.1.1 PEOPLE OR WORDS

The realistic approach is one of the pioneers of the viewing of characters as people. Mudrick (1961) quoted by Rimmon-Kenan (1983:31) contends that the "realistic" argument insists that characters acquire, in the course of action, a kind of independence from events in which they live, and they can be usefully discussed at some distance from their context.

Characters are seen as imitations of people and so are treated with greater or lesser sophistication as if they were our neighbours or friends. As Rimmon-Kenan (1983:32) observes, such an approach tends to speculate about character's "unconscious" motivations and even construct for them a past and future beyond what is specified in the text.

→ Peck and Coyle (1985:115) explain how this approach works as they say:

"the realistic approach allows the writer to create a very full impression of what it must be like for certain people to be caught in certain dilemmas; there is a searching presentation of the full range of psychological and social factors that are involved in every experience." To perceive characters as people does not literally mean that characters in a novel are human beings. What it means is that the writer composes them in a manner so as to resemble human being. They almost look like us, behave like us, think as we do such that we tend to relate to them as friends or enemies, we laugh with them when they are in joy, cry with them when in pain and even sympathize with them when in trouble. Smiley (1971:80) reassures us juncture that even though "characters may resemble actual people so much that does not make them humans."

Bal (1985:80) also puts emphasis on this point as she confirms that "*the people with whom literature is concerned are not real people, they are imitation, fantasy, fabricated creatures, paper people without flesh and blood.*"

Moreover, there are vital differences between characters and living people. To name but few, a person is an individual performing actions while a character is an agent of action. In real life, the knowledge of people's characters is hampered by many factors like self-protective masks over our real personalities, whereas everyone who comes in contact with a character can potentially know that character in exactly the same way, since the same traits are apparent to them all.

In my opinion, characters in a novel should resemble human beings to some degree. The reason becomes clear as one reads Msimang's (1986:99) view as he states:

"in order to be convincing, the writer's imaginary persons must be grounded in reality. They must be true not so much to our world but their world, that is, the world that the artist has created for them."

We must not forget that one of the reasons of studying novels is mentioned by Heese and Lawton (1994:134) is that:

"we are drawn into fiction not only by the fun of fantasy, by our interest in reality a good novel is true in the sense that it gives a sincere, well-observed, enlightened picture of a portion of human life". At this point it, I think it is clear that characters are not real people but man-made people.

2.4.1.2 PEOPLE OR ACTANTS

Characters are defined in relation to the events. They are seen on the basis of functions and actions they perform. This argument, as pointed out by Rimmon-Kenan (1983:34) is based on Aristotle who believed characters to be necessary only as "agents" or "performers" of the action, a view shared by formalists and structuralists of our own century, though for different reasons.

Following Aristotle's view, Chatman proposes that the emphasis is on "action". "Action comes first". The agents who perform the action come second (Chatman, 1978:108).

So that is what it is. Characters are seen as agents of action. The structuralists seem to share this view as they too, according to Chatman (1978:111), argue that characters are products of plots, that their status is "*functional*"; that they are in short, participants or actants rather than personages, that it is erroneous to consider them as real beings.

According to Rimmon-Kenan (1983:34) Propp subordinates characters to "*spheres of action*" within which their performance can be categorized according to seven general roles, the villain, the donor, the helper, the sought-for -m person and the father, the dispatcher, the hero and the false hero.

2.4.1.3 CHARACTER AS MERE WORDS

According to Rimmon-Kenan (1983:32) to view the character as mere words is the "*pursuit*" of the (semiotic) argument, which assimilates character to other verbal phenomena in the text to the extent of destroying its specificity in its own way. Quoting one of the pioneers of this theory, Weinsheimer (1979), Rimmon- Kenan (1983:320 puts this idea forward:

"under the aegis of semiotic criticism, characters lose their privilege, their central status and their definition. This does not mean that they are metamorphosed into inanimate things or reduced to octants, but they are textualized. As segments of a closed text, characters at most are patterns of recurrence, motifs which are continually recontextualized in other motifs. Characters dissolve".

O.B. Hardison's statement in Chatman (1978:117) explains this approach more:

"character and thought are the 'natural causes' of action. Shumi and Lethiwe exist only as words on a printed page. They have no consciousness and they do whatever the dramatist requires them to do. The feeling that they are living people whose personalities determine the actions they perform is an illusion."

As far as Chatman (1978) is concerned, the equation of characters with mere words is wrong on the other grounds. Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive. Besides, Wellek and Warren (1963:102) argue that literature represents life and life is in large extent, a social reality. People may model their lives upon the patterns of fictional heroes and heroines. Rimmon-Kenan (1983:33) shares the same idea as she points out that character names often serve as "labels" for a trait or cluster of traits characteristic of non-fictional human beings, for example; "*he is Shumi*". This implies that as fiction characters may sometimes play a very influential role in people's lives, it just does not make sense to treat them as if they are just mere words.

Following hereunder will be the discussion of how character is reconstructed from text.

2.4.1.4 HOW IS CHARACTER RECONSTRUCTED FROM TEXT

In the story, character is a construct, put together by the reader from various indicators dispersed throughout the text. This "putting together" or reconstruction is described by Barthes as part of the process of nomination, which in his view, is synonymous with the act of reading.

To read is to struggle to name, to subject the sentences of a text to a semantic transformation. This transformation is erratic; it consists in hesitating among several names. (Barthes, 1974:92)

According to Chatman (1978) what is named in the case of a character are personality traits. Indeed for Chatman character is a paradigm of traits, a trait being defined as a "relatively stable or abiding personal quality" and "paradigm" suggesting that the sets of traits can be seen "metaphorically, as a vertical assemblage intersecting the syntagmatic chain of events that comprise plot. (1978:127). Using a linguistic analogy, Chatman describes a trait as a narrative adjective tied to the narrative copula. Thus, when one says Shumi is jealous, it is an example of what Chatman calls "a trait".

It is probably this type of link between characters and the quality that lends Garvey (1978:73) to speak of the reconstruction of character in terms of “*attributive proposition*”. An attributive proposition according to him, consists of a character’s name (or its equivalent), a predicate (e.g. “insane”) and a “modelizer”, indicating degrees and qualifications (1978:73).

Hrushovski, quoted by Chatman, suggests that the construct called character can be seen as a tree-like hierarchical structure in which elements are assembled in categories of increasing integrative power. Thus an elementary pattern may be established by linking two or more details within a unifying category.

One may ask; on what basis are elements combined in increasingly broader categories, culminating with more or less unified construct called “character”? A fundamental cohesive factor is the proper name. To quote Barthes again:

The Proper Name enables the person to exist outside the semes, whose sum nonetheless constitutes it entirely. As soon as the Name exists, the semes become predicates, inductors of truth, and the Name becomes a subject. (Barthes, 1974:190-191)

One may again ask this question; how are elements combined into unifying categories? The main principles of cohesion are repetition, similarity, contrast and implication.

The repetition of the same behaviour “invites” labeling it as a character trait. Similarities of behaviour also give rise to generalization. Contrast is not less conducive to generalization than similarity. As to implication, three of its forms are mentioned by Garvey (1978: 74-75).

- (1) A set of physical attributes implies a psychological AP (Attributive Proposition).
- (2) A set of psychological attribution implies a further psychological AP.
- (3) A set of psychological and physical attributes implies a psychological AP.

The unity created by repetition, similarity, contrast and implication may of course, be a unity in diversity; it still contributes to the cohesion of various traits around the proper name, on which the effect we call "character" depends.

Following hereunder will be the methods of characterization. Before dwelling much on it, it is wise to give the brief definitions of the term characterization.

2.5 CHARACTERIZATION

Characterization is a sum total of techniques employed by an artist in presenting character in a literary work so that such characters are perceived by the audience/readers as persons endowed with moral and dispositional as well as physical qualities.

Perhaps the most important point about characterization is that the artist must present lifelike characters. In order to be convincing, his imaginary persons must be grounded in reality. They must be true, not so much to our world, but to their world, that is, the world that the artist has created for them.

Cohen, describes characterization as the art of creating fictional characters in the words which give them identity (Cohen 1973: 37).

Cohen further declares that:

It is the art of illusion whereby the characters created seem to become people with traits and personalities which a reader can recognize, respond to and analyze." (Cohen, 1973:37)

There are other views for Cohen pertaining characterization:

The author usually employs physical description of varying exactness and fullness so that the character can be visualized by the reader. The description may suggest a greater deal than he

outer appearance for an example, a character's habit or social class. (Cohen, 1973:37)

Following will be a discussion on the methods of characterization.

2.5.1 METHODS OF CHARACTERIZATION

According to Msimang (1986:100) there are many methods and techniques of character portrayal but in the final analysis they may all be divided into two broad divisions, namely, the direct and indirect methods.

Mlotshwa (1990) writes the following about character portrayal:

Character portrayal is associated with the accepted ways of behavior, actions and attitudes of individuals towards life.
(Mlotshwa, 1990:3)

Abrams (1981:21) called these methods showing, (also called dramatic method) and telling.

2.5.1.1 DIRECT METHOD OF CHARACTER PORTRAYAL

Here, the artist himself describes the characters. He tells you what they look like, physically. If he adopts an omniscient point of view, he may even be more analytical, and tell you what they think and how they feel.

It often happens that the author uses one of his characters as his spokesman (as is the case with autobiographies) and then it is through this spokesman or narrator that the characters are described.

Msimang when describing the telling method says in telling, the author himself intervenes authoritatively in order to describe, and often evaluate, the motives and dispositional qualities of his characters.

Certain critics regard the descriptive method of character portrayal as the lowest form of art (Abrams 1981:21). They feel that the artist must efface himself because, by his direct commentary on a character's makeup, he forces his reader's imaginative participation. Others decry direct description on the grounds that it is detrimental to the pace of the story since all forward flow must stop while the description is inserted. They also feel that it is not suitable for short story character delineation where everything must be concise and compact.

Nevertheless, some critics see advantages in this method. They maintain that the descriptive or expository technique is most suitable for minor characters and that it lends clarity quickly (Shipley, 1968: 52).

2.5.1.2 INDIRECT METHOD OF CHARACTER PORTRAYAL

In this method the author does not tell us about his characters: he shows them to us. Accordingly, this method is popularly known as the dramatic method of character portrayal. Through the use of environment, character's words and actions, the reader is put in a position where he can deduce for himself what kind of a character he is presented with. At times we do not only see the character doing things or hear him saying things, but when the stream of consciousness technique is used, we are introduced into his very psyche so that we may know what he thinks or feels. This method is very synthetic and the character looms before the reader's eyes as someone he knows or can recognize. Simply by observing the character's behaviour he is enabled to form his own opinion about them; to infer their motives and emotions.

The dramatic method is very useful in delineating main characters. It fills them with life and you can almost feel their pulse as they move through the pages of a novel. This is even more so where they are dramatized in interaction and counteraction with other characters.

However, this method is not without its weak points. If over-used, for instance, it tends to be tedious and boring. The author may easily concentrate on character portrayal at the expense of the other aspects of the novel.

In conclusion, what should be done in mind however, is not this or that method to be employed, but the artistic manner in which it is employed. Dietrich and Sundell have the final word to say in this regard:

In the sense of artistic worth, one method is no better than the other. What counts is in giving the reader as much a characterization as is needed to convey the theme and move the plot. (Dietrich and Sundell, 1967:85)

Following hereunder will be a discussion about the type of characterization.

2.6 TYPES OF CHARACTERIZATION

This section is concerned with the ultimate makeup of a character. The conventional approach is to divide characters into round and flat characters in accordance with Forster's (1974) theory.

2.6.1 ROUND CHARACTERS

Abrams (1981:20-21) defines a round character as someone who is complex both in temperament and motivation. He is more like real people in real life, capable of surprising us and not easy to describe with any degree of adequacy. This means a character whose conduct is not readily predictable and who changes under changing circumstances. This changing character is sometimes described as a *dynamic or revolving character*. Motivation for the change is emphasized by Forster who maintains that:

The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round. (Forster, 1974:73)

Rimmon-Kenan says when he defines the round character:

Round characters are capable of rutindity. They are highly organized. (Rimmon-Kenan, 1986:132)

Msimang (1986) quoted by Marggraff says when he describes a round character:

A round character can be defined as someone who is complex both in temperament and motivation. He is more like people in real life, capable of surprising the reader, and also not readily predictable. Round character might change under changing circumstances, and this changing character is sometimes described as a dynamic or revolving character. Three dimensional - one learns, develops and changes in relation to what happens in and around him. (Marggraff, 1986:13)

Bal says this about round character:

Round characters are like "complex" persons who undergo a change in the course of the story, and remain capable of surprising the reader. (Bal, 1985:81)

2.6.2 FLAT CHARACTERS

A flat character is the one that is constructed round a single idea or quality and can be described in a single sentence. (Forster 1974:73). This means that he is either good or bad throughout the novel. Such a character never develops, and is often not true to life, as compared with a round character that is accepted as credible and true to life (Msimang 1986:102).

Forster (1974) quoted by Rimmon-Kenan says when he defines a flat character:

Flat characters never run away. They don't have to be watched to development. They are not changed by circumstances. They are easily remembered by the reader and can be summed up in a single phrase. (Rimmon-Kenan, 1986:132)

Bal supports Rimmon when he defines the flat character:

Flat characters are stable, stereotypical characters that exhibit/ contain nothing surprising. (Bal, 1985:81)

According to Hawthorn (1985:48) when he quotes Forster in his book "Aspects of the Novel", he says when defining a flat character:

The really flat character can be expressed in one sentence.
(Hawthorn, 1985:48)

Following hereunder will be kinds of characterization.

2.7 KINDS OF CHARACTERIZATION

In this section, the discussion will be on characters according to their functions in the novel. Thus we get main characters as well as minor or secondary ones. We get foils, heroes and villains.

It is therefore important to distinguish characters according to the manner in which they are portrayed and also according to their function in the story. Sanders does not make this distinction and his classification is consequently misleading. Sanders (1967:124) argues that characters in fiction are generally of three types: rounded or main characters, stock characters which are mere stereotypes, and foil characters which are designed to illuminate main characters.

Now it is misleading to assert that a round character is a main character. Secondary characters can also be round. We also get a lot of flat main characters. Again the classification into round, stock and foil is unacceptable because it is partly based on the manner of portrayal (for round and flat) and partly on the role of a character (for foil which is there to illuminate the main character).

2.7.1 HERO

This is the most prominent character in any story. Everything in the narrative focuses on him. He is the center of things, and he is there in order to promote the interest of the theme. He may win – in which case he is the hero in the true sense of the word – or he may lose – in which case he is the victim. To be focal, he must receive most attention from the artist than the other characters. In drama, such a character is called a protagonist.

In traditional fiction the protagonist is also the hero or heroine, an admirable character who embodies widely accepted strengths and virtues. The antagonist in such fiction represents contrasting weaknesses and vices and if the antagonist is unsavory enough, the word villain is applied. But the protagonist is not always the hero. Some modern fiction, presents a protagonist aptly called, anti – hero.

Shaw says this when he describes a protagonist:

Protagonist is the leading character in a novel or any other literary work. (Shaw, 1972:305)

2.7.2 VILLAIN

In drama, a villain is an antagonist. In prominence, the villain is second to the hero. Both of them are primary or main characters. The villain is usually more bad than good. He features in the story with the purpose of thwarting the very interests that the hero is trying to promote. He constantly puts obstacles in the way of the hero. This helps to intensify conflict and generate suspense and tension, and the plot becomes more dynamic. Like a hero, a villain may be a single character or a group of characters. A villain is a bad character especially to every character he comes across in the novel. He/she is rude. He rapes, kills and steals. He/she does what the community is against. As a result he/she is the enemy of the society.

Msimang (1986) quoted by Marggraff says this about a villain:

A villain is usually more bad than good. His purpose in the story is to thwart the very interests which the hero is trying to promote. This therefore helps to intensify conflict and generate suspense and tension, and the plot becomes more dynamic. Like a hero a villain may be a single character or a group of characters. (Marggraff, 1986:14)

2.7.3 FOIL

Dietrich and Sundell (1967:76) says “*a foil is a character who functions principally to reveal some trait or aspects of the major character*”.

A foil is a minor or secondary character. It serves as a commentary upon, or a supporter of the hero or the villain (Cohen, 1973:185). A foil may be a single individual or a group of characters.

Besides the foil there may be a host of other minor characters which are peripherally concerned with the issues in the theme. These are usually messengers and agents.

Smile says this about a foil:

Foil is a minor character who stands as a contrasting companion to a major character. The specific functions for a foil are potential diverse. He may possess strongly contrasting and partially complementary traits by comparison with his superior companion. If the protagonist in a melodrama is smart and always serious, his foil might be a bit stupid and lighthearted. (Smile, 1978:98)

Smile continues to say this about a foil:

The foil provides a major character a close associate with whom he can discuss problems and plans, hence, the foil is a means to deliberation in the novel. The foil can help build a major character's

stature by talking sympathetically about him to others. Also, the foil can perform jobs unsuitable for the major character, the action gains strength through implication. (Smile, 1978:98)

A foil is not a main character but he is the one who tries to emphasize what is there when he supports the main character. A foil sometimes makes plans to make the hero succeed when a hero finds himself/herself in a difficult situation. A foil sometimes does the work of the hero/protagonist if the protagonist has failed to do it because of certain circumstances. Hereunder follows the discussion of character, the category of characters.

2.8 CATEGORIES OF CHARACTERS

Characters are categorized into referential, coupling and anaphoric characters. Referential characters refer to history, social and political issues. They can be recognized as a worker, writer, king, chief or student. Coupling characters are signs of the reader, writer or their representatives. They are mouthpiece choirs ect. And come from outside the story. Anaphoric characters are inside the story. They carry the main action in the story..

2.9 TEXTUAL INDICATORS

There are two basic types of textual indicators of character: direct definition and indirect presentation.

2.9.1 EXPLICIT (DIRECT CHARACTERIZATION)

All three forms of characterization will be discussed hereunder.

2.9.1.1 SELF -ANALYSIS

Self- analysis is a method of characterization which has been defined by Bal (1985) as an instance when the character talks to himself about himself. Such utterances reveal some personality traits within a character with which we can describe him or her.

2.9.1.2 EXPLICIT STATEMENTS BY THE NARRATOR

This is the most common type of direct characterization found in most novels. It is simple and straightforward. The narrator here, makes direct explicit statements about the character. Rimmon-Kenan (1985:60) maintains that ... "*its dominance in a given text is liable to produce a rational authoritative and static impression*". In this type of characterization the traits of a character are named by an adjective (e.g. he was ill-humoured), or an abstract noun (e.g his rudeness knew no bounds), or possible kind of noun (e.g. she was a real witch).

2.9.1.3 CONVERSATION OR DIALOGUE

Hawthorn (1985:66) says: dialogue is presented in a recognizable modern form, with each new utterance by a different character given in a new paragraph. Here the narrator may intrude or remain hidden at will. If necessary, the characters can be left to speak for themselves with no interruption from anyone. This certainly increases the dramatic effectiveness of scenes involving dialogue, we feel more that we are actually witnessing conversations take place rather than instructed by an intrusive stage manager who keeps pointing out what we have to notice.

Dialogue in the novel is an important way of revealing character. Novels are, by and large, about human relationships, which depend to a considerable extent on communication. Dialogue is the medium through which bonds between people are established, sustained and developed or destroyed. Dialogue often furthers the action; it

also serves the function of stating the themes without the author having to take over in his or her voice.

Conversation is a problem for the novelist. While the novel aims at realism, too much accuracy would be unreadable. Speakers in real life repeat themselves, wander off the topic, become incoherent and fail to listen or respond sensibly to other speakers. Some degree of elimination and organization is probably unavoidable in writing dialogue, so the novelist must walk a tightrope between realism and stylization.

2.9.1.4 CHARACTER TALKS ABOUT HIMSELF TO OTHER CHARACTERS

When a character talks about himself to other characters, either characters support or deny what he says about himself as Rimmon-Kenan (1983) puts it. The meaning thus becomes plural under such circumstances e.g. she says she does not beg whereas she is a beggar.

2.9.2 IMPLICIT (INDIRECT PRESENTATION)

Implicit characterization is the opposite of explicit characterization. In implicit or indirect characterization, writes Rimmon-Kenan (1983), a trait displays and exemplifies itself in many ways, rather than mentioning it , as is the case with direct characterization. Some of the ways in which a trait displays or exemplifies itself are action, speech, external appearance and environment.

2.9.2.1 ACTION

A trait may be implied by one time (or non-routine) actions and habitual ones (Rimmon-Kenan, 1983:61). Actions which are one time usually evoke the dynamic aspect of the character. The habitual actions tend to reveal the character's unchanging or static aspect. Both one time and habitual actions can belong to one of the following categories: act of commission (when something is performed by the reader), act of

omission (something which the character should do but does not do), and contemplated act (an unrealized plan or action of the character) e.g. someone intending to kill or drown himself (someone may stop him).

Action speaks louder than words. In fact with the exception of interior monologue, actions speak louder than any of the technique mentioned so far.

The most memorable fictional characters are the ones that we remember doing or saying things. We do not remember being told things about them.

When actually do we use action? The author uses action to reveal characters whenever he is trying to describe them in abstract terms. He chooses action when he wants to reveal characters in a subtle way. He also uses action to reveal changes in character. An author again uses action to point up a character's strengths and weaknesses. The reader will be quick to notice small changes in any pattern of behaviour. Lastly, the author uses action to reveal contrasting characters, so writers accentuate characteristics by contrasting one person with another.

Finally, one can ask an important question: what do the characters do? The way in which the character is shown as acting or reacting is one of the chief ways in which the authors establish personality. An author can make everything a character does important. Even the action that is normally thought as slight, it can be made significant.

The following question can be asked again: what does he/she habitually do in this novel? What moral standing is revealed by this habit? Is he/she given an opportunity to make? Does he/she react the same way throughout the novel?

One must also be prepared to find some characters' actions to be complex because not every character reacts the same way throughout the novel. In the case of such characters one must look at everything they do and balance one action against the

other. Authors sometimes want to show tensions within characters and therefore show them acting in contrary ways.

Although characters in novels are not real people, they can be puzzling. Therefore one must be prepared to find their actions problematic.

2.9.2.2 SPEECH

According to Hawthorn (1985:66) nobody actually talks quite as people are represented as talking in the novels.

A speech of a character can indicate a particular trait or traits both through its content and through its form. This occurs whether the speech is in conversation or as a silent activity of the mind. The form or style of speech is a common means of characterization in texts where the character's language is individuated and distinguished from that of a narrator. Style may be indicative of origin, dwelling place, social class or profession.

In many novels, the way a character speaks, is an expression of that character. Authors frequently give characters personalities by making them repeat certain words, use many illustrations in their speech, talk a great deal or say a very little, or speak in a very complicated or a quiet, simple manner.

The novelist has to convey exclusively in words what in ordinary conversation we convey by words, tone of voice, hesitation, facial expression, gesture, bodily posture – and by other means. Learning how to do so was not accomplished overnight, and we can note a great difference between the way novelist in the eighteenth century represented dialogue and the way later novelists have done so. This shows development.

In addition to the social aspect of a character revealed by his style, individual characteristics can also be suggested by it. Action and speech therefore can convey traits through a cause and effect relation which the reader decipher “in reverse”.

2.9.2.3 EXTERNAL APPEARANCE

Rimmon-Kenan (1983:65) writes that ever since the beginning of the narrative fiction, external appearance was used to imply character traits. Even during our times, the relation between external appearance and character traits has remained a powerful resource in the hands of many writers and Msimang is no exception.

It is therefore important at this stage to mention that there is a distinction between those external features which are grasped as beyond the character's control, and those which at least partly depend on him, like hairstyle and clothing. While the first group characterizes through contiguity, the second has additional overtones.

As it has been said above, external appearance is used to imply character traits. One should distinguish in this connection between those external features which are grasped as beyond character's control, such as height, colour of his/her eyes, length of the nose (features which get scarcer with the advancement of plastic surgery) and those which at least depend on him like hairstyle and clothes.

At times external description speaks for itself; at other times its relation to a trait is explicated by the narrator e.g. His brown eyes expressed shock and sadness. Such explanations may function as disguised definition rather than indirect characterization.

In many novels it is important to ask: what does the author tell us about a character's external appearance? It is important to remember that not all novelists do. Dickens enjoys painting verbal pictures of his characters, but Jane Austen is much less concerned about the character's faces.

Many novelists will tell you that it is not necessary to describe what characters look like. True, however in real life most of us are influenced by people's appearance. And, rightly, or wrongly, we often draw conclusions about personality, sexuality and even intelligence.

And one last question to ask about the appearance of a character is: how does a character dress? If the clothes of a character are not mentioned, one may assume that the author does not wish to make a point about them. Some authors, however, make clothes a significant part of the character's personality, important for the atmosphere of the novel or essential to the development of the plot.

The characters choose clothes and that choice is revealing. Learn to look at clothing with your writer's eye. What do they say about the people inside them? Do not forget shoes. Remember, too, that one can't dismiss the effect of social class on our character's taste. Put a character in a shell suit, for example, and you are talking of a suburban lower middle class. This does not mean that an author cannot create characters who defy their appearance. On the contrary, this is one way of adding depth to a character.

2.9.2.4 ENVIRONMENT

A character's physical surroundings (e.g. room, house, cave, town, farm, as well as his human environment (social class) are also often used as a trait connoting metonymies (Rimmon-Kenan, 1983:66). Again as with external appearance, a pseudo-scientific connection between character and environment was established in the nineteenth century.

2.10 OTHER IMPORTANT TECHNIQUES OF REVEALING CHARACTER

2.10.1 NAMES OF CHARACTERS

It is of course useful to ask: is there anything significant about a character's name? Often the answer will be no, but there are novels in which names suggest the nature of the character.

Obichina (1977:82) attributes the influence of names in characterization to a cultural philosophy in African literature. The tendency in a name is to identify it with the essence of its object. He says:

Man and his name are not divisible, the name is the man and the man is the name.

Msimang (1986:100) when quoting Wellek and Warren says:

The simplest form of characterization is naming. Each "appellation" is a kind of vivifying, animizing, individuating. (Wellek and Warren, 1971:219)

It must therefore, be borne in mind that characters are identified, not only by their words or actions, but also by their names. Naming therefore goes a long way in delineating character.

It is therefore, a common belief among the African people and amaXhosa too, that a child behaves according to the meaning of his name. Wellek and Warren (1971:219).

2.10.2 SOCIAL STANDING OF CHARACTERS

In this section, one should ask: what is the social standing of the characters? If an author is interested in the relation between different classes within society he or she is

likely to stress the social standing of characters. One should remember that not every author is interested in societies and will have different attitudes towards them.

2.10.3 THE COMPANY OF CHARACTERS

It is also worth asking: in what company do characters appear? It is important to appreciate what this question is driving at. It does not matter whether you know that a character is a member of a family or a larger group such as the workforce of a factory. What matters is how the author presents the character.

2.10.4 CHARACTER TAGS

Character tags are idiosyncrasies – physical, behavioral or verbal – that make your characters instantly recognizable. On their own, they are shallow means of characterization, but they are very useful. A character can repeatedly say “ey” instead of “hey” and for this reason one can identify him the minute he speaks. You will find that another character cracks his knuckles before he or she speaks. He or she will then speak sensibly.

The guiding presence of the narrator will keep on intruding when reading the novel, thus we have narrative tag – phrases in addition to the actual words spoken by the character e.g. “*He said*” and “*she replied*”.

2.11 REINFORCEMENT OF ANALOGY

Rimmon-Kenan (1983:67) treats analogy as reinforcement of characterization rather than as a separate type of character indicator, because its characterizing capacity depends on the prior establishment, by other means, of traits on which it is based.

Analogy, is a purely textual link, independent of the story-causality. As Chatman (1983) points out, many – though not all analogies may have developed out of conceptions

involving causality, like the medieval belief in the cause and effect relations between disorder in the human world and upheaval in nature, but they are grasped as purely analogous characterization when the causal connection is no longer operative (Rimmon-Kenan, 1982:100).

Three ways in which analogy can reinforce characterization will be discussed below, without presuming that they are exhaustive. In all three, analogy may emphasize either similarity or the contrast between the two elements compared, and it may be either explicitly stated in the text or implicitly left to the reader to discover.

2.11.1 ANALOGOUS NAMES

According to Hammon, quoted by Rimmon-Kenan (1983) names can parallel character traits. In allegories, the name represents the main trait(s) of a character: Pride, Lust, Goodman. But even non – allegorical texts often have recourse to a semantic parallelism between name and trait. Rather than stressing similarity, analogy can also emphasize contrast between name and trait, frequently creating ironic effect.

2.11.2 ANALOGOUS LANDSCAPE

According to Rimmon-Kenan (1983:66-7) the physical or social environment of a character does not only present a trait or traits indirectly but, being man – made, may also cause it or to be caused by it e.g. someone lives in a very poor neighbourhood, therefore he is cheerless, or when someone is depressed, he/she will be cheerless, or the other way round.

Landscape, on the other hand, is independent of man, and hence does not normally entertain a relation of story- causality with the characters. The analogy established by the text between a certain landscape and a character - trait may be either "straight" (based on similarity) or "inverse" (emphasizing contrast).

2.11.3 ANALOGY BETWEEN CHARACTERS

When the characters are presented in similar circumstances, the similarity or contrast between their behaviour emphasizes trait characteristics of both.

2.12 THEMES

A novel is about the significant themes that emerge in and through the plot. Two words in that sentence, “*significant*” and “*theme*” need explaining. Significant stands for the fact that the reader finds characters and events in a novel to be humanly important, or to put in another way, the reader sees meaning in what is happening. Yet another way of putting this point is to say that what it matters, matters because it reveals something about people.

Theme is the totality of all the elements of the story such as space or setting, narrator and focalization or point of view, characterization, plot or order of events, and style such as diction, sentence construction, images, dialogue symbols etc. The message that comes from all these elements amounts to the theme. Theme is defined as the central message of the story, such as story can have different messages which emanate from subplots.

There is a close relationship between theme and thesis, motif, topos and frame. Thesis deals with the doctrine or ideological content of the text, that is, the philosophical, moral and political views that it advances. It provides answers instead of asking questions. Motif, on the other hand, is about frequent occurrences that amount to thematic units, but are not topos, which are complex motifs that frequently appear in literary texts. In a novel, therefore, there is a central theme, or central message, and other messages or themes that can be identified. These are called sub-themes.

According to Gill (1985:130) “*theme*” means what the novel can be summed up as saying. Another way of putting it would be to talk of the “*ideas*” of the book. You can also

think of the book from the point of view of the author and write of his or her concerns or interests.

According to Hawthorn (1985:61) a theme is “*a central idea*”, and those which view it more as a “*recurrent argument*”, claim, doctrine or issue. He argues that a large and complex novel can have a range of varied themes attributed to it.

Msimang supports Gill and Hawthorn in their description of the theme. Msimang says a theme is the central idea of the story; it is subject of discourse. The fact that the theme is central implies that everything else, including the plot, setting and characters and their action, is concerned with conveying that theme. Moreover, if the story is a work of art, the thematic structure will draw all these elements into a unity. In other words, it is the theme that gives meaning to a story as Brooks and Warren (1979:178) say that, where there is no theme there is no story.

The themes of a novel are there because the author intended them to be. They are the author's interpretation and judgment of life, expressing his or her view or vision of things. One should avoid writing about themes as if they were separate strands in the novel, for they cannot be isolated in that way. A theme emerges in and through the dialogue, development of character, setting and plot. One way of saying what makes up the theme of a novel is to say that it is significant of all those elements.

To say that a novel is about something is not to deny that it is a specially made world in worlds. In fact, the best way to think about themes of a novel is to ask how a novelist created them. That is what the discussion is all about. What follows is a guide to a number of different ways in which the novelist can create themes. The following will be briefly examined: the titles of books; how an author presents his or her interests; how an author stresses important word and the author's use of moral words. This list does not cover every single way in which an author creates his or her themes. For instance, it has already been said that the settings of the novel can express its themes.

Before concluding, one should make a clear difference between a theme and a motif. It often happens that the narrator, while concentrating on the central idea of his story, also comments on peripheral but related issues. The comments may even be a moral lesson in the form of sub – themes. These are known as motifs and are quietly common in long stories. These motifs or subordinate themes may be defined as:

Figures or ideas that repeat themselves in the total design and are related to the major theme by being variations or aspects of it.
(Dietrich and Sundell, 1974:44)

When you are asking about the themes of a book, it is worth asking yourself; why did the novelist give the book this name? It could be that the novelist has chosen the title in order to tell the readers something important about the book. In some cases the central themes of the book are present in the title.

It has already been stated that one way of saying that a book has themes is to say that the author takes an interest in certain aspects of life. But this raises the problem of how that interest is shown. Here are two suggestions: authors show their interests by writing in detail and by devoting a great deal of space to some things. To these a negative one can be added to “*author’s interest*” and sometimes evident in what they leave out. It is of course, difficult to be confident about whether the omission of something is important. It is, nevertheless, worth noticing.

Some themes crop up in many novels. There are, for instance, numerous novels that deal with love, growing up, or conflict. If a novel is clearly about one of these popular themes, the question you should ask is: what exactly is the author’s approach to this theme? It is not good enough to say “*this novel is about growing up*”. What you must show is how an author handles the theme.

Novels employ symbols. A repeated symbol, or one used at an important moment, can give expression to a central theme of the novel. It is therefore, a good idea to ask this question: is there a repeated symbol in this novel, and what is its significance? In asking

such a question one should, of course, not ignore other elements in a novel. Symbols are important if they work alongside the characters and the settings.

The point about a moral word is that it carries judgment with it, that is to say, it can tell whether we should approve or disapprove simply by attending to the meaning of the word.

Since a novelist could write a novel in many different ways, the fact that a particular one has been chosen might tell you something about its appropriateness to the theme. You can ask of every novel: does the fact that the novelist has chosen to write the novel this way tell me something about its themes? In the very best novels, the way it is written, that is, the way it is constructed, plotted or ordered, is an expression of its themes.

Novels are concerned with what happens as well as with what is said. Events, therefore can express the themes of books. This is particular the case with the climax of a novel. Many nineteenth century novels contain what can be called “big moments” in which, for instance, difficult decisions are taken, discoveries made, or mysteries revealed.

One of the clearest guides to the themes of a novel is what the characters say. Since some characters say a great deal, you will have to detect those speeches that are particular important. This does not mean that you should ignore the others.

But not all the significant events in a book have to be dramatic. An author can write about an ordinary, everyday event in such a way as to bring out that it is very important. A book’s theme can be present at the title, and it is often the experience of reader that they enjoy the way an author brings out the depth of meaning that can be found in everyday doings.

In conclusion, we should note that a theme may be overt or covert, that is to say it can either consciously intended and indicated as such by the author, or alternatively,

discovered by the reader/ critic as an element in the novel of which perhaps even the author was unaware.

2.13 CONCLUSION

In conclusion, I must say that temporal distortion in a narrative is a deliberate act. Spencer (1971:156) sees the distortion as a technique of "*discontinuity*" and "*juxtaposition*". Discontinuity and juxtaposition are seen as constituting the novelist's most effective approach to the destruction of linear chronology and to the reconstruction of events into spatial constructs. Fagan (1971:152) calls a deliberately distorted time "negative time". He names the novels in which conventional literary time orders are displaced or dominated "*achronic novels*". Prince (1981:1) defines achrony as an event deprived of any temporal connection with other events, a dateless event. Genette (1980:80) observes that in achronic novels, proleptic events are cancelled out by analeptic events, and zero time results. Genette (1980:83) sees achronies as "complex anachronies" not provided with temporal reference whatsoever.

Very few IsiZulu novels and other African language novels in South Africa, qualify to be labeled "*achronic*" novels because these novels have not developed significantly in the post modern direction. Events are, however, not yet manipulated to the level where they are deprived of their temporal connection with other events, that it distorted. Because IsiZulu novelists as well as some other African language novelists do not manipulate time to the extent where their novels can be said to be achronic, the concept of achronic will not receive attention in this discussion, hence anachrony has received much attention, that is order, duration and frequency.

Concerning character, I personally support Abram (1981), Bal (1988), Brooks and Warren (1959), Chatman (1978), Culler (1975) and Rimmon-Kenan (1983) when they say that without character, a story may cede to exist. Characters play a very significant role. They reveal time and events. They portray setting where events take place. They also help in the development of plot and the portrayal of the theme. Character portrayal

thus appears to be a narratological device used by organizing instance to give some personality traits to the otherwise non-human figures in the story, with a view that such figures assume some form of human status for the reader, because they (the characters) are representatives of persons.

Concerning narration, the author selects and maintains one point of view throughout each story, although in some recent fiction readers will encounter multiple point of view. A clear distinction has been made between the narrator and focaliser and Rimmon-Kenan (1983) has given us the difference. It is also very important to deduce whether the narrator is reliable or unreliable. The focaliser is the main element at this level. Focalisation is thus, the relation between the vision and that which is "seen" or perceived (Bal 1985:100). It is also known as the point of view or narrative perspective. Events are there in the text, but no one notices them. For the first time, someone looks upon that world. Readers "see" that world through the eyes of a focaliser. The way the focaliser sees that world determines how we as readers will also view it. Our role as readers, thus, is to look for and analyse the focaliser; who is he? Is he that particular focaliser, then that is why the reader views the world that way: hence the focaliser's major role at the text level. The focaliser has seen the events, but they have not been narrated yet. The second level, therefore, has primarily to do with eyes.

Concerning the theme, it is evident that the theme is of most significance in every novel. It gives meaning to a story as Brooks and Warren (1979:178) comment that, where there is no theme, there is absolutely no story. We should also note that a theme may be overt or covert, that is to say, it can be either consciously intended and indicated as such by the author, or alternatively, discovered by the reader/critic as an element in the novel of which perhaps even the author was unaware.

I will now proceed with the analysis of *Kungasa ngifile* in the next chapter.

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CHAPTER 3: ANALYSIS OF THE NOVEL *KUNGASA NGIFILE*

3.1 INTRODUCTION

In this chapter, the analysis of narratological aspects in the novel *Kungasa ngifile* will receive greater attention. Attention will be on narrative order, narrative duration and narrative frequency. Firstly, I will look to what degree the writer has used the above temporal aspects in his novel since they are still a problem to many writers of African language literature. Secondly, I will also look at the role of the narrator. In this section I will try to answer the following questions: Who drives the narration? Is it the author? Is it the spokesmen for the author? What angle of vision does the narrator use, first or third? Is he a reliable narrator? How selective is he? Is he also the focaliser? Thirdly, I will proceed with my discussion by analyzing character and characterization in general. In analyzing character, I will start by reviewing the methods of character portrayal the author has used and answer the following questions: Did the author use only one method or combination of the both? How successful are the methods he has used? I will proceed by analyzing the types of characters that he has used in his novel and aim at giving answers to these questions. Are his characters flat or round? Was the author able to create lifelike characters who are complex and dynamic, who are able to change under changing circumstances? I will then proceed with the analysis of kinds of characters that are found in this novel. Categories of characters will again receive greater attention. Here I will deduce whether we have referential characters, coupling characters, as well as anaphoric characters.

Fourthly, the discussion of textual indicators, direct characterization and indirect presentation will receive greater emphasis. Following that will be other techniques of revealing characters where naming, social standing of characters, company of characters will be discussed. Following that will be the reinforcement of analogy. Under reinforcement of analogy I will try to answer the following questions: Do we have the analogous names in this novel? Do we also have the analogous landscapes. Is there any analogy between characters?

Before concluding, I will identify the themes and sub themes that are found in this novel. I will also be summarizing the main aspects that the author has used in his novel by pointing to his strengths and weaknesses. I now proceed with the order of events.

3.2 TEMPORAL ASPECTS

3.2.1 NARRATIVE ORDER

Narrative order as Genette (1980) views it, should be understood as dealing with the relationship between the order of events in the story and their order of arrangement in the text. These orderings in most cases, produce discordances identified by Genette (1980:35) as “anachronies”. Anachronies deal with the discordances between the orderings of the text and the story. Bal (1985:53) names these discordances “chronological deviations. In our analysis of order, a novel which makes use of normal order of events will not be taken to be literary poor to the one that deforms narrative order because African scholars, including Msimang (1983), agree that the development of the African novel in South Africa shows close resemblance to folklore plot of the African novel.

Genette (1980) identified two types of anachrony which are seen in the form of digression: analepses and prolepses. They will be discussed below. There are few examples of these in *Kungasa ngifile*.

Analepses is sometimes known as “*flashback*” or “*retrospection*”. He defines analepses as “*any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment*” (1980:40). This implies that the narration returns to clarify a point that has been passed in the story. Ricouer (1985:83) observes that analepses is “*narrating by moving back in time*”. We have the following examples in *Kungasa ngifile*.

External retrospection has been identified in this novel in an incident where the narrator is describing Senzo. He says:

USenzo wayengumuntu ozithulelayo kakhulu esesesikoleni. Indaba yamantombazane wayengayingeni qobo. (Sibiya, 2000:10)

(Senzo was a person who was very quiet at school. He was not much interested in girls)

When Zitha talks to Senzo he reflects back when he says:

Awusho mfana, usawesaba yini amantombazane? (Sibiya, 2000:10)

(Tell me, pal, are you still afraid of girls?)

Again the narrator reflects back when he tells us how Zondi died. He says:

UZondi wahambela esibhedlela emva kwengozi enyantisa umzimba. (Sibiya, 2000:30)

(Zondi died at a hospital after a horrible car accident.)

This falls outside the commencement of the main story.

Anticipations or prolepses have also been identified in this novel. Internal anticipation has been identified when Senzo is talking to Nokuthula. He says:

Senzo sithandwa sami ngicela wazi ukuthi akukho okuyosehlukanisa. (Sibiya, 2000:8)

(Senzo my darling I want you to know that there is nothing that will separate us.)

Again an internal anticipation has been identified when Senzo is talking to Zitha about Nokuthula. He says:

Ngingancamela ukufa kunokwehlukaniswa naye. Akekho noyedwa oyongehlukanisa naye. (Sibiya, 2000:13)

(I prefer to die than be separated from her. No one will separate us.)

When Senzo talks to Nokuthula it again creates an internal anticipation. He says:

Akekho oyongehlukanisa nawe ngaphandle kwakho uqobo. (Sibiya, 2000:36)

(No one will separate us except you yourself.)

3.2.2 NARRATIVE DURATION

Global rhythm (duration) has appeared to be disproportionate. The amount of attention given to the sequence in the text does not equal the duration the same events have taken in the story. There are few examples in this novel. Again numerous aspects of rhythm have also been identified. These will include ellipses, summary, scene, pause and retardation and will be discussed below.

Ellipsis has been identified in this novel. The common type of ellipsis, the one of space filled by asterisks has been identified. There are numerous examples in this novel and following is an example:

Uyazi nawe-ke ukuthi . . . (You also know that . . .) (Sibiya, 2000:35)

Another type of ellipsis has been identified when the narrator tells us about Mhlungu's visit to an *inyanga*. He says:

Nebala ngakusasa uMhlungu, uSenzo noNokuthula baqombola intaba iNcedeni baze bayothi sithe ngale kwayo. Bandanda njalo ngokhalo olubheka kwaGuqa. Bafika emzini kaQolombo, kwaMaduna seligala ukufudumala ilanga. (Sibiya, 2000:72)

(Indeed, the next day Mhlungu, Senzo and Nokuthula went up the mountain iNcedeni on their way to KwaGuqa. They arrived at Qolombo at Maduna's family at noon.)

Here the time is not announced but inferred.

We have another type of ellipsis where the narrator is telling us about Senzo's house.

He says:

Indlu kaSenzo yakhiwa isibhubhubhu. Kuphela uAgasti sekungene impahla endlini. (Sibiya, 2000:76)

(Senzo's house was built within a very short space of time. At the end of August there was furniture.)

Here the time is not announced.

Another type of ellipsis has been used when MaMemela is talking to *inyanga*, when she says:

Kunjengoba ngisho baba. Uma ungangisiza kulokho ungabe uqedile ungethole. Achazachaze. (Sibiya, 2000:52)

(It is so father. If you can help me in that, it will be fine. She explains.)

Here there is a portion of the story that is omitted. We are not told what she explains to an *inyanga*.

Summary has not been used as a device in his novel.

Pause is characterized by the description of events or characters. Below are examples of such descriptions in *Kungasa ngifile*.

The author pauses as he describes Nokuthula as follows:

Wayemuhle yena kodwa wayengesiye uzime. Inhlonipho nesizotha ayenakho kwakumshiya uSenzo esangene ikhanda. (Sibiya, 2000:8)

(She was so beautiful, but she was not a beauty queen. Respect and being humble left Senzo totally confused.)

The narrator pauses when he describes the situation at Bethamoya. He says:

Lapha eBethamoya kwakukhona isivande esikhulu lapho umphakathi wawutshala izinhlobonhlobo zezitshalo. Umuntu nomuntu wayenikwa imibhejana ukuze kweneliswane. uMaMemela wayenemibhede emithathu kuphela. (Sibiya, 2000:17)

(Here at Bethamoya there was a very big garden where community members would grow different kinds of vegetables. Each person was given some few plots so that they could share. MaMemela had three plots.)

The narrator clearly defines the situation at Bethamoya where community members live by sowing different kinds of vegetables. This clearly indicates to the reader that this is not a township lifestyle where people buy their vegetables at the markets.

The narrator again pauses as he describes the place that Nokuthula and Senzo visited one day to enjoy themselves. He says:

Le ndawo abaya kuyo yinhle. Kugcwele izihlahla ezakha umthunzi omnandi. Akukho msindo otheni namuhla ngaphandle kwamajuba avame ukuzulazula azicoshela okuthile. Ngeke uthole sekuphithizelaabantu bephambana. Abantu ababonakalayo lapha ngabazihambela ngababili. Ufica bezihlalele abanye bazilalele kanti abanye beziphuzela okuphuzwayo. (Sibiya, 2000:33)

(The place they are visiting is beautiful. It is full of trees that make a good shade. There is not much noise today except the one of doves that are moving up and down picking up something. You will not find people moving up and down. People present here are couples. You will find them sitting, others sleeping and others drinking.)

The place is described so that the reader can visualize a place that is very much conducive for lovers to relax.

Scene is characterized by dramatic scenes and as had been said earlier it is called “*scenic presentation*”. We have examples of such scenes in Sibiya’s *Kungasa ngifile* and they are spread sparingly in the text.

Retardation has also been used in this novel. It has been applied in moments of great tension in this novel as a delaying technique. This is evident when Senzo is amazed when his mother is shouting at him for the first time in his life. The narrator says:

Kwake kwathi ukuthuleka lapha endlini uSenzo wayezibuza eziphendula ukuthi wone ngani. (Sibiya, 2000:7)

(There was a moment of silence in the house. Senzo was asking himself what he had done.)

Retardation has been applied in moments of great tension where Senzo is amazed about what his mother has just said to him.

Again when Maqili talks to Nondaba family he says:

Nina bakwaNondaba siza nendaba enkulu lapha. Sengathithi kunobuhlobo obukhulu kulezi zingane ezishadayo kusasa lokhu okusayo “athi ukuthula kancane. Kuthuleke endlini. Ababuke. (Sibiya, 2000:85)

(You of Nondaba family, we are coming with a very big story. It seems as if there is a close relationship between these children that are getting married tomorrow. He pauses a little bit. Kuthuleke endlini. He looks at them.)

The reason why he pauses before he relates the whole story is that the situation in the house is very tense. By looking at them before he talks indicates that he wants everyone in the house to listen carefully to what he has to say.

3.2.3. NARRATIVE FREQUENCY

Singulative narrative deals with two types of narrative: narrating once what happened once, and narrating n times what happened in times. Of the two singulative narrative narratives identified above, telling once what happened once is so common that it is realized as “normal” narrative. It has been used abundantly in this novel. In the second type of narrative, if an event happens twice it is told twice, if it happens thrice it is told thrice. We have the following example of telling n times what happened n times in *Kungasa ngifile*.

At the beginning of this novel MaMemela is opposed to her son’s relationship with Nokuthula. This is evident in her words when she says: *Angeke uSenzo athathe uNokuthula.* (Senzo willnot marry Nokuthula.) (Sibiya, 2000:30)

The same words are repeated on page 30, par.3.

Kwakungasa efile – ke khona ukuba avumele lezi zingane zishade.
(Sibiya, 2000:30)

(She would wake up dead if she allows these children to marry.)

Same words are repeated on page 52, par.2.

Afunge agomele ukuthi ngeke azivumele ziqhubek nokuthandana.
Angisayiphathi – ke eyokuthi zishade. (Sibiya, 2000:52)

(She swears that she would not allow these children to love each other, let alone marrying each other.)

The very same words are repeated on page 73, par.2.

Ngeke akuvumele lokho. Okungcono kungafa yena uqobo. (Sibiya, 2000:73)

(She will not allow that to happen. She would rather die.)

MaMemela repeats the very same words on page 77, par.2.

Phela ngeke ngikuvumele ukushada kwalezi zingane. (Sibiya, 2000:77)

(Truly I will not allow marriage between these kids.)

At the closing chapters of this novel, these exact words are also used by her when talking to her husband.

Noma ngabe kunjalo kodwa uSenzo angeke amthathe uNokuthula. (Sibiya, 2000:59)

(Even if it is so, Senzo will not marry Nokuthula.)

MaMemela has tried on different occasions to separate the two. It has been mentioned many times in the text. Firstly she goes to an *inyanga*, Ququdamakhambi, to buy *muti* that will separate Senzo and Nokuthula. An *inyanga* gives her *muti* that will strengthen their love. She also hires some thugs to assault Senzo so that Senzo would think that Nokuthula has another boyfriend. Senzo is assaulted but he survives. Thirdly, he hires a well known criminal to kill Nokuthula. This criminal, by the name of Bhibhi Nzúza, nearly kills a wrong person instead of Nokuthula. Nokuthula survives. He also plans with Bhibhi Nzúza to steal a cow that is to be paid as part of *ilobolo* to Zondi family. She is frightened when her husband tells her that his *inyanga* will make sure that that cow is returned.

In repetitive narrative what happens once is told n times, that is, more than once. In *Kungasa ngifile* the incident when MaMemela insists on seeing an *inyanga* happens once, but it appears thrice in the text. This is evident when a woman at *inyanga*'s house talks to her. She says:

Wayethe angabonwa. (He says he should not be seen). (Sibiya, 2000:3)

The very same words are repeated in par.4. by the very same woman. She says:

Akukhulunywa kanjalo nkosikazi, bese ngishilo wayethe angabonwa. (Sibiya, 2000:67)

(You do not talk like that mother, I have already told you that he said he should not be seen.)

Again this woman repeats the exact words on page 73, par.3. She says:

Angiphumeleli ukwenza lo msebenzi owushoyo. (Sibiya, 2000:75)

(I am unable to do the work you are talking about.)

Repeating these words within a very short space of time is an indication that she is not willing to do what she is asked to do.

Iterative narrative has been very effectively used here. In iterative narrative a single, narrative utterance takes upon itself several occurrences of the same event (Genette 1980:116). In this novel the use of pseudo - iterative is clearly recognizable. According to Genette (1980:118-121) pseudo - iterative is scenes that are presented particularly by their wording in the imperfect, as iterative, whereas their richness and precision of detail ensure that no reader can seriously believe that they occur and re-occur in that manner, several times without any variation.

In *Kungasa ngifile* pseudo iterative has been identified in an incident where MaMemela is spying on Senzo and Nokuthula. The narrator says:

Wathi nyathu nyathu uMaMemela wabanda ngodonga. Walalela walalela wezwa uhleko kuphela. (Sibiya, 2000:52)

(MaMemela tiptoed and tiptoed and leaned against the wall. She listened and listened and she could hear that they were laughing.)

3.3 NARRATOR

Another aspect that is skillfully handled in the novel *Kungasa ngifile*, is narration. As we have said earlier, narration deals with the extent of the narrator's participation in the story. The narrator thus, can be an active participant in the story he tells, or he can be virtually absent. In this novel, the narrator's role is important and covert.

In this novel, therefore, the narrator is present and omniscient. However, because of the author's careful use of the dialogue technique to present the actor's actions, the narrator's role is not much in evidence. It is as if the narrator were not there, only characters. So the narrator's role is covert. But because he is omniscient, he assumes the role of the narrator-focaliser, and is therefore in the position to tell with authority what he sees. He is also again in the powerful position of delving into character's thoughts, feelings and secrets. Because what he reveals is true, he is indeed a reliable narrator-focaliser. For example, the reader relies on such a narrator when MaMemela repeatedly tells different people about Nokuthula's evil deeds, and the narrator reveals how she feels about the act. The narrator also tells the readers that MaMemela is a woman of loose morals because she had an extra marital affair with Zondi. This creates conflict in the story. From this affair, a child is born. Her husband Mhlungu, is not aware of the relationship that exists. He thinks that the child is his at the time he is born. The reader believes this because the narrator has already proved to be reliable. The setting the author has created is indeed believable because places that he mentions in the story are identifiable, places like Dundee, where Mhlungu works.

3.4 METHODS OF CHARACTER PORTRAYAL

In delineating character, the author in this novel has exploited three techniques: description, dialogue and action. The last two can be classified together under the dramatic technique of character portrayal.

Regarding description (expository), it must be pointed out at this stage that it is reduced to the minimum. In most cases it merely introduces a character through commenting on his or her physique and personality.

In the novel, *Kungasa ngifile*, we have the following examples where the author comments only on the personality of the character:

Phela wumfazi lowaya. Yintombi ngempela leya. (Sibiya, 2000:12)

(Indeed she is a woman. She is a real lady.)

The author uses a choice of words to describe MaMemela. He uses the word “*umfazi*” meaning “woman” to indicate that MaMemela has qualities of womanhood that makes the reader see that she is a real woman. When the author says she is a real lady simply means that she is respected by the whole members of the community because of her good behaviour.

When the author describes Dumisani Zondi, he comments only on his personality:

UDumisani Zondi kwakuyisilomo sesikole uma kuziwa ebholeni likanobhutshuzwayo. (Sibiya, 2000:23)

(Dumisani Zondi was popular at school especially when it comes to soccer.)

There are, however, other instances where the author will be found commenting on both his/her physique and personality especially when the author describes Nokuthula.

Wayemuhle yena kodwa wayengesiye uzime. Izwi lakhe elipholile lalikushaya izibilini qiniso; lapho-ke uzokhuluma ngathi akathandi. (Sibiya, 2000:8)

(She was beautiful but she was not a beauty queen. Her soft voice makes one happy; when she talks, she talks as if she does not want to.)

The author does not tell us what features make Nokuthula beautiful. This is his style.

Again when the author describes Zanele Memela, he comments on both her physique and personality:

Wayemuhle yini loku wayekuqhweba uhamba ngale kweqelesengazange akubingelele ngisho nokukubingelela loku. (Sibiya, 2000:22)

(She was so beautiful that she would attract you from a distance without even greeting you.)

The author does not tell us what features make Zanele beautiful. He generalizes.

Besides introducing characters by description, we get a bit of character depiction in the following description of MaMemela:

Yimihlola kaMfingqo ngiqinisi. Phuma lapha ngingaze ngikuchithe amafinyila ngempama. (Sibiya, 2000:7)

(She swears by her father's name Mfingqo. Go! Before I give you a clap!)

The above words depict her as someone who is sometimes rude. When she is angry, her weakness of being rude is revealed.

Turning now to dialogue, we note that in this novel, *Kungasa ngifile*, it has been used sparingly. However, it is used artistically and it serves two purposes: it develops the plot and reveals the characters. There are other instances where it is used to reveal the theme of the novel. In the following example the dialogue has been used to reveal the character. This is evident when MaMemela is talking to Mhlungu:

"Konje kuthiwa yini.....i-Eysi?"

"Cha mkami kuthiwa yi-Aids, kusho uMhlungu. (Sibiya, 2000:19)

("Indeed what is it called ... Ace?"

"No, my wife, it is called Aids, says Mhlungu")

We deduce here that Mhlungu's wife is illiterate. She is a housewife. She depends on her husband for living. It is clear that she has little education. No wonder she fails to pronounce English words in a proper manner.

The dialogue has again been used to reveal her character. This is obvious when MaMemela is pleading to Bhibhi Nzuza, whom she has hired to kill Nokuthula, to stop hunting Nokuthula. Bhibhi replies by saying:

"Ungangenzi isilima wena mama, siyezwana?" kusho uBhibhi emkhomba ngenjumbane." Musa ukufuna umoya wami!. Uma ngiyeka futhi ngicela wazi ukuthi ngizodinga imali yami yonke isiphindeke kathathu. Ubokwazi ukuthi izinto zokudlala zinamasondo". (Sibiya, 2000:77)

("Don't make me a fool ma, do you hear me?" says Bhibhi pointing at her with a finger. "Don't annoy me! If I quit I want you to know that the money I need will be tripled. You must know that all playing tools have wheels.")

This dialogue depicts Bhibhi's character. It shows that he is someone who is a true criminal. He is rude and he has no mercy. In this dialogue he makes MaMemela swallow her own medicine.

That through dialogue the theme is revealed is evident when MaMemela is talking to her husband, Mhlungu. She says:

"Noma ngabe kunjalo kodwa uSenzo angeke amthathe uNokuthula. Makafune enye intombi."

"Ngeke kwenzeke lokho! Ngingavuka ngifile qiniso!!" (Sibiya, 2000:59)

("Even if it is like that, Senzo will not marry Nokuthula. He must look for another girlfriend."

"That will not happen! Truly, I will wake up dead.")

The dialogue here states the actual theme of this novel. MaMemela is willing to sacrifice her life if Senzo marries Nokuthula. This is indeed the main theme of this novel *Kungasa ngifile*.

3.5 TYPES OF CHARACTERIZATION

In this novel there are round characters as well as flat characters. These will be discussed below in detail. I will start with the round characters.

As has been discussed earlier, the author has created round characters that are complex both in temperament and motivation. His characters are capable of surprising us. They are not readily predictable. They change under changing circumstances. We have examples of such characters in this novel.

MaMemela is a round character, and she meets all the requirements of being a round character. When she is first introduced, she is introduced as a housewife because her husband works in Dundee. Her husband, Sheshisa Mhlungu, does not stay at home. He sends money by post to his wife every month end. His wife has an obligation of collecting it at the nearby post office. One day, at the very same post office, she meets Dumisani Zondi, who was her boyfriend at school. They fall in love again. She becomes confused when she realizes that she really loves Dumisani. She decides to change the post office, trying to avoid Dumisani, but unfortunately it was the only post office nearby. This extra marital affair does not give her freedom. She changes. She wants to dump Dumisani. Dumisani refuses, but unfortunately she gets pregnant. It was Dumisani's child. Realizing that Senzo is insisting on marrying Nokuthula, whom she knew was Zondi's daughter, therefore Senzo's sister, she refuses.

She hires people to assault Senzo. They try to kill him, but he survives. She again approaches *inyanga*, Ququdamakhambi and buys expensive *muti* that is to totally separate Senzo and Nokuthula. She is again unsuccessful because they love each other even more.

She now hires a well-known criminal, Bhibhi Nzuza, who has been in and out of jail for a number of occasions, to kill Nokuthula. She pays him R400.00. Realizing that she is doing something evil, something that is against her will, she again approaches Bhibhi Nzuza. She urges him to stop hunting Nokuthula. Bhibhi refuses. He insists on her tripling the amount that she has paid him if he quits. Unfortunately he nearly kills a wrong person instead of Nokuthula. MaMemela, realizing that all her dirty tricks are unsuccessful, decides to confess her sins by revealing the truth. So she reveals the truth and asks for forgiveness.

Another example of a round character in the novel is Zitha Sibiya, Senzo's best friend. When he is first introduced, he is introduced talking to Senzo reminiscing about the days when they were still together at school. The author reveals that at one stage at school Senzo bit Zitha. Instead of becoming sworn enemies after that fight, it is surprising that they became friends. Zitha even confesses to Senzo that he proposed love to Nokuthula on a number of occasions, but to no avail. It is also surprising to learn that Zitha encourages Senzo to marry Nokuthula when they are talking about Nokuthula. Zitha characterizes Nokuthula's when he says: *Phela wumfazi lowaya. Yintombi ngempela leya.* (Indeed she is a woman. She is a real lady.) (Sibiya, 2000:12)

This shows that Zitha bears no grudges against his friend. He can and will change if the situation forces him to.

Maqili, another round character in the novel, meets all the requirements necessary. He is introduced later in this novel. His brother, Sheshisa Mhlungu, asks him to negotiate *lobola* with the Zondi family. When MaMemela reveals the sad news that Senzo and Nokuthula are brother and sister, he decides to cancel the wedding. But again when the Zondi family reveals that Nokuthula is not Zondi's daughter, but Ndimande's daughter, he declares that the wedding should continue.

Ququdamakhambi, an *inyanga*, also falls in this category. He is approached by MaMemela to buy *muti* that will separate Senzo and Nokuthula before they get married. It surprises us to learn that instead of giving MaMemela *muti* to separate them, he gives them the one that will make them love each other even more.

Not only do we find the round characters, but the author also introduces us to the flat characters of the story he has created. Some are constructed around a single idea. Some are just described in a single sentence or phrase. This means that such characters are either good or bad throughout the story. In this novel Sibiya has created a number of characters that never develop. We have quite a few examples of such characters in this novel. Such characters are mentioned in a single sentence or phrase.

Rev. Khumalo is a flat character. He is from the Anglican Church. When Senzo and Nokuthula are joking about their wedding day, they make it clear that he is the one who is to change vows when they are marrying each other. Nduku is another flat character. When he is introduced in this novel by MaHadebe, he is introduced as someone who is good, well-mannered and disciplined; who she (MaHadebe) thinks is the right person for Nokuthula. Another example is Thembani Zondi. She sells mats on pensioner's payday. What is said about her is that Bhibhi Nzuza assaults him. Rev. Khumalo again, is the one who comes to Thembani's aid after she has been assaulted, by taking her to hospital. This emphasizes the fact that Rev. Khumalo is good throughout the story. Ndimande, a typical flat character is introduced very late. Actually very little said about him, and it comes as a surprise to learn that he is Nokuthula's real and biological father.

Ncengeni Mbatha, Bongani, Sindi, MaNdlovu, MaHadebe, Nsizwa, Nqotho, Mzwandile Nene, Dembesela Sibiya, Nhlakanipho, Mhlungu and Sibusiso Sangweni are all flat characters in this novel. They never develop in this novel.

3.6 KINDS OF CHARACTERS

Characters, as mentioned earlier, are classified according to their functions in the story. Thus we get main characters as well as secondary or minor characters. We also get the foils, heroes and villains.

We have few examples of main characters in this novel: MaMemela, Senzo and Nokuthula are the main characters. Everything that happens centers around these characters. MaMemela is against her son marrying Nokuthula whom she claims is a well-known prostitute. On the other hand, Senzo prefers to die if someone insists on separating him from Nokuthula. Senzo does not know that the lady that he wants to marry, is his sister. Nokuthula, on the other hand, is not aware that MaMemela does not like her. Ironically Mhlungu, Senzo's father, admires Nokuthula for her good behaviour. He is overjoyed when Senzo tells him that he is going to marry Nokuthula.

We also have few minor or secondary characters in this novel. Zitha, for instance, Senzo's best friend, is a minor character as well as MaNdlovu, MaMemela's best friend, with whom they share secrets. Bhibhi Nzuza, a well-known criminal, Rev. Khumalo, Sibusiso Sangweni, Senzo's best friend, and Langa, who is also Mhlungu's friend, are all examples of either minor or secondary characters we get to know.

As discussed earlier, a foil is a minor or secondary character that serves as a commentary upon or a supporter of the hero or the villain.

Zitha, Senzo's best friend is a foil in this novel *Kungasa ngifile*. When he is first introduced in the novel, we learn that before they became friends, they fought at school. It therefore comes as a surprise when Senzo tells him that he wants to marry Nokuthula, that he has no objection. He confesses to Senzo that even he proposed love to Nokuthula on a number of occasions, but Nokuthula would not agree. He encourages Senzo to continue proposing marriage. This becomes evident when they are together talking about Nokuthula. Zitha states clearly his position when he says: *Phela wumfazi*

lowaya. Yintombi ngempela leya. (Indeed that is a woman. She is a real lady.) (Sibiya, 2000:12)

Mhlungu, Senzo's father also acts as a foil in this novel. When Senzo tells him that he wants to pay *ilobolo* to Zondi's family, he is overjoyed. He is even prepared to help his son to pay *lobola*. He admires Nokuthula for her good behaviour. This is evident when Mhlungu is talking to his wife about Senzo:

Ungathi ngifuyile nginezinkomo ahiale angathathi umfana sengathi ulindele ukuqongolozela imali alobole. (Sibiya, 2000:21)

(I have lot of cows, Senzo will not stay unmarried if he is saving money for *ilobolo*.)

Mhlungu is overjoyed, as a result he also tells his friend, Langa, whom he works with, that his son is intending to get married. He even asks his brother, Maqili, to go and negotiate *ilobolo* with Zondi's family.

Foils that have been identified in this novel, promote the interests of the main character. They both want to see the main character succeed in his efforts of marrying the lady that he loves.

3.7 CATEGORIES OF CHARACTERS

3.7.1 REFERENTIAL CHARACTERS

In the novel *Kungasa ngifile*, characters are referred to times when culture and beliefs are still playing a very significant role. According to the Zulu culture, a brother and a sister will not marry each other because there is a blood relationship. Senzo in this novel insists on marrying Nokuthula not knowing that she is his sister. It is believed that if they do so, their lives will be characterized by bad luck which will be carried on to the forthcoming generation. His mother is totally against this wedding.

This becomes very clear when she says:

Noma ngabe kunjalo kodwa uSenzo ngeke amthathe uNokuthula.
 (Sibiya, 2000:54)

(Even if it is like that, Senzo will not marry Nokuthula)

She again emphasizes this when she talks to *inyanga*:

Mina ngifuna bahlukane impela. Anginakumela ukubona ingane yami idlala zonke izeqamgwaqo zomhlaba lezi. (Sibiya, 2000:54)

(I want them to separate. I will not stand by and watch my child being fooled with by the prostitutes of the world.)

On the other hand, Senzo prefers to die if anyone is prepared to separate him from Nokuthula. His words bear testimony to this when he says:

Ngingancamela ukufa kunokwehlukaniswa naye. Akekho noyedwa ongangehlukanisa naye. (Sibiya, 2000:36)

(I'd rather die than be separated from her. No one ever will separate us.)

Senzo is very serious about this. He would rather die than lose her.

3.7.2 COUPLING CHARACTERS

We find Nokuthula and Senzo together in whatever they are doing, true examples of coupling characters. They are together in this battle of love fighting obstacles on their way. Senzo's mother is trying very hard to separate the two. She buys *muti* from *inyanga*, but she is unsuccessful, because she is deliberately given the wrong *muti*, the one that strengthens love. She hires a person to kill Nokuthula. Again she is unsuccessful because a wrong person is nearly killed instead of Nokuthula. In the end they do get married.

3.7.3 ANAPHORIC CHARACTERS

As has been said in the previous chapter, anaphoric characters are those that are found in the novel to be extremely important because they carry the main action. They develop the plot and reveal the theme of the novel. In this novel therefore, the characters that play a very significant role are MaMemela, Senzo's mother, Senzo, Nokuthula and Mhlungu who is Senzo's father. They carry the main action in this novel.

3.8 TEXTUAL INDICATORS

All three forms of direct characterization have been used especially where the main character are concerned. These will be discussed below. I will start with self analysis.

As already discussed self – analysis is a method that has been defined by Bal (1985) as an instance when the character talks to himself about himself. Such utterances reveal some personality traits within a character with which we can describe him or her.

There are few instances in which MaMemela will be quoted talking to herself about herself in this novel:

Okuyiqiniso ukuthi yimina umenzi wakho konke lokhu. Kumele ngikhulume noBhibhi ayeke ukuzingela uNokuthula. (Sibiya, 2000:77)

(Truly speaking, I am the one who is responsible for all this. I must talk to Bhibhi and urge him to stop hunting Nokuthula.)

She realizes that what she is doing is against her will. She confesses to herself that all that is happening is because of her own mistakes.

There are other instances where we find characters talking about themselves to other characters. This is evident when Senzo is talking about himself to Zitha about Nokuthula.

Ngingancamela ukufa kunokwehlukaniswa naye. Akekho noyedwa ongangehlukanisa naye. (Sibiya, 2000:13)

(I'd rather die than be separated from her. No one will ever separate us.)

Bhibhi Nzuza, who is a well-known criminal, who is hired to kill Nokuthula, talks about himself to MaMemela. His utterances reveal what type of a person he is:

Mina angihlupheki ngangoba ngingathengelwa ukuba ngibulale. Umuntu ngiyamgudluza endleleni yami uma eyisithikamezo. Senganquma empilweni yami ukuthi ngeke ngiphinde ngibulale. Ukuntshontsha kona ngiyantshontsha ngoba vele akulona icala ukweba ungabanjwa. Angibanjwa mina, yingakho – ke ngintshontsha. (Sibiya, 2000:75)

(I am not so desperate that I can be hired to kill. I kill a person who is in my way, provided he is an obstacle. I have decided in my entire life I will never ever kill. I steal because to steal and not found stealing is not a criminal offence. I am not caught, and that is why I steal.)

The meaning here is ambidextrous. He says he does not steal, when in actual fact he steals. He also says that he has decided in life that he will never ever kill again. It is surprising to learn that in the end he nearly kills an innocent lady, thinking it was Nokuthula and he disappears.

Explicit statements by the narrator have been found present in this novel. This is the most common type of direct characterization found in most novels. It is simple and straightforward. The narrator here in this novel, makes direct, explicit statements about the character. For instance, when the narrator describes Zanele Memela. He says:

Wayemuhle yini uZanele lokhu wayekuqhweba uhamba ngaphesheya komgwaqo ungaazange umbingelele. (Sibiya, 2000:22)

(Zanele was so beautiful that she would attract you from the other side of the road without your greeting her)

When the author describes Zanele, he does not tell us what features make her beautiful. He generalizes by saying that she is beautiful.

When the narrator describes Nokuthula he says:

Akamuhle kangako kodwa futhi uqhelelene nohlwibi. (Sibiya 2000:p.33, par.4)

(She is not so beautiful, but she is far from being ugly.)

This is also a general description of Nokuthula. The author again deprives us by not giving a complete description of Nokuthula. He tells us that Nokuthula was not so beautiful but also not ugly.

Conversation or dialogue has been used in *Kungasa ngifile*, there are some instances where characters are left to speak for themselves with no interruption from anyone. This certainly increases the dramatic effectiveness of scenes involving dialogue. We feel more that we are actually witnessing the conversation take place rather than being instructed by an intrusive stage manager who keeps on pointing out what we have to notice. Dialogue in the novel is an important way of revealing character.

Novels are, by and large, about human relationships, which depend to a considerable extent on communication. Dialogue is the medium through which bonds between people are established, sustained and developed or destroyed. Dialogue often furthers the action; it also serves the function of stating the theme(s) without the author having to take over in his or her own voice. There are some few instances in which dialogue has been used to establish, sustain and destroy relationships in this novel. This is evident when Dumisani Zondi is begging MaMemela to sustain their love relationship.

MaMemela on the other hand is insisting on destroying it.

*"Lutho Zondi! Mina angiboni indlela eya phambili kule ndaba.
Akukho okunye okungenziwa ngaphandle kokuthi siyekе nje*

kwaphela.” Angiyiboni inkinga enkulu mina Zanele. Kumele wena wazi izinsuku afika ngazo uma ebuya eDandi. Mina ngizocupha ngalezo nsuku bese ngikwazi ukukubona”. “Ngeke! Phinde! (Sibiya, 2000:29)

(“No Zondi! I do not see any progress in this affair. There is absolutely nothing that can be done except to leave each other and nothing else”. “I don’t foresee any problem any big problem, Zanele. You must know on what days he comes home from Dundee. I will make sure that I use those days to see you”. “No, no ways!”)

MaMemela is insisting on ending this problematic love relationship, but on the other hand Dumisani is insisting on sustaining it.

Dialogue is also used to state the theme as is clear when Mhlungu is talking to his wife about Nokuthula:

“Igwebu lakho liyogcina lehlile nje. Akuqali ngaye umntaka Nondaba ukungathandwa uninazala”. “Ngeke kwenzeke lokho. Kungasa ngifile qiniso!!” (Sibiya, 2000:59)

(“You are so annoyed, you will have to cool down sometime. Nondaba’s daughter is not the first one to be hated by her mother – in – law”..) “That will not happen. Truly I will wake up dead”.)

It becomes clear in this conversation that MaMemela is prepared to sacrifice her life if Senzo marries Nokuthula. In this dialogue the main theme is revealed.

There are instances in this novel where we will find characters commenting about other characters. This is apparent when MaMemela tells Senzo about Nokuthula:

Usho ngoba ungamazi yini ukuthi uNokuthula yisindindwa. (Sibiya, 2000:7)

(You pretend as if you do not know that Nokuthula is a prostitute.)

This is not true. MaMemela is trying to convince Senzo that Nokuthula is a well-known prostitute so that he can let her go. She believes that Nokuthula and Senzo are brother and sister.

Again Zitha reveals his girlfriend's character when he says:

Uyangithanda lowaya mntwana noma ehlushwa yiconsi lakhe.
(Sibiya, 2000:11)

(That girl loves me dearly, but she is short tempered.)

The choice of words that is used by the author is very important. Zitha refers to his girlfriend as “umntwana” meaning “a baby”. This means someone who is young. He also says that she is short tempered which means that she is easily annoyed.

Zitha reveals Nokuthula's character when he talks to Senzo. He says:

Phela wumfazi lowaya. Intombi ngempela leya. (Sibiya, 2000:12)
(Indeed she is a woman. She is a real lady.)

Again the author uses one word “umfazi” to refer to someone who has features of womanhood, who is well-mannered and who is respected in the community.

Nokuthula's character is revealed by Senzo when talking to Zitha:

Abanye bazitshela ukuthi akaqomile nhlobo. (Sibiya, 2000:13)
(Others believe that she is not in love with anyone.)

This supports the above statements. It is true that Nokuthula is admired by the members of the whole community for her good behaviour.

MaDlamini reveals Senzo's character when talking to MaMemela:

Inhle insizwa yakho MaGambu. Ithi ilungile, kanti kayisiyena umuntu wezintombi. (Sibiya, 2000:17)

(Your son is handsome, MaGambu. Besides the fact that he is humble, he is not a casanova.)

Senzo is also admired by the members of the community for her good behaviour.

Mhlungu's words reveal Nokuthula's character when he is talking to Senzo. He says:

Ngumfazi isibili leya ngane kaZondi. (Sibiya, 2000:77)

(That Zondi's child is a real woman.)

Mhlungu emphasizes the kind of person that Nokuthula's is. He wishes his son could marry her.

When Maqili, Mhlungu's brother is talking to Mhlungu it again emphasizes her character. He says:

Le ngane yabantu iyisibonelo esihle kuso sonke isigodi. (Sibiya, 2000:82)

(This child is a good example to the whole community.)

Maqili supports Mhlungu when he portrays Nokuthula's character as someone who is a good example to the whole community.

Implicit (indirect characterization) is the opposite of explicit characterization. In implicit (indirect characterization), still writes Rimmon-Kenan (1983) a trait displays and exemplifies itself in various ways; rather than mentioning it, as is the case with direct characterization. Some of these ways in which a trait displays or exemplifies itself are action, speech, external appearance and environment. These will be discussed below. I will start with action.

A trait may be implied by one time (or non – routine) actions and habitual ones (Rimmon-Kenan, 1983:61).

Actions that are one time usually evoke the dynamic aspect of the character. The habitual actions tend to reveal the character's unchanging or static aspect. As has been said earlier in the previous discussion, both one time and habitual actions can belong to one of the following categories: act of commission (when something is performed by the character). There are a few examples of such acts in this novel. MaMemela, a woman of ill morals, is responsible for all these acts.

Firstly, she commits herself by not revealing the secret to her son, that the girl whom he wants to marry, is hers. She therefore, devises some means of separating them.

She commits herself by bribing some thugs to assault her son thinking that after he has been assaulted, he would think otherwise. He would think that Nokuthula is not trustworthy. Then he will decide to leave her when realizing that she has another boyfriend.

She commits herself again when she hires a well-known criminal, Bhibhi Nzuza, who has been in and out of jail for a long time, to kill Nokuthula. Fortunately for Nokuthula a wrong person is nearly killed instead of her. Bhibhi Nzuza, who has been paid a huge amount of money by MaMemela disappears without a trace.

She again approaches an *inyanga*, Ququdamakhambi, with the intention to buy *muti* that was to separate Senzo and Nokuthula. He deliberately gives the wrong muti, the one that strengthens love. We also learn in the end that she eventually commits herself by revealing the truth. Thereafter she asks for forgiveness.

Following the act of commission is the act of omission (something which the character should do, but does not do). There are few examples of these acts in this novel.

Firstly, MaMemela should have revealed the secrets to her husband that both children, Senzo and Nokuthula are not his. Instead she devises some means to separate the two. Secondly, MaMemela should not have accepted Dumisani Zondi when they met after she has been married; instead she does what she is not supposed to do. By accepting him again she creates for herself many problems. She becomes pregnant afterwards.

Thirdly, she should have approached Senzo and explained to him what transpired as she is a lady. She should have told him that Nokuthula is his sister and ask for

forgiveness for the inconvenience she has caused the family, but instead she devises some means to separate them. Fourthly, MaMemela should have approached Nokuthula and explain to her that Senzo is her brother; instead she plans to kill her. Fortunately for Nokuthula a wrong person is nearly killed instead of her.

Lastly, Senzo should not have told Nokuthula that his mother does not like her, instead he should have waited for the opportune time when things will be more favourable to reveal the truth.

Following the act of omission, is the contemplated act (an unrealized plan or action of the character.) There are a few examples of such acts in this novel. Consulting of *inyanga* and buying expensive *muti* with the aim of separating Senzo and Nokuthula really surprise us. She pays a huge amount of money to *inyanga* without the knowledge of her husband, but unwittingly she is given muti that will strengthen love.

Secondly, sending her son to Ndlela family, when it was about to be dark, to deliver R50 she owed them, so that thugs could assault him, really surprises us. Senzo is severely bitten and nearly killed. We learn from their speeches, when one thug bites him, he repeatedly says: “*Uyifunani intombi yami?*” (What do you want from my girlfriend.) (Sibiya, 2000:106)

This is indeed MaMemela’s plan that nearly costs her son’s life. Again she hires a well-known criminal, Bhibhi Nzuza to kill Nokuthula. Again she pays a R400 to Nzuza to do the job. Unfortunately Bhibhi nearly kills the wrong person.

Lastly, MaMemela’s plan for paying Bhibhi to steal the cow that is to be part of *ilobolo* to Zondi family, really surprises us.

It has been said that non – routine actions usually evoke the dynamic aspect of a character. Mhlungu, MaMemela’s husband, decides to frequent his house more often when suspecting that something suspicious is happening at home whilst he is away.

Coming home again in the middle of the week and MaMemela's meeting with Bhibhi Nzuza evokes the dynamic or changing aspect of her character. Here they plan how to kill Nokuthula.

On the other hand, habitual actions tend to reveal the character's unchanging aspect. To go to the post office at the end of every month to fetch money that is posted by her husband is habitual and unchanging. Nokuthula's frequent visit to Senzo who now works in Johannesburg is also habitual, and these actions reveal her unchanging aspect.

A speech of a character, as has been indicated above, can indicate a particular trait or traits through its contents and through its form. This occurs whether the speech is in conversation or as a silent activity of the mind. From a number of speeches, MaMemela is revealed as either part of the whole episode or totally opposed to the love relationship between her son and Nokuthula. This is evident in her first speech when Senzo tells her that he has found a girlfriend. She responds angrily by saying:

Yimihlola kaMfingqo ngiqinisisile! Phuma lapha ngingaze ngikuchithe amafinyila ngempama. (Sibiya, 2000:19)

(She swears at him quoting her father Mfingqo. Go! Before I clap you!)

This reveals MaMemela's personality traits of being rude and easily annoyed. Her son comes with good news that he has found a girlfriend and instead of being happy, she wants to bite him and she chases him away.

When MaMemela tells *inyanga*, Ququdamakhambi about Nokuthula's personality, her personality is revealed when she says:

Njengoba sengishilo baba ukuthi umntanami kuyazikhanyela nje ukuthi kumdlisile lokhu okukanondindwa. (Sibiya, 2000:53)

(As I have explained, father, it is crystal clear that this prostitute has bewitched my child).

This shows that she hates Nokuthula and as a result she has approached an *inyanga* to buy *muti* that will separate the two. She proceeds again by emphasizing her intentions. She says the following words to *inyanga*:

Mina ngifuna bahlukane nje impela. Anginakumela ukubona ingane yami idlala zonke izeqamgwaqo zomhlaba lezi. (Sibiya, 2000:54)

(I want them to separate. I will not stand and look at my child being fooled around by the prostitutes.)

She is unfortunate because *inyanga* gives them *muti* that will strengthen their love. It is also not true when she says Nokuthula is a prostitute. Nokuthula is well mannered and as a result the members of the whole community respect her.

MaMemela again tells her husband how she feels about the love relationship between Senzo and Nokuthula. It is, however, important to notice that the following speech reveals her personality as well as the theme of the novel.

Noma ngabe kunjalo kodwa uSenzo angeke amthathe uNokuthula. Makafune enye intombi. Ngeke kwenzeke lokho! Kungasa ngifile qiniso!!. Sibiya, 2000:59)

(Even if it is like that, but Senzo will not marry Nokuthula. He must look for another girlfriend. That will never ever happen! Truly I would wake up dead!)

The words that she utters, promotes the interest of the theme. She insists that she will sacrifice her life if Senzo marries Nokuthula. To be adamant and rude, reveals her personality. When she says she would wake up dead if her son marries Nokuthula means that she is prepared to sacrifice her life.

There is also another instance where MaMemela is found talking to Bhibhi Nzuza whom she has hired to kill Nokuthula. Realizing that she is doing something against her

principles, she approaches him and pleads with him to stop hunting Nokuthula. Bhibhi's personality is now revealed when talking to MaMemela.

He says:

"Ungangenzi isilima wena, siyezwana?" Kusho uBhibhi emkhomba ngenjumbane. Musa ukufuna umoya wami! Uma ngiyeka futhi ngicela wazi ukuthi ngizodinga imali yonke isiphindeke kathathu. Ubokwazi ukuthi izinto zokudlala zinamasondo." (Sibiya, 2000:77)

("Don't make a fool of me! Do you hear me?" says Bhibhi pointing at her with his finger. Don't annoy me. If I quit, I want you to know that I will triple the money. You must know that all playing tools have wheels."

It is evident from his speech that he is a true criminal. He is rude and he has no mercy. If he needs money, he makes certain that he gets it in whatever ways. In his speech it is revealed that he is someone who takes no nonsense when he is annoyed.

It has been said in the previous chapter that ever since the beginning of the narrative fiction, external appearance is used to imply character traits. Even during our time, the relation between external appearance and the character traits has remained a powerful resource in the hands of many writers and Msimang is no exception. Nokuthula in this novel is described as a person who is beautiful. She is described so that the reader is able to envisage a person who is loved, especially when considering her physique. The author says this when he describes her:

Uyakhanyakhanya ngebala. Usho ngolumnyama unwele lolu. Umlomo uthanda ukuba bomvana ngokwemvelo. Kuthi lapho ehleka kuvele uthotho lwamazinyo. Usho ngamehlo amakhulu ashaya ngezinkophe ezingangocwazi. Amashiya lana ngathi yihlungu elisanda kushiswa. Ikhala lakhe ngathi ubezibumbela yena enesikhathi. Ume kahle yini pho! Unesitho umuntu lo. Uphakathi nje ngobude. (Sibiya, 2000:33)

(She has a bright face. She has dark hair. If she laughs you will see only white teeth. She has big eyes and small eyebrows. Eyelashes are dark. Her nose looks as if she has created it herself whilst

having ample time to do so. She is well built. She has big legs. Considering her height, she is of medium built.)

The author has given a description of Nokuthula so that the reader can see the image of a person that is indeed very beautiful.

It is important at this stage to mention that there is a distinction between those external features that are grasped, as beyond a character's control, and those which at least partly depend on him or her, like hairstyle and clothing. While the first group characterizes through contiguity, the second has additional overtones.

It is important to note that not all novelists tell us about the characters' appearance. It is therefore, worth asking why some novelists create detailed pictures when others do not.

Another question to ask about the appearance of character is: How does the character dress? If the clothes of a character are not mentioned, as in the case of *Kungasa ngifile*, one may assume that the author does not wish to make a point about them.

Some authors, however, make clothes a significant part of a character's personality, important for the atmosphere of the book or essential to the development of the plot.

It has been mentioned in the previous chapter that the character's physical surrounding e.g. room, house, or cave, town, farm as well as his human environment (social class) are also used as trait connoting metonymies. In this novel, therefore there is an instance where the author gives the internal description of Senzo's room. He says:

Elawini likaSenzo kwakunombhede. (Sibiya, 2000:15)

(In Senzo's room, there was only a bed.))

This shows that the author is not interested in giving us the internal description of Senzo's room. The author should have given us a clear picture of how big is that room, whether it is painted or not. What else is in that room, is there any wardrobe?

When describing the place where Senzo and Nokuthula visited one day to enjoy themselves the author here gives us a clear definition of the place. He says:

Le ndawo abaya kuyo yinhlle. Kugcwele izihlahla ezakha umthunzi omnandi. Akukho msindo otheni namuhla ngaphandle kwamajuba avame ukuzulazula ezicoshacoshela akutholayo phansi. Ngeke uthole sekuphithizela abantu bephambana. Abantu ababonakalayo lapha ngabazihambela ngababili. Ufica bezihlalele abanye bezilalele kanti abanye beziphuzela okuphuzwayo. (Sibiya, 2000:33)

(The place they are visiting is a beautiful place. It is full of trees that make a good shade. Today it is very quiet except the noise made by doves that are moving up and down picking whatever they get from the ground. You will never find many people moving up and down. People present here are only couples. They are just relaxing, others are sleeping whilst others are drinking.)

The author has given a description of a place so that the reader can visualize what the place looks like. By mere description of the place, one can see that the place is indeed beautiful.

3.9 OTHER TECHNIQUES OF REVEALING CHARACTER

3.9.1 NAMES OF CHARACTERS

As has been mentioned in the previous chapter, it is useful to ask: Is there anything significant about a character's name? Often the answer will be no, but there are novels in which the names suggest the nature of the character. In this novel therefore, there are few examples of names that suggest the nature of the character. This is evident when the author describes Nokuthula:

Inhlonipho nesizotha ayenakho kwakumshiya uSenzo esangene ikhanda. (Sibiya, 2000:8)

(Respect and being humble left Senzo confused.)

To support the above description of Nokuthula, the author says this again when he reveals Nokuthula's character:

Unesizotha futhi akulula ukumngena ngisho uyinsizwa ezethembile impela. (Sibiya, 2000:33)

(She is humble and it is not easy to approach her even if you are a real gentlemen.)

There is also a name in this novel that suggests the nature of the character. Sheshisa Mhlungu is a good example here. The word "sheshisa" means "make it quick" or "speed up the process". The author says this when he describes Sheshisa:

Washesha njengegama lakhe washeshisa wamthatha uZanele wamganisa. (Sibiya, 2000:24)

(As his name suggests, he speeded up the process and took Zanele as his wife.)

3.9.2 SOCIAL STANDING OF CHARACTERS

Another question that needs to be asked is this one: what is the social standing of the characters in this novel? If an author is interested in the relation between the different classes within society, he or she is likely to stress the social standing of characters.

It is important to note that not every author is interested in the workings of society. Sibiya, therefore, in his novel is more aware of the faults in society and he appreciates tradition.

3.9.3 THE COMPANY OF CHARACTERS

Sometimes it is worth asking: in what company do characters appear? It does not matter whether one knows that a character is a member of a family or a larger group such as the workforce of a factory. In *Kungasa ngifile*, Sheshisa Mhlungu is presented

as a person who does not stay with his family because he is a member of the working community. He works in Dundee as a labourer. He visits home at the end of the month.

Zanele Memela, Mhlungu's wife is a housewife who depends on her husband for living. She is a member of the community who looks after the kids, as traditional women usually do, when their husbands are away.

Senzo too is a member of a working community. He works in Johannesburg. He is also a writer. It is said that he enjoys writing poetry.

Nokuthula is presented in this novel as a student. She is doing matric in one of the school in the area. Although she is a learner, the whole community members praise her because of her good behaviour.

3.9.4 CHARACTER TAGS

The artist has not used this technique in his novel; maybe he has seen that it is not necessary to use it.

3.10 REINFORCEMENT OF ANALOGY

The author has indeed used analogy as another technique of portraying his characters. As has been said previously, the name represents the main trait(s) of a character. Nokuthula's name in this novel *Kungasa ngifile* represents a semantic parallelism between name and trait. The word "Nokuthula" simply means a person who is quiet, who has respect and who is humble. It is indeed evident that Nokuthula in this novel is humble respectful. That is the reason why all the community members praise her. This is evident when Zitha is talking to Senzo about Nokuthula:

Phela wumfazi lowaya. Intombi ngempela leya. Sibiya, 2000:12)
(Indeed she is a woman. She is a real lady.)

Her character is again described in the following sentence by the author:

Inhlonipho nesizotha ayenakho kwakumshiya uSenzo esangene ikhanda. (Sibiya, 2000:8)

(Respect and being humble left Senzo confused.)

This is clear that man and his name is not divisible, the name is the man and the man is the name.

In this novel analogous landscape has been used. MaMemela cooks her meals in a hut. One could see smoke coming out from the door where she is cooking. This environment indicates that she is a traditional woman who uses fire when cooking.

It has been said in the previous chapter that when characters are presented in similar circumstances, the similarity or contrast between their behaviour emphasizes trait characteristics of both. In this novel therefore, MaMemela is presented as someone who is rude, who is opposed to her son marrying Nokuthula whom she regards her as a well-known prostitute. This is evident when she tells *inyanga* about Nokuthula. She says:

Mina ngifuna bahlukane nje impela. Anginakumela ukubona ingane yami idlala zonke izeqamgwaqo zomhlaba lezi. (Sibiya, 2000:54)

(I want them to separate. I will not stand and look at my child being fooled by the prostitutes.)

On the other hand, there is contrast in this novel. Mhlungu is presented as someone who likes Nokuthula, who wishes his son would speed up the process of paying lobola to Zondi's family. This is evident when Mhlungu is talking to Senzo revealing Nokuthula's character. He says:

Ngumfazi isibili leya ngane kaZondi. (Sibiya, 2000:47)

(That Zondi's child is a real woman.)

It is apparent that there is a clear contrast in Mhlungu' behaviour when compared to that of his wife regarding Nokuthula's behaviour.

3.11 THEMES

The main theme of *Kungasa ngifile* is sacrifice. MaMemela is willing to sacrifice her life if her son Senzo, marries Nokuthula. On the other hand Senzo is also willing to sacrifice his life if anyone separates him from Nokuthula.

The other main theme would be love hiccups. MaMemela is married. She meets her ex-boyfriend, Dumisani . They fall in love again. From this affair Senzo is born. Senzo on the other hand, insists on marrying Nokuthula who it is believed is Dumisani and Zondi's daughter, therefore his sister. MaMemela is strongly opposed to this relationship. As a result she devises some means to stop this relationship.

There are other sub themes that have an impact on the main theme. For example, abnormal behaviour is the sub theme that has an impact on this novel. MaMemela bewitches her son who wants to marry Nokuthula. She goes to *inyanga* and buys an expensive *muti* that is to separate Senzo and Nokuthula. Unfortunately the *muti* that she bought from *inyanga* strengthens the love between the two. She also hires thugs to assault Nokuthula so that Senzo would think Nokuthula has another girlfriend. Senzo is assaulted but survives. She also hires a well-known criminal, Bhibhi Nzuza to kill Nokuthula. Unfortunately an innocent lady is injured instead of Nokuthula.

Blackmailing is another sub theme that has an impact on the main theme. Bhibhi Nzuza threatens to inform the police about MaMemela's intentions of killing Nokuthula if she does not triple the money he has asked for doing the job. Ultimately Bhibhi assaults the innocent person instead of Nokuthula.

Love and deception, the other sub theme, also has a major impact on the main theme. MaMemela loves her husband, but on the other hand she deceives him by having an affair with Dumisani Zondi. This lands her in trouble.

The main theme has definitely been influenced by the sub-theme theft or stealing. Bhibhi Nzuza steals a cow that is to be part of lobola to Zondi family. This is a MaMemela's plan for curbing marriage between Senzo and Nokuthula.

Over and above there is a sub theme that is not related to the main theme. For example, abortion is a sub theme that is not related to the main theme. We learn that MaMemela had an abortion long before she got married. This serves to indicate to the reader what type of a woman MaMemela was.

3.12 CONCLUSION

In *Kungasa ngifile*, narratological aspects have been found present. The author has utilized aspect of time, that is order, duration and frequency.

Narration is another aspect that has been well utilized by the author. The author has used the third - person narration. He is omniscient. He accesses his character's thoughts and emotions. He is free to move everywhere. The setting that he has created is indeed believable. Places that he mentions in his novel are indeed identifiable. Places like Dundee are even identifiable today. This makes us to believe that the narrator is reliable.

Character and characterization are other aspects that have been treated well in this novel. The methods that the author has used to portray his characters are direct and indirect. He has used exposition as well as "showing". He has combined the two methods in order to avoid monotony. There are some instances where characters are left to speak for themselves. This gives them life. Regarding description (expository), it must be pointed out at this stage that it is reduced to a minimum. In most cases it merely introduces a character, commenting on his or her physique and personality.

Different sets of characters have also been identified viz, main characters and secondary or minor ones. Kinds of characters have also been identified in this novel, that is, the hero, foils and the villain.

Types of characters have also been identified. Round characters that are complex and dynamic have been identified as characters that are true to life. Flat characters have also been identified and these were presented in a single line or phrase. Such characters do not undergo any changes.

Categories of characters have also been utilized. Anaphoric, referential and coupling have been identified. Anaphoric characters have been identified as characters that carry the main action. Coupling characters are presented together as couples, who are always together in all that they are doing. Senzo and Nokuthula, MaMemela and Mhlungu have been identified as coupling characters in this novel. Lastly, characters in this novel have been referred to a time where culture and tradition plays a very significant role, where it is believed that children of the same blood should not marry.

Another aspect that has been well presented in characterization is character portrayal. Two forms of character portrayal have been used, that is direct and indirect characterization. In implicit (direct) characterization, instances of self – analysis have been identified.

Implicit (indirect) characterization has also been identified in this novel. Actions of characters have given an indication of their personality traits through contemplated acts, speech, external appearance and environment. These have been identified in the text.

Other techniques of characterization such as naming, social standing of characters, company of characters have been applied in this novel. There are names in this novel that reveal the nature of a particular person. For instance Nokuthula means "*the one who is quiet and humble*". We learn that she is indeed quiet and humble in this novel.

Analogous names, analogous landscape and analogy between characters have all been employed in this novel. The name Nokuthula has been identified as analogous in her nature. Indeed the name Nokuthula signifies "*someone who is humble and having respect*". Yes, we learn that she was humble and she respected everyone in the community. Characters like MaMemela who is opposed to her son marrying Nokuthula, and on the other hand her husband who insists on his son marrying Nokuthula are examples of analogy. Analogous landscape has also played an important role. For example, in the Zulu hut, where MaMemela used to cook her meals, one could see smoke coming from the door of that hut, which is an indication that she lived a traditional lifestyle and therefore is a woman of tradition.

The theme of the novel has also been identified. The main theme of *Kungasa ngifile* is sacrifice. Both characters are willing to sacrifice their lives on different occasions. For example, MaMemela is willing to sacrifice her life if Senzo marries Nokuthula whom she thinks is his sister. On the other hand Senzo is also willing to sacrifice his life if anyone separates him from Nokuthula.

Sub-themes that are related to the main theme are the following viz. love and deception, abnormal behaviour, theft, corruption and abortion. I will now proceed with the analysis of *Kuxolelwa abanjanani?*

CHAPTER 4. ANALYSIS OF THE NOVEL *KUXOLELWA ABANJANI?*

4.1 INTRODUCTION

In this chapter, the analysis of narratological aspects in the novel "*Kuxolelwa abanjani?*" will receive greater attention. The aspect of time, that is order of events, especially the narrative order, narrative duration and narrative frequency will also be discussed. I will try to deduce whether the author has used these aspects of narratology since these aspects are still a problem to many writers. Secondly, the issue of a narrator will receive greater emphasis. In dealing with this aspect, I will try to answer the following question: Who drives the narration? Is it the author? Is it the spokesman for the author? What angle of vision does the narrator use, first or third? Is he a reliable narrator? How selective is he? Is he also the focaliser? Thirdly, I will proceed with my discussion by analyzing character and characterization in general. In analyzing character I will start by analyzing the methods of character portrayal that the author has used in his novel. Did the author use only a single method or a combination? How successful are these method(s) that he has used? I will proceed by identifying the types of characters he has used in his novel. Did he use flat or round characters? Was the author able to create lifelike characters that are complex and dynamic, who are able to change under changing circumstances? I will then proceed by identifying the kinds of characters that are found in this novel. I will identify main characters and secondary or minor characters. I will also identify the hero, the foil and the villain. I will then also categorize characters into referential, coupling and anaphoric characters.

Fourthly, I will proceed by analyzing textual indicators. Under textual indicators direct characterization and indirect presentation will be discussed in much detail. Subsequently I will discuss other methods of revealing character such as naming, social standing of characters and company of characters. Following that will be the reinforcement of analogy. Under reinforcement of analogy I will try and answer the following questions: Do we have the analogous names and analogous landscape? Is there any analogy between characters?

Before concluding, I will identify the themes of this novel and try to deduce whether there are sub themes or not.

I will conclude my discussion by summarizing the main aspects that the author has used in his novel by revealing his strengths and weaknesses.

4.2 TEMPORAL ASPECTS

Temporal aspects have been used in *Kuxolelwa abanjani?*. Narrative order, narrative duration and narrative frequency have been used and will be discussed below.

4.2.1 NARRATIVE ORDER

Order of events seems to run parallel to some retrospections and anticipations.

External retrospections have been identified in this novel where Nozipho is pressurized by Khumbulani to accept him. The narrator says:

Alukhumbule nalolo suku mhla uKhumbulani emvalele ekhoneni emncengisisa ukuba amvume. (Sibiya, 2002:23)

(She remembered the day when Khumbulani was giving her no chance, forcing her to accept him.)

An external retrospection is when the narrator tells us how Shumi lost his job. He says this about Lethiwe:

Wayemsingathe kanjena naseminyakeni eminingi edlule mhla emfikela nezindaba ezibuhlungu zokuthi udiliziwe emsebenzini. (Sibiya, 2002:26)

(She had taken good care of him in the past years when he suddenly came with the news that he had been retrenched.)

External retrospection is identifiable when the narrator tells us how Shumi met Nozipho. He says:

Emva kokuba sehlukane kuvalwa izikole ngehlelwa yishwa kwashona abazali bami. (Sibiya, 2002:88)

(When we separated after schools had closed, I was unfortunate to lose my parents.)

Another example of external retrospection is when Sabelo tells Lethiwe about Khumbulani. He says:

Siyazana noKhumbulani. Sasingabangani abakhulu sifunda naye eTurfloop. Sadukelana emva kwalokho. (Sibiya, 2002:264)

(We know each other, Khumbulani and I. We were big friends and classmates at the University of Turfloop. We parted ways after that.)

External retrospection is apparent when the narrator is telling us about Thushu and Dolly. He reflects back when he says:

Hhayi, kangiyazi mina le nto, kubalisa uThushu enikina ikhanda ekhumbula usizi asuka kulo ezama ukukhohlwa uDolly, ekhumbula mhla umngani wakhe emqhuba emyisa enyangeni eyophalaziswa intando okwakusolwa ukuthi wayifakwa nguDolly, owayemcabanga qede kuthi akaduke nezwe. (Sibiya, 2002:19)

(Ey, I don't know this thing, Thushu complained, shaking his head and remembering the day he was trying to forget about Dolly, remembering when his friend took him to *inyanga* (witchdoctor) so that he could vomit *intando* (*muti* for making someone love only you forgetting about the others) which it was believed Dolly was responsible for, because when he thought about Dolly he felt as if he could disappear without trace.)

All these external retrospections mentioned above falls outside the primary story and end within it.

Internal retrospections have also been identified when the narrator tells us how Sabelo was addicted to drugs. He says:

Ngenkathi elula isandla uSabelo, emukela umthunzi wezinkukhu, oLethiwe babegonene ezihlabathini zolwandle olwaluphakathi komuzi wabo. (Sibiya, 2002:74)

(When Sabelo was stretching his hand, accepting dagga, Lethiwe and Shumi were carrying each other on each other's arms at the beach that was in front of their house.)

This narration starts after the commencement of the main story and ends within it.

Another good example is when the narrator comments about Thushu who has now become a drunkard. He says:

Kwabuya ukucasuka futhi uma esebuka inight – club ekhumbula ukuthi kukuyo le ndawo lapho bexabene noDolly kuthangi, wamshiya kanjalo esethathwe yibhoxongwane ebelilokhu lisikile njalo utshwala. (Sibiya, 2002:94)

(He was again annoyed when he looked at the night – club, remembering that it was in this place where he quarreled with Dolly the day before yesterday, when she left him with a man who kept on buying her liquor.)

Mixed retrospection has also been identified in an event where Thushu is thinking about the strange relationship between him and Dolly. The narrator says:

Ngenhliziyo walugalekisa usuku ahlangana ngalo noDolly, osekumcacela ukuthi kuyoba umqansa nenkanankana ukumqhathulula. (Sibiya, 2002:59)

(With his heart he cursed the day when he first met Dolly, which has become clear that it was going to be very difficult to leave her.)

Internal anticipations have been identified in this novel in the following three examples. Firstly in an event where Nozipho's cousin is talking to Nozipho about Khumbulani. She says:

Musa ukuganga wena, nangu uKhumbulani, khohlwa yindaba yabantu abazihlalele namakhosikazi abo abangasekubuyela kuwe ngisho usukhala izinyembezi. (Sibiya, 2002:23)

(You must not play, here is Khumbulani, forget about people who are staying with their wives who will never come back to you no matter how hard you cry.)

Secondly is after Shumi has lost his job. The narrator says:

Wabuye wacabanga ngabazali bakhe uShumi. Babezokondliwa ngubani manje? Wacabanga ngendlu owayesathi uzobakhela yona. Wonke la maphupho angaka azofezeka kanjani? (Sibiya, 2002:27)

(He again thought about his parents. Who was going to feed them now? He thought about the house he was going to build for his parents. How was he going to fulfill all the dreams he had?)

Thirdly is when Lethiwe is talking to Shumi. She says:

Ngiyohlala ngikuthanda Shumi, ungakukhohlwa loko. (Sibiya, 2002:90)

(I will always love you Shumi, don't forget that.)

When Sabelo is talking to Lethiwe there is also internal anticipation when he says:

Noma ngabe nginayo ingculaza isazoqhubeka impilo yami. (Sibiya, 2002:236)

(Even if I am HIV positive my life will still continue.)

4.2.2 NARRATIVE DURATION

Global rhythm has appeared to be disproportionate. The amount of attention given to the sequences in the text does not equal the duration the same events have taken in the story. For instance, there are quite a few examples in this novel. Numerous aspects of

rhythm have been identified. These include ellipses, summary, retardation, pause scene and summary. This is quiet an achievement.

Ellipses refer to "story time elided (Genette 1980:106). This implies that certain events are elided. We have examples in Sibiya's *Kuxolelwa abanjani?*

The most common type of ellipses that has been used in this novel is that one of space filled with asterisks. This is the popular one and it has been used abundantly in the novel.

Another type of ellipses is when Mxolisi is talking to Thabiso. He says:

Waluqala udaba lwakhe uMxolisi owaliqeda esebibitheka kugobhoza impophoma yezinyembezi ezishisayo emehlweni.
(Sibiya, 2002:137)

(He was crying when he finished his story and tears were running down.)

Here a portion of the story is omitted. We are not told what Mxolisi said to Thabiso.

Another example is where Thabiso is telling his girlfriend, Karabo, about the quickest ways of getting rich, but we are not told of his plan, because this portion of the story has been omitted.

The writer also makes use of ellipses in the following instances: when Shumi is graduating, he says:

Kwagobhoza izinyembezi zenjabulo mhla bethweswa iziqu oShumi.
(Sibiya, 2002:27)

(Tears of joy ran down his face when Shumi was graduating)

Also when Nozipho tells Shumi that she has been raped. Shumi asks:

Sekunesikhathi esingakanani ukuzwa lokhu? Achazachaze. (Sibiya, 2002:144)

(How long since you've heard this? She explains)

Here again a portion of the story is omitted where Nozipho explains to Shumi how she has been raped.

Summary, as mentioned earlier, could be seen as the acceleration of the story in that events that happened over a long period are summed up or compressed in a line, a paragraph or a page. We have examples in *Kuxolelwa abanjani?*

The narrator summarizes Sabelo's history when he changes different universities. He says:

Indaba isize yonakale uma esedlulela eFort Hare, emva kokuphasa ngamalengiso ebangeni leshumi. Hhayi bama ngenhla utshwala kwafeyileka. Kwathi akasakazeke uShabalala, kwathiwa akazame eTurfloop uSabelo. Nakhona kwanhlanga zimuka nomoya. Kwaba ngathi uzoba ngconywana uma elapha eduze eDurban – Westville. Hhayi wagila izimanga – ke lapho . Wasiwa oNgoye kuthiwa mhlawumbe uzokhula uSabelo. Nakho – ke esebuya eseziphayela nakhona engaphasanga nesokubika isifundo lesi. (Sibiya, 2002:52)

(All hell broke loose when he proceeded to Fort Hare after passing matric with flying colours. Liquor took its toll and he failed. Shabalala was very annoyed, and they took him to Turfloop. It was worse there. It seemed as if it were better if he was nearer to Durban Westville. He excelled there. He was taken to Ongoye, thinking that he was mature enough. He came back empty handed, failing to pass even a single course.)

Sabelo's educational history is summarized in only one paragraph.

A short summary is also given on how Shumi helped Nozipho financially. The narrator says:

Nebala wazama, wagwanqamisa amasentshana uShumi. Nanguyana eseya eM L Sultan eyokwenza izifundo zokupheka, icatering and tourism. Nango esefunda eseqeda idiploma yeminyaka emithathu. Naku ekuwusuku lokwethweswa kwemiyezane. (Sibiya, 2002:90)

(Indeed Shumi tried. He collected some money. Nozipho enrolled at M L Sultan for cooking lessons, Catering and Tourism. She completed her three-year diploma. Now it is the graduation ceremony.)

The events of three years are summarized in one paragraph. The author identifies three important events in Nozipho's life.

Pause is characterized by the description of events or characters. During these descriptions the speed of the story is slowed down or it stops completely. Below are examples in *Kuxolelwa abanjani?*

The narrator pauses as he relates how Sabelo was born. He says:

USabelo, owelama uLethiwe ngeminyaka emihlanu wayefike kwajatshulwa naye. Okwasheshe kwacaca nokho yikho ukuba ngumagangane kwale mambane. (Sibiya, 2002:52)

(Sabelo, who comes after Lethiwe, are separated by five years. When he was born they were happy. It soon became clear that he was naughty.)

Another effective use of pause is when he tells us about Shumi's parents. He says:

Abantwana babenqabile ukuvela, waze wanyamanambana nasemzini. Wakhishwa inyumbazane impela sebekhona nabamnukayo bethi uyathakatha. Kwathi lapho sekuvunguza umoyana wokuthi uzoshiswa umuzi wabo, babona benoGumede ukuthi kwakufuneka bathuthe basuke le eNtumeni lapho bebakhe khona. (Sibiya, 2002:68)

(She was unfortunate to have no babies. As a result her in-laws hated her. She was isolated and others suspected that she was bewitching them. When there were rumours that their house would

be burnt down, she and Gumede decided that they should leave eNtumeni where they were residing.)

During another pause he describes how Shumi met Nozipho. He says:

KwakuseNkwenkwezi High School, isikole ayefunda kuso uShumi le emakhaya eNdulinde. Babonana nje kuqala unyaka, kuzobhaliswa. Nakho-ke sekutholakala ukuthi kuzofundwa ekilasini elilodwa. (Sibiya, 2002:80)

(It was at Nkwenkwezi High School, the school in the village of Ndulinde where he attended. They saw each other at the beginning of the year when they were registering. They would be in the same class.)

Then again the writer goes on to describe the weather when Nozipho was chased away by Khumbulani. He says:

Kwakumakhaza phandle, lina imvula eyayibanda iphelezelwa yizinsusu zomoya ohlabayo. (Sibiya, 2002:180)

(It was cold outside; the cold rain accompanied by very cold wind.)

This shows that if someone is annoyed, he/she can make crucial decisions given certain circumstances. Khumbulani chases his wife out whilst it is raining a very cold rain.

A scene is characterized by dramatic scenes and is sometimes known as “scenic presentation” Kubbock (1947:67). In scene, text duration is almost equal to story duration. We have good examples of scenes in *Kuxolelwa abanjani?* Scenes in this novel have been used abundantly almost on each and every page.

Retardation is the opposite of summary and it seldom occurs. It is usually applied in moments of great tension as a delaying technique. We have an example in *Kuxolelwa abanjani?* When Khumbulani pressurizes Nozipho to accept him. He says:

Ngicela ukuba sishade Nozipho. Ngicela ukuba sithumele abakhongi. Ngicela ukuba uvume bandla. Kuthuleke emotweni. (Sibiya, 2002:25)

(Let us get married Nozipho. Please allow me to send people who will pay *lobola*. Please allow me to do so. There was silence in the car.)

Retardation is used in this instance by Khumbulani to emphasize what he says. Note that what he says is very important.

4.2.3. NARRATIVE FREQUENCY

Singulative type of narrative has been identified in this novel. What happens once is told once, is so common, and it has been used abundantly in this novel. In the second type of singulative narrative, if an event happens twice, it is told twice, if it happens thrice it is told thrice. We have the following example in *Kuxolelwa abanjani?*

In the opening chapter of this novel on page 2, Shumi swears whilst getting out of his car. He swears again when he gets a ticket for speeding. He also swears when he is starting his car after getting a fine. This event happens three times and is mentioned all three times in the text.

Shumi gets a ticket for speeding and he gets a heavy fine. On page 3 he gets another ticket and again he receives a fine. This event happens twice and is mentioned twice in the text.

When Shumi asks for forgiveness from Lethiwe he is not forgiven. This happens on a number of occasions and is mentioned many times in the text. Firstly it is mentioned on page 189 par.2 when he says:

Ngiyaxolisa Lethiwe. (Please forgive me Lethiwe) (Sibiya, 2002:189)

He repeats the very same words in par.3 and par.4. The same words are repeated on page 190 par.4.

The novelist is also making use of repetitive narrative in this novel. What happens once is often repeated. There are some examples in *Kuxolelwa abanjani*?

Lethiwe wins Lotto only once, but it is mentioned three times in the text. Firstly, it is when she tells her husband. Secondly, it is when she tells her parents and thirdly it is when she tells Shumi's parents.

Iterative narration and pseudo iterative have both been identified in this novel. We have some examples in *Kuxolelwa abanjani*?

..*Izandla wazibeletha esiphundu wakhala, wakhala, wakhala, wakhala.* (Sibiya, 2002:1)

(... He put his hands at the back of his head and he cried and cried and cried.)

We have another example of pseudo iteration in the following paragraph:

Lase liqala ukuna manje. Wahamba wahamba. Emva kweside isikhathi waqhamukela ngasenkundleni yezemidlalo. (Sibiya, 2002:201)

(It started to rain then. He walked and walked. After some time he appeared at the playing grounds.)

We have another example of pseudo iteration in the following paragraph:

Ngenkathi zihlangana izindebe zabo, bangana bangana. (Sibiya, 2002:72)

(When their lips met, they kissed and kissed.)

4.3 NARRATOR

This is the aspect that has been very successfully handled in this novel. Narration deals with the extent of the narrator's participation in the story. The narrator thus, can be an active participant in the story he tells, or he can be virtually absent. In the novel

the narrator's role is important but covert. The narrator has used the third person narration. The narrator is present and omniscient. However, because of the author's careful use of the dialogue technique to present the actor's actions, the narrator's role is not much in evidence. It is as if the narrator were not there. The characters are left to speak for themselves. But because he is omniscient, he assumes the role of narrator – focaliser, and is therefore in the position to tell with authority what he sees. He is also in the powerful position of delving into character's thoughts, feelings and secrets. Because what he reveals is true, he is indeed a reliable narrator – focaliser. The setting the author has created is indeed believable because all the places that are mentioned in this novel are indeed identifiable, for instance, Umhlanga Rocks is even today inhabited by rich Black middle class. Point in Durban is known for selling drugs. Mandini and Eshowe are also places that are identified in this novel.

4.4 METHODS OF CHARACTER PORTRAYAL

The author of this novel has used both methods of character portrayal viz, the direct and indirect method. The artist has used the direct method to describe his characters. He tells us what they look like physically. He has adopted an omniscient point of view, hence he is more analytical. He tells us what his characters think and how they feel.

He has also used the indirect method of character portrayal where he does not describe his characters, but he shows them to us. Through the use of environment, character's words and actions, the reader is put in a position where he can deduce for himself what kind of a character he is presented with. This method is very synthetic and the character looms before the reader's eye as someone he knows or recognizes. Simply by observing the character's actions and behaviour he is enabled to form his own opinion about them, to infer their motives and emotions.

4.5 TYPES OF CHARACTERIZATION

There are both flat and round characters present in the novel. These will be discussed below.

In *Kuxolelwa abanjani?* there are few examples of characters that are round. The author of this novel has created characters that are complex and dynamic. They are more like real people in real life. They are capable of surprising us. Their conduct is not readily predictable and they change under changing circumstances. The first example of a round character in this novel is Shumi. When he is first introduced in this novel, he is having a kidney problem. Lethiwe donates a kidney for him and he survives. He gets a job. Unfortunately he is fired for taking part in an illegal strike. His wife wins the Lotto. She buys him an expensive Pajero and they open various businesses. It is surprising that he assists his girlfriend, Nozipho by paying for her tuition. This girlfriend reveals to Shumi that she is HIV positive. Shumi consults the doctor to hear about his status. He is also declared positive. He reveals it to his wife and asks for her forgiveness. She chases him away. It is surprising though to learn that he is accepted again when Karabo later reveals that Shumi is not HIV positive.

Lethiwe in the novel meets all the requirements of a round character. She is portrayed as someone who is faithful to her husband. She wins the Lotto and buys her husband a Pajero. She also opens various businesses. Her father receives a Mercedes Benz. She loves and admires her husband. It is surprising that she chases her husband away when he reveals that he has slept with an HIV positive woman. When it is revealed that it was a mistake and that Shumi is not HIV positive, she decides to look for him. Ultimately she forgives him.

A very successful example of a round character is Sabelo. He has been in and out of different universities, but he does not pass even a single course. He is asked to leave by the university before even writing his examination because he has not qualified to sit for it. So he goes home and asks for forgiveness. He is forgiven after promising that he

will change. His sister, Lethiwe, wins the Lotto. He is given money to open his own business now that he is a changed person. He opens a butchery, but Thabiso, a friend from the university, visits him and they smoke dagga again. It does not end there. He later brings him cocaine. He also loans twenty thousand rands to open his illegal business. Thabiso is given the money, but he disappears with the money. Sabelo has to face the music. He is bitten by people who are claiming that Thabiso owes them money. Sabelo pays them but they even confiscate his car. He becomes bankrupt still smoking dagga and cocaine.

He pays Thushu twenty thousand rand fearing that Thushu will reveal to the police that he has shot his friend, Thabiso, who shoots himself trying to commit suicide. He also rapes an HIV positive woman. When his family visits him they find that he has nearly burnt himself to death in his room. He has been smoking cocaine. He asks for forgiveness from his parents and again promises to change. He is forgiven. He reads in the newspaper about the woman who has been raped who is pleading with the people who raped her to please avail themselves because she is in hospital. She is HIV positive. Sabelo asks his sister Lethiwe to accompany him to this woman. Unfortunately they find her dead but he knows her husband, Khumbulani. They were together at university. He reveals the secret that he raped his wife and he asks for forgiveness. Khumbulani also forgives him. It is surprising though that in the end we find Sabelo preaching to people about repentance. We also find him joining organizations that fight against drug abuse and visiting schools, teaching children about the dangers of using drugs.

Another character who meets all the requirements of a round character is Karabo Thabiso's girlfriend who works at the laboratory. She swaps blood samples so that Shumi will be deemed HIV positive. She hears Sabelo preaching to people about repentance and she changes. She reveals her deceit to Dr Masuku and asks him to accompany her to Gumede's family to confess her sins. She apologizes to Lethiwe for all the inconvenience she has caused the family.

Reverend Mabaso also falls into this category. He likes and admires Shumi. He even promotes him for he regards him as a person who sets a good example in church. When he is away, he asks Shumi to lead the congregation. He even promotes him to be a preacher. It is surprising though, that when Shumi reveals that he is HIV positive, he chases him away. Shumi asks to be forgiven, but he is not forgiven. He even asks himself, who is actually forgiven?

MaZuma is also a round character who meets all the requirements. She is Thushu's wife. When Thushu is awarded a prestigious award for being the journalist of the year and receives a cheque of fifteen thousand rands, she is disappointed when she does not accompany her husband to that award giving ceremony. Instead her husband opts for a drunken Dolly. When he loses his job though, exhausts all that he has, he decides to go back to his wife. It is surprising to learn that MaZuma takes him back unconditionally.

Delani, although a minor character in this novel, can definitely be regarded as a round character. He is Shumi's cousin who stays at the RDP house in KwaMashu. He offers Shumi temporary accommodation whilst he is looking for work. When Shumi reveals that he is HIV positive, he is annoyed and as a result he chases him away.

Shabalala can also be discussed here. He is Sabelo and Lethiwe's father. When Sabelo is expelled from the university he is very annoyed to such an extent that he chases him away from his house. It is Lethiwe who urges his father to forgive him, so he forgives him. After Lethiwe has won the Lotto, Sabelo is given money to open his own business. He exhausts all the money that he makes from his business by buying cocaine. Shabalala is very annoyed. Again it is Lethiwe and her mother who urge Shabalala to forgive him. Once again he is forgiven, but when Lethiwe reveals that Shumi has infected her he is so angry that he decides to hunt Shumi with the intention to hurt him. Unfortunately Shumi is not found at his home because he has gone with his mother to Bhekimpilo, as it was pensioner's pay day. He goes to Bhekimpilo. Unfortunately there are so many people there that although he is looking for them he cannot find them. He decides to go back and wait till they come home. Whilst he is

waiting, a miracle happens. He rescues Gumeđe who is about to burn himself in the house. It is surprising though that in the end he forgives Shumi even after losing his wife in an accident whilst he was hunting Shumi.

The following round characters are also worth mentioning as they all meet the criteria in the novel, that is, Shabalala's wife and also Sabelo and Lethiwe's mother. When Sabelo exhausts all the money that he has accumulated from his business, his father is so annoyed that he decides to chase him from his house. It is Lethiwe and her mother who urges Shabalala to forgive Sabelo. Shabalala's wife again accompanies her husband, who is very angry, to hunt down Shumi who has infected their daughter. Unfortunately they are involved in an accident. They are taken to hospital. It is surprising though to learn that before she dies, she urges her husband to please forgive Shumi. We learn that in the end Shumi is forgiven.

Sikhakhane is a deacon. He attends Lethiwe's mother funeral. He is very disturbed by the presence of Shumi at the funeral. He reveals that Shumi is not welcome at the funeral therefore he should leave. As a deacon, a man of God, he knows very well that a person is forgiven for his mistakes. When children are crying wanting to talk to their father, again he is the one who denies them the opportunity to talk to their father. He forcefully takes Zuzile from his father.

Nondaba the last one to be discussed is the editor who reveals the news that Thushu has been nominated as the best journalist. He gives Shumi a warning after Thushu has come to work drunk. He admires Thushu. Although surprisingly after Thushu has come to work in a drunken state for the second time, he fires him on the spot.

There are quite a few examples of flat characters in this novel. They are either mentioned in a single sentence or phrase. Such characters, as mentioned in the previous chapter, do not develop throughout the course of the novel.

Mahlangu is an example of a flat character. He is presented in the novel when warning Sabelo about his unacceptable behaviour at the university, and he plays no important role. Another one is Masinga who leads the group of security personnel who come to fetch Sabelo's belongings when he is expelled from the University.

The only time that Mahlengi is mentioned is when she gives Nondaba, the editor, the newspaper that reveals the news that Thushu has been nominated as the best journalist.

Daisy is Dolly's best friend who is supposed to organize some friends to celebrate with Dolly and her boyfriend after her boyfriend (Thushu) has won a prestigious award and a cheque of R15.000.

Sparks is Thushu's friend. He congratulates him on winning the prestigious award and insists that they go and celebrate even before Thushu receives his award. Thembi, Spark's girlfriend, organizes Dolly to come and celebrate with Thushu who has won the award.

Ronny owns the bottle store. It is only mentioned that after the party that is organized by Dolly when Thushu wins the prestigious award, he comes to collect money for the liquor that was bought on credit.

Thabile, another flat character, pleads with Lethiwe to accompany her to Nozipho's wedding. Thenjiwe is Nozipho's cousin who frequently visits Nozipho who is very sick in hospital.

The following characters can also be identified as flat characters because not much is said about them. We have quite a few of them like, Menzi, Rambo, who is Dolly's boyfriend, Dr. Masuku who reveals Shumi's health status, Dr Ellis, who is Nozipho's doctor, Thulani who works for the insurance company, Mpiyakhe Manyoni, who offers Shumi temporal accommodation after he has been chased away by his wife, MaThwala,

who is a maid at Gumele's house, Londiwe who is loved by Sabelo, Mnyandu who suspects that Shumi's father has been burnt into ashes when his house burnt down, Khuzwayo, an *induna*, who comes after Gumele's house has been burnt down to see how much damage has been done and Mxolisi who has lost hope in life because he is HIV positive.

4.6 KINDS OF CHARACTERS

As we have said previously, in this section characters are classified according to their functions in the story. Thus we get main characters as well as minor or secondary ones. We get foils, heroes and villains.

There are various main characters in this novel *Kuxolelwa abanjani?* Shumi, Lethiwe, Thushu, Dolly, Sabelo, Lethiwe's parents and Nzuko and Zuzile are the main characters in this novel.

We also have examples of minor or secondary characters in the novel. They are Mshanelo Mahlangu, Masinga, Mahlengi, MaZuma, Sparks, Menzi, Lizzy, Nondaba, Thenjiwe, Daisy, Ronny, Thabile, Albertina, Dr Ellis, Thulani, Mpiyakhe, Sikhakhane, Mrs Watkinson, MaThwala, Khuzwayo and Mxolisi.

4.6.1 THE HERO

This is the most prominent character in any story. Everything in the narrative focuses on him. He is in the center of things, and as said before, he is there to promote the interest of the theme. He may win – in which case he is the true hero in the true sense of the word. He must receive the most attention from the artist and other characters.

For the purpose of this study this will be discussed under main characters and round characters.

4.6.2 FOIL

It has been discussed in the previous chapters that a foil is a minor or secondary character that serves as a commentary upon or a supporter of the hero or villain.

It is no doubt that Nzuko and Zuzile, Lethiwe and Shumi's kids are foils in this novel. When Shumi receives news that he is HIV positive, he keeps on crying. Nzuko notices it. He suspects that there is something wrong with his father. He tells his mother that his father has been crying. When Shumi reveals to Lethiwe that he is HIV positive, he is chased away. Nzuko and Zuzile keep on questioning Lethiwe about their father. One day they cried bitterly, remembering their father. Nzuko's performance at school deteriorates drastically and this worries Mrs Watkinson, her teacher. It is surprising that when it is revealed by Karabo that Shumi is not HIV positive, Lethiwe is reunited with Shumi and their kids are overjoyed. Shumi is supported by Nzuko and Zuzile and they know him as a loving and trustworthy father. For this reason Nzuko and Zuzile are regarded as foils in the novel.

4.7 CATEGORIES OF CHARACTERS

In this novel *Kuxolelwa abanjani?* we have all the different categories of characters such as referential, coupling and anaphoric characters.

4.7.1 REFERENTIAL CHARACTERS

As we have said previously, such characters refer to history, social and political issues.

In this novel *Kuxolelwa abanjani?* Characters are referred to times when culture and beliefs are still playing a very significant role. Here, there is a very strong belief that if you are HIV positive, you will die sooner than expected. Yes, it is partly true but people tend to lose hope if they are infected. That is why Shumi is now chased away by his wife

when he reveals that he is HIV positive. It does not end here for even Reverend Mabaso asks him to leave. Delani too, does the same. They all have the same belief that if you stay with a person who is positive, you will be infected. Nozipho, Khumbulani's wife, is also chased away by her husband when he hears that she is HIV positive.

4.7.2 COUPLING CHARACTERS

In this novel we have a few examples of coupling characters. Shumi and Lethiwe are coupling characters. They are always together in all that they are doing. The same applies to Shabalala and his wife MaMtshali, who are always doing things together. That is the reason why MaMtshali was involved in an accident. It was because she accompanied her angry husband when he was hunting Shumi with the intention of hurting him.

Shumi's parents, MaZungu and Gumede are also coupling characters as they are indeed inseparable. They both love Shumi very much.

4.7.3 ANAPHORIC CHARACTERS

Anaphoric characters, as said earlier, are those that are found in the novel to be extremely important because they carry the main action. They develop the plot and bring about the theme of the novel. There is no doubt that Shumi and Lethiwe can be called anaphoric characters. They are completely involved in the main action. All that transpires in this novel centers round them.

4.8 TEXTUAL INDICATORS

All three forms of direct characterization have been used, especially as regards the main characters. I will start with self-analysis.

It has been said in the previous chapters that self-analysis is a method of characterization that has been defined as an instance when the character talks to himself about himself. Such utterances reveal some personality traits within a character with which we can describe him or her.

There are some instances where a character will be quoted talking to himself about himself as can be seen in Shumi's words when he says:

Cishe ngaze ngazibulala madoda, ngithi umhlaba usungishayile.
(Sibiya, 2002:38)

(I nearly killed myself thinking that the earth has hit me.)

Shumi utters these words after Lethiwe has won the Lotto. It is true that he nearly sacrifices his life after losing a job, but winning Lotto changes his life completely.

Shabalala is again found talking about himself when he says:

*Imali yami engaka madoda! Kunini nje lo mfana angiqala madoda,
ngiqulela izimali zami ezingaka ngithi ngizama ukuba abe ngumuntu
naye.* (Sibiya, 2002:46)

(After spending so much money trying to make something out of him.)

Shabalala has been spending a lot of money on Sabelo's education. He has been complaining on a number of occasions about the money that he spent on Sabelo's education.

A member of the congregation says the following to himself after Shumi has delivered an inspiring sermon. He says:

*Kushunyayelwa kukhihlizwe amagwebu kodwa kungene ngapha
kuphume ngapha kusonkanise oyimina.* (Sibiya, 2002:108)

(They seriously preach to us but I do not hear anything because I am stubborn.)

This member of the congregation comments on the inspiring sermon that Shumi delivers.

Sabelo is again quoted talking to himself about himself after he has read a newspaper about the woman that was raped. He says this to himself:

Ngingomunye walezi zinsizwa okukhulunywa ngazo lapha. (Sibiya, 2002:35)

(I am one of the guys they are talking about here.)

It is true that the lady that was raped is Nozipho. Sabelo is revealing the truth here because he was among the young men who raped Nozipho. Her car breaks down after she has been chased out from her house by her husband. Sabelo and his accomplices give her a lift and rape her whilst she is telling them that she is HIV positive.

Shumi is quoted after it has been revealed that he is HIV positive. He says: *Wo kabazi abantabami ukuthi ngingumbulali!* (Oh! My kids don't know that I am the killer) (Sibiya, 2002:183)

He is thinking about his kids that will soon lose both parents. He blames himself for infecting his wife. As a result he calls himself a killer.

There are instances where the narrator is making explicit statements about the character like when he describes the policeman. He says:

...labuza lihleka iphoyisa, kuvela izisini emlonyeni owawumkhulu usho ngodebe lwangezansi olubomvu olwaluwubufakazi bokuthandwa ngamanzi amponjwana. (Sibiya, 2002:1)

(... the policeman laughed when he asked, there were no teeth in his big mouth with the red lips which clearly was an indication that he is a drunkard.)

The author describes a police officer who one normally imagines to be a person who works very hard, but this description unveils to us that this person is a drunkard. Having no teeth is an indication that he has lost his teeth through fighting. Red lips is an indication that he is an alcoholic, he drinks everyday.

When the narrator describes Lizzy he says:

Wayesathi uyaliqukula nje ipotimende lakhe ngenkathi kuqhamuka imfukumfuku enguLizzy, owayenejoyinti. (Sibiya, 2002:12)

The author is mainly interested in Lizzy's physical structure. She was fat.

(He was about to lift his suitcase when Lizzy, who was fat, suddenly appears.)

When the narrator describes Dolly, who is Thushu's girlfriend, he says:

Bahleli bancikene manje noDolly. Muhle umuntu lona, nanxa kubonakala ukuthi sekwadlanga wona amanzi lana. (Sibiya, 2002:20)

(They are sitting leaning against each other. She is beautiful although it is evident that she drinks a lot.)

When the narrator describes Dolly, one can imagine the image of a person that is beautiful, but due to the excessive use of liquor, that beauty is fading away. Her face shows that she drinks a lot.

When the narrator describes Thushu he says:

Yahleka kancane inkuxa enguThushu, kwavela izikhunkwana zamazinyo ayemnyama ngenxa yokufuswa yintuthu kagwayi. (Sibiya, 2002:102)

(Thushu who was big and fat laughed, and there appeared short black teeth that were black because of smoking cigarettes.)

When the narrator describes Thushu one imagines a very big and fat individual who always laughs. Black teeth that appear when he is laughing is an indication that he smokes cigarettes.

In this novel, there are instances where characters are allowed to speak with no interruption from anyone. This certainly increases the dramatic effectiveness of scenes involving dialogue. We feel more that we are witnessing conversation taking place rather than being instructed by an intrusive stage manager who keeps pointing out to what we should notice. Therefore, the dialogue has been used to further the action, to state the themes, sustain, develop or destroy bonds between characters, and to reveal character traits of the character.

There are instances in this novel where dialogue has been used to reveal character traits like the following dialogue where a certain character trait of Sabelo is revealed:

Kanti udakwe ngempela? Le nsangu ohlale uyifuquza iyakusanganisa. Ngifuna imali yami, ngale kwalokho ngizothatha izimpahla lezi. (Sibiya 2002:p.10,par.3)

(Are you drunk? This dagga that you are smoking makes you mad.
I want my money. Besides that I will take this luggage.)

Lizzy reveals this for it is true that Sabelo smokes dagga. It also indicates to us that he sometimes buys it on credit and as a result he is always in debt.

The following dialogue clearly depicts Lizzy's character when she demands money from Sabelo: *Musa ukungenza isilima wena mfana. Imali yami la!*. (Don't make me a fool, boy. Give me my money!) (Sibiya, 2002:12)

This indicates that Lizzy is a lady that takes no nonsense. She is rude and as a shebeen queen, if she wants her money, she makes certain that she gets it in whatever way possible.

There are instances where dialogue has been used to reveal the theme of the novel. This is evident when Shabalala is forgiving Sabelo. The theme is revealed when Lethiwe says to Sabelo:

Nami ngiyamfakazela ubaba Sabelo, umuntu uyathethelelwa nje uma ekhombisa ukuzisola ngamaphutha akhe. (Sibiya, 2002:33)

(I tend to agree with my father, Sabelo, a person is forgiven only if he accepts his mistakes.)

The theme of this novel is forgiveness. A person is forgiven if they admit their mistakes.

MaMtshali supports the above statement when she says:

Umuntu baba akabekelwa imibandela uma exolelwa. Uxolelwa ngenhliziyo ephelele, anikezwe ithuba lokukhombisa ukuthi uyangisola. (Sibiya, 2002:48)

(When a person is forgiven, he is forgiven unconditionally. He is forgiven with an open heart and is given an opportunity to show how sorry he/she is.)

This supports the above conversation. There are instances where characters can be forgiven, but there are also other circumstances where characters cannot be forgiven.

The dialogue has again been used to destroy existing relationship between characters. When MaZuma is talking to her husband over the phone, she says:

Ngicela ungiyeke phansi yise kaBhekkelakhe, qhubeka nonombiliyane labo ohleli nabo lapho. (Sibiya, 2002:46)

(I beg you to leave me, Bhekkelakhe's father. Go on with those prostitutes you are enjoying yourself with.)

This is an indication that MaZuma is annoyed and she has lost hope and trust in her husband. Thushu is here talking to her over the telephone whilst enjoying himself with Dolly and her friends.

The following dialogue again has been used to destroy an existing relationship. This is when Reverend Mabaso is talking to Shumi after Shumi has revealed that he is HIV positive. He says:

Ngakho – ke ngithi phuma lapha emzini wami. Phuma ngingaze ngikwenze mnyama. (Sibiya, 2002:235)

(I say get out of my house before I hurt you.)

This dialogue reveals Reverend Mabaso's character. The relationship that he has with Shumi is now destroyed after he has revealed his status.

When Shumi reveals to his cousin that he is HIV positive, Delani is annoyed in such a way that he decides to chase him from his house. This is evident when he says:

Phuma lapha mzala, kawushaye ngathi uyaphuma uyaphela endlini yami khona manje. Kahle phela sixoxe. Ufuna ngikukhiphe ngesibhamu. (Sibiya, 2002:238)

(Go out, my cousin. Go out from my house now. Wait, let us talk. Do you want me to take you out with a gun?)

The above dialogue shows how the relationship is destroyed and Delani's character is revealed.

There are instances where a character would talk about himself/herself to other characters like when Thembi introduces Sparks to Dolly. He says: *Dolly, lona ngu Sparks ozoba yindoda yami.* (Dolly, this is Sparks my husband to be.) (Sibiya, 2002:19)

Thembi is introducing her boyfriend to Dolly whom she has invited to celebrate with after Thushu has won an award and a cheque of R15.000.

Dolly again talks about herself to Thushu when she says: *Bayobamba ongezansi sebebona isipatshazi sesimomondiya esikuganile.* (They will be very surprised when they see the very beautiful lady you have married.) (Sibiya, 2002:87)

This is not true because Dolly is not married to Thushu. Thushu has his wife at home. Secondly, she regards herself as beautiful but when one looks at her, it is evident that she drinks a lot.

Nozipho refers to herself when she reveals her status to Shumi. She says: *Ngiwumbulali Shumi.* (I am a killer Shumi.) (Sibiya, 2002:149)

This is after she has revealed to Shumi that she is HIV positive.

When Nozipho again has an appointment with Shumi she says this about herself when she gives Shumi the directions of where to meet: *Uyobona ngegalofu elihle elibomvu, elihle nje njengami.* (You will see a red beautiful Golf, beautiful like me.) (Sibiya, 2002:88)

Indeed, she is beautiful, and she knows that she is beautiful. She also drives a beautiful car.

When Thushu introduces himself to Nozipho he says this about himself: *NginguThushu, intatheli ezimele, sebenzela amaphephandaba amaningi lapha naseThekwini.* (I am Thushu, an independent journalist, who is working for different newspapers here and in Durban.) (Sibiya, 2002:94)

He introduces himself so that Nozipho could panic and quickly give him the five thousand rands that he demands for silencing him. He is unfortunate because Nozipho is not willing to give him the money.

Mxolisi, when talking to his old friend Thabiso, says about himself: *Khohlwa mngani wami, akukho pholisi ozoyithatha ngoba nginengculaza.* (Forget it my friend, there is no policy you can take because I am HIV positive.) (Sibiya, 2002:140)

This is Thabiso's dirty tricks of taking an insurance policy for an HIV positive Mxolisi so that he can enrich himself. He does that. It is surprising to learn that in the end he kills him and therefore benefits from the insurance policy.

When Lethiwe has chased away Shumi she decides to tell his father. She says this about Shumi: *Kunjalo nje baba, uShumi ungithelele ngengculaza.* (Indeed it is so father, Shumi has infected me with a virus.) (Sibiya, 2002:193)

Lethiwe reveals her HIV status to his father. Her father is so annoyed that he hunts Shumi down with the intention of killing him.

When Lethiwe tells Sabelo about what transpires between herself and Shumi, Sabelo responds by saying: *Bengimethembile usibali.* (I trusted my brother – in – law.) (Sibiya, 2002:196)

This is after Shumi has admitted that he slept with an HIV positive woman. Sabelo reveals that he trusted his brother-in-law.

Shumi again surprises his cousin Delani, who has given him a place to stay whilst he is still looking for work when he says: *Nginegciwane lengculaza mzala.* (I am HIV positive, cousin.) (Sibiya, 2002:238)

This has a negative effect. After he has revealed his status to Delani, Delani is so annoyed that he chases him away promising even to shoot him. Delani thinks that Shumi has infected him because they have been using the same utensils.

Dolly again, says this to her boyfriend after they have quarreled: *Ngimuhle mina, ngiyintokazi yakwethu, ngeke ngilale emgwaqweni.* (I am beautiful, I am a true lady, therefore I cannot sleep in the street.) (Sibiya, 2002:244)

She knows that she is a lady of ill dispute. She knows that she can go with whoever has money for liquor.

Khumbulani when talking to Sabelo reveals that he is the one responsible for Nozipho's death. This is evident from his words: *UNozipho ubulawe yimina mngani wami.* (Nozipho has been killed by me, my friend.) (Sibiya, 2002:281)

It is quite a surprise to learn that Khumbulani has been hiding this secret for a long time. He is revealing this after Nozipho has long passed away.

In this novel again there are some few instances where characters would be found commenting on other characters as when Lethiwe talks about Shumi to her mother. She says: ...*UShumi yena uhlukile nje, unomusa, uyalalela, futhi ulinono.* (..Shumi is different, he is humble, he listens and he is neat.) (Sibiya, 2002:5)

This is how she views Shumi. It is true that Shumi had character traits that make Lethiwe love and adore him.

Lizzy reveals Sabelo's character when she says: *Hhayi bo! Usuyahamba yini sigebengu ndini?* (Ey! Are you going away, you criminal?) (Sibiya, 2002:12)

This is not true. Sabelo is not a criminal. Buying liquor on credit does not make one a criminal. If you run away without paying your debt, then you are regarded as a criminal.

Shabalala, on the other hand, reveals Sabelo's character to Lethiwe when he says: *Kuseyibo utshwala nensangu okubonakala umbuka nje ukuthi kade ebhuquza kukho.* (It is liquor and dagga again, one can see by merely looking at him that he has been abusing it.) (Sibiya, 2002:30)

Shabalala knows that Sabelo takes drugs and liquor. It is these drugs that contribute to his not passing a single course at different universities that he attends.

Shumi portrays his parents when talking to Nozipho. He says: *Abazali bami bayahlupheka, bathembele ekutheni ngibe wutho ngomuso.* (My parents are very poor, they are hoping that I become something in the future.) (Sibiya, 2002:80)

Shumi is telling Nozipho about his home background so that she can sympathize with him.

Nozipho reveals her boyfriend's character when talking to Shumi. She says this about Khumbulani: *Kuhlupha khona ukuthi kuthanda ibhodlela le nto umuntu ayitholile.* (It is disturbing because this thing a person has found, drinks) (Sibiya, 2002:90)

Nozipho is referring to Khumbulani. Khumbulani drinks very much, but Nozipho has no option but to love him because the man that she loves, is married.

Nozipho reveals to Thushu how much she loves Shumi when she says: *Uma ngiphoxeke ngenxa kaShumi kanginandaba, ngimthanda loku okuxakile, ngiyoze ngife ngimthanda.* (If I am embarrassed because of Shumi, I don't care. I love him dearly and I will die loving him.) (Sibiya, 2002:118)

She loves Shumi dearly. She does not even care if the whole world know that she loves him.

Karabo, when talking to Lethiwe, admits that Shumi is not HIV positive. She reveals that she committed the deceitful act of swapping the blood samples so that she could enrich herself. It becomes clear when she says: *UShumi akanayo ingculaza.* (Shumi is not HIV positive) (Sibiya, 2002:270)

Lethiwe faints when she hears this news.

There are also a few other instances where one character would be commenting on another character. As is the case when Lethiwe is talking about Shumi to her mother. She says: *UShumi yena uhlukile nje, unomusa, uyalalela futhi ulinono.* (Shumi is different, he is humble, he listens and he is neat.) Sibiya, 2002:5)

Shumi reveals the kind of people his parents are to Nozipho when he says: *Abazali bami bayahlupheka, bathembele ekutheni ngibe wutho ngomuso.* (My parents are very poor, and they are hoping that I become something in the future.) (Sibiya, 2002:80)

Implicit characterization is the opposite of explicit characterization. In implicit characterization, Rimmon-Kenan (1983) writes a trait displays and exemplifies itself in various ways; rather than mentioning it, as is the case with direct characterization. Some of these ways in which a trait displays or exemplifies itself are action, speech, external appearance and environment. The author in this novel has used this type of characterization to display and exemplify his characters and these will be discussed below.

A trait may be implied by one time (or non-routine) actions and habitual ones. Actions, which are one time usually, evoke the dynamic aspect of the character. There are few examples of such actions in this novel. Non- routine actions are obvious in Shumi's behaviour when not stopping whilst the robot is red. This shows that his state of mind is

not right. When he is stopped for a second time, it is clear that there is something really frustrating him.

Shumi cries. Nzuko notices it and he informs his mother. This is a non- routine action that shows how frustrated he is. His wife too, notices very late that something is bothering her husband. Shumi is also not prepared to talk about it.

To be frightened a number of times when his wife asks him whether he has another girlfriend reveals his changing aspect. When he is not willing to play with his kids, it surprises his kids, and that shows his dynamic nature.

After his wife has won the Lotto, they visit various places and eat at an expensive restaurant, which shows how their lives have changed. They have money and they own various businesses.

Shumi lies to Lethiwe saying that he wants to see his friend who is sick whereas his intention is to see another girlfriend; another dynamic aspect of his. This is his girlfriend at school. His involvement with her lends him in trouble.

Reverend Mabaso asks Shumi to preach whilst he is absent. This shows Shumi's changing aspect because after that he is promoted. He is admired by the whole congregation for his inspiring sermon that he delivers.

Sabelo attends church now that he is a changed person. It is surprising to learn that he even joins organizations that fight against drug abuse. He even visits various schools teaching about the dangers of using drugs.

Lethiwe's action of becoming angry after Shumi has revealed that he is HIV positive, reveals her changing aspect. Shumi apologizes, but Lethiwe does not accept his apology, which shows that she has changed altogether.

Nzuzo performs poorly at school and Mrs Watkinson, her teacher notices it. She even phones Lethiwe regarding this matter. Obviously the situation at home has clearly affected Nzuzo's performance at school.

After Shumi has been chased away by Lethiwe he has no place to stay. Looking for work is an option. We are surprised to learn that he drinks *umqombothi* (home brew) for the first time in his life and that also reveals this changing aspect of his life. He drinks because he is very hungry and there is nothing to eat.

Washing himself at the garage toilets and having no money for petrol shows how drastically his life has changed. Selling his expensive gold wrist - watch for only R200 with the intention of getting something to eat reflects the total change of lifestyle.

After Thushu has won a prestigious award of fifteen thousand rands he goes to work very inebriated. This again shows his changing aspect. He is fired on the spot and his life changes drastically because he becomes a drunkard. After he has exhausted all the money that he had, he decides to sell his clothes and his sponge mattress to get money to board a train back to his wife whom he has left some years ago. He used to have a car and now he has nothing. His life has really changed drastically.

Lethiwe faints when Karabo reveals that Shumi is not HIV positive. It shows her dynamic aspect because afterwards she goes and looks for him with an intention to ask for apology. Ultimately she finds him and she asks for forgiveness.

Khumulani beats his wife when she reveals that she has slept with Shumi. This reveals Lethiwe and Khumbulani's changing aspects. He chases her away. Lethiwe's life also changes drastically because she has no place to stay.

The habitual actions on the other hand also tend to reveal character's unchanging aspects. There are a few examples of such actions in this novel. It is habitual for Shumi

to read the book for his kids before they go to sleep; Shumi also cries after he has lost his job. This shows his unchanging aspect and his weakness.

Habitual for Sabelo is to smoke dagga and play reggae music at the university. This clearly indicates that he is addicted to drugs. People that smoke dagga enjoy listening to this type of music.

After Thushu has received an award and money he starts drinking heavily. It has become habitual in such a way that he cannot live without liquor. Hence he is fired. After he has lost his job, he does not stop drinking.

Sabelo's smoking of cocaine and dagga has become so habitual that he cannot live without it. He reckons cocaine makes him feel good and full of energy. This affected him adversely and it lends him in debt.

It has also become habitual for Thushu to smoke cigarettes now that he has a girlfriend that smokes too. It is a common belief that cigarette smoking calms ones nerves and make him think.

Both one time and habitual actions can belong to one of the following categories: Act of commission: (When something is performed by the character). There are indeed a number of such actions in this novel. Following hereunder will be the discussion of such actions:

Lethiwe commits herself by donating her kidney to Shumi in order to save him from dying. She again commits herself after he has lost his job to pay for his tuition at Mangosuthu Technicon. She uses money that she has saved for buying a car.

Shabalala on the other hand commits himself by chasing away Sabelo who is expelled from the university because he does not qualify to sit for the examination. It is Lethiwe

who commits herself to accompany Sabelo to his parents to ask for forgiveness. He is forgiven.

An act of commitment for Lethiwe is playing Lotto for the first time in her life and she winning. After winning the Lotto she buys her husband a Pajero and her father a Mercedes Benz.

Sabelo commits himself by loaning his friend Thabiso R20.000. This is indeed a huge risk. We learn that this created many problems for him. Sabelo also offers to pay Thabiso's debts after he has been hijacked. People who demand their money from Thabiso confiscate Sabelo's car.

Shumi again commits himself by paying Nozipho's tuition at the university now that he has money. Nozipho was his girlfriend at school. He does this without the knowledge of his wife. This shows how untrustworthy he is to his wife.

Nozipho reveals to Shumi that she is HIV positive. She again commits herself to reveal to her husband that she is HIV positive and Shumi decides to commit himself to reveal his status to his wife. He is chased away by his wife.

Then Shumi is again committed when offering to help Nozipho bury her unborn baby and by holding a sermon at Nozipho's funeral. He is persuaded by his wife to hold a sermon and bury the unborn baby after she has noticed that there is no one who was tasked to do that job.

Sabelo commits himself to look for Nozipho who has written to the newspaper declaring that she has been raped and that she is HIV positive. Nozipho urges the men that raped her to please come forward so that they would not infect other people. Sabelo is one of them and as a result he commits himself to go and look for her in order to ask for forgiveness. Unfortunately he finds her already dead.

Thushu commits himself to sell his camera that has helped him on a number of occasions, now that he is jobless. It is again Dolly who forces him to sell it so that they can buy liquor.

Sabelo and Lethiwe commit themselves to attend Nozipho's funeral. Lethiwe offers to donate R3.000 and Sabelo R1.000 to cover the funeral expenses. They both realize that Nozipho needs help. They donate voluntarily.

Karabo, after hearing Sabelo preaching about repentance, is committed to reveal her deceit at the laboratory. She is going to tell Lethiwe and then asks for forgiveness. She does that and asks for forgiveness.

Sabelo commits himself by revealing to Khumbulani that he raped his HIV positive wife. It is surprising that Khumbulani too commits himself by admitting that he is the one who infected his wife.

All these are acts of commission. Following hereunder will be the acts of omission; (something which the character should do but does not do. There are a number of such acts in this novel *Kuxolelwa abanjani?*. For example, Thushu should have attended the award and prize giving ceremony with his wife and children, instead he opts to attend it with another drunken girlfriend. Secondly, he should have not celebrated with his friends before getting the prestigious award. He should have celebrated after the ceremony with his family.

Shabalala should have forgiven Sabelo when he comes home for the first time, but he decides to chase him away, only to pardon him later after Lethiwe has persuaded his father to pardon him.

Lethiwe should not have gone to the hospital and told them to take all her pension money after she has won the Lotto, instead she should have served a notice and resigned when the time was right. She should have invested her pension money.

Sabelo should have refused to smoke dagga when Thabiso offered it to him, but he decided to do so. This reveals the power of drugs. It also reveals his weakness. This has an adverse effect because he continues smoking it and cocaine.

Lethiwe should have forgiven Shumi when he revealed that he was HIV positive, but she decided to chase him away from her house. She should have confirmed to the doctors that her husband is HIV positive

Shabalala should have fastened the safety belt when he was hunting down Shumi with an intention to harm him, otherwise he would not have thrown out of his car when they were involved in an accident. MaMtshali should not have accompanied her angry husband when he went looking for Shumi, otherwise she would not have died.

MaZuma (Thushu's wife), should have not accepted her husband back after he had left her for a number of years with the kids, instead she accepted him unconditionally. This is an indication that she loves her husband.

Khumbulani should have revealed his HIV status to Nozipho, instead he bit her and chased her away knowing exactly that he is the one who infected her. It is surprising that he reveals his HIV status to Sabelo who admits that he has raped his wife.

Following hereunder will be the contemplated acts: Contemplated act is an unrealized plan or action of the character. Here are few examples of such acts in this novel.

Lethiwe's act of donating her kidney surprises us. Firstly she has met this person for the first time at the hospital and she does not even know him, now she donates her kidney to save his life.

It is also surprising that Shumi decides to commit suicide after losing his job. It is Lethiwe again who rescues him. He pays for his tuition at Mangosuthu Technicon . She also wins Lotto and they become very rich. They open various businesses.

Donating money to the orphans by Shumi and Lethiwe after winning the Lotto really surprises us. We expected them to invest the money for future use since their children are very young. This is a clear indication that they both have sympathy for poor people.

Thabiso organizes friends so that they will have a *braai* together and he will then get the opportunity of loaning R20.000 to Sabelo to open an illegal business. Sabelo loans him the money and he opens an illegal business which lends him in trouble.

Shumi pays Nozipho's tuition fees. This surprises the reader because we do not expect him to help someone else without the knowledge of his wife. This is a clear indication on how unfaithful Shumi was to his wife.

Shumi withdraws R11.000 to silence Thushu who has seen him kissing a girlfriend. This also surprises us. This is an indication to the reader that Shumi accepts that he is guilty. He pays him fearing that if he denies, Thushu will reveal this to his wife and to the newspapers.

Thabiso's suicidal act of shooting himself really surprises us. We expected him to reap what he sows. He tries to kill himself but he is so fortunate to survive. It is again his friend, Sabelo who comes to his rescue by taking him to hospital where he received treatment.

Lethiwe's act of secretly surprising her husband by buying tickets to watch Boyz II Men really surprises the reader. She should have informed her husband before buying those tickets.

Shumi's act of bribing the gardener by paying him R10.00 so that he can have access to his kids really surprises us. After paying a gardner he got access to see his children. This has an adverse effect because when he is about to leave, his children cried bitterly wanting to accompany him.

Nozipho's act of writing to the newspaper and warning people about the men who raped her, really surprises us. At least it worked because Sabelo did avail himself.

Thushu's act of letting his girlfriend kiss Shumi who was about to meet his wife is really surprising. He was unfortunate. This time he was severely bitten by Shumi.

Dolly's act of disappearing with Thushu's Lotto winning ticket really surprises us. We did not expect Dolly to disappear after they have spent a very long time together squandering Thushu's money.

Thabiso's act of taking a policy for an HIV positive friend and then killing him, is quite a shock. We expected him to help him as a friend. This is again part of his dirty work of trying to enrich himself through illegal means.

Shabalala's action of hunting down Shumi with the aim of hurting him comes as a surprise. He should have forgiven him from the onset. His wife died in that accident.

Action has also been used to reveal strengths and weaknesses in characters. Sabelo always cries when he remembers his parents. This shows a weakness. He is old enough and we do not expect him to act like a child.

Nozipho always cries when she remembers Shumi, which shows how much she loves him, and it is her weakness. This clearly indicates how much he loves and adores him.

When Shumi is fired from work, he cries every day. Nzuzo notices that and he even informs Lethiwe. This shows Shumi's weakness but his wife does the same. When

they are happy they cry, when they are sad, they also cry. When Lethiwe meets Sabelo after he has been expelled from the university, she cries. When she wins the Lotto, she cries too..

Thushu is talking to his wife over the phone, when Dolly forcefully takes it from Thushu, breaking their conversation. This shows how aggressive Dolly is and on the other hand it reveals a weakness in Thushu.

It was mentioned previously that speech of a character can indicate a particular trait or traits both through its contents and through its form. This can occur whenever the speech is either interpersonal or intrapersonal. When the traffic officer talks to Shumi after stopping him, it is clear when one hears him talking that this particular traffic officer is very strict. He makes certain that he enforces the law. This is evident in his words when he says to Shumi:

Ngiyasebenza mina ndoda, kangisinisi amahleza. Kanginaso mina isikhathi sabantu abakhathala ukuphila qede bafake izimpilo zabanye abantu ezingozini. (Sibiya, 2002:2)

(I am working and I do not play. I do not have time for people who are tired of living then decide to put other people's lives in danger.)

A second traffic officer who also stops Shumi for a second time is also very annoyed. His character is revealed in his speech when he says to Shumi: *Yini lena oyenzayo ndoda? Laba bantu ofuna ukubabulala?* (What are you doing, man? What about these people you are trying to kill?) (Sibiya, 2002:3)

This police officer is revealed as someone who enforces the law, who makes certain that other people's lives are not put in danger.

When Thushu is talking to his wife over the phone, it is clear in her speech that she is annoyed. Her speech is very revealing. She says: *Ngicela ungiyeke phansi yise kaBhekkelakhe, qhubeka nonombiliyane labo ohleli nabo lapho.* (Leave me alone,

Bhekkelakhe's father, and carry on with those prostitutes you are enjoying yourself with.) (Sibiya, 2002:46)

He talks to his wife whilst enjoying himself with his girlfriend.

Thushu again demands eleven thousand rands from Shumi as a bribe not to reveal that he has found him kissing another woman. When Thushu demands the money Shumi responds by saying: *Udakiwe wena, ucabanga ukuthi imali engaka ngizoyithathaphi.* (You are drunk! Where do you think I will get such a lot of money?) (Sibiya, 2002:104)

This conversation reveals that Shumi can be very angry if there is something that annoys him.

When Nozipho reveals the secret that he slept with Shumi, Khumbulani is upset and as a result he decides to chase her away. His character is revealed very clearly here when he says to her:

Kakukho nto ozoyichaza doti ndini. Ozokwenza nje ngukuba usuke uphele phambi kwami ngingaze ngikubulale. (Sibiya, 2002:159)

(There is nothing to explain, you filthy thing. The only thing you must do is to leave before I kill you.)

When Shumi admits that he is HIV positive to Lethiwe, Lethiwe is so annoyed. She says to Shumi: *Ngakho – ke ngithi phuma lapha emzini wami. Phuma ngingaze ngikwenze mnyama.* (I say, get out of my house! Get out before I hurt you.) (Sibiya, 2002:189)

This shows that she is very angry and she does not want to forgive her husband.

Shabalala's character is clearly revealed when Lethiwe tells him that Shumi has infected her. He says:

Ngizombulala nganazi ezami izandla uShumi. Emva kokumenza umuntu kade eyinebetholi engenalutho, ukubonga ngokubulala. Uzongithola yena. (Sibiya, 2002:193)

(I will kill Shumi with my own hands. After making him something out of nothing, he is thanking you by killing you. I will get him.)

Mthiyane's character is revealed when he comes out from hospital. He thinks that Gumede has died. He is disappointed when he hears the news that Gumede is still alive. This is evident when he says: *Awu yasiphuthela inyama madoda.* (Ey, we are not going to have meat anymore.) (Sibiya, 2002:291)

Though he says this jokingly, it shows that he is someone who likes meat.

Character of Lethiwe's mother is apparent when she is about to die after she has been involved in a tragic accident. She urges her husband to forgive Shumi when she says to her husband:

Engikucelayo nje ngukuba ungambambeli amagqubu umkhwenyana ngoba ngeke kukubuyisele ngalutho. Kunalokho kuyokufaka ezinkingeni. (Sibiya, 2002:194)

(I urge you not to bear a grudge against your son - in - law because that will land you in trouble.)

This reveals that she is someone who does not bear grudges against anyone; who is opposed to violence. She urges her husband to forgive Shumi which he ultimately does.

We really come to see what kind of person Reverend Mabaso's is when Shumi reveals that he is HIV positive. Instead of forgiving him he chases him away as we can see when he says:

Kawunamahloni okungiphikisa mbulali ndini, sikhohlakali ndini. Suka – ke lapha phambi kwami! Suka Sathane! (Sibiya, 2002:201)

(Aren't you shy to oppose me killer, wrongdoer. Go away from me! Go, you Devil!!)

This surprises us. We expect him as a man of God to forgive a person if he confesses that he has committed a sin. Shumi has committed a sin and he asks for forgiveness. He is not forgiven. This clearly indicates that some characters in this novel are not forgiven even if they confess their sins.

External appearance has been a tool used by many writers to imply character traits. It has also been said that the relation between external appearance and character traits has remained a powerful resource in the hands of many writers. In the novel *Kuxolelwa abanjani?*, Shabalala, Lethiwe's father, is described in such a way that the reader is able to see the image of a man who is without any traces of mercy, a man that is feared without even knowing him.

Shumi is described in the following paragraph so that the reader is able to conjure the image of a man who is frustrated by something. This is evident when the narrator says:

Wethuka kwaphela nasozwaneni uma esebona uShumi esenamehlo abomvu, kucaca nje ukuthi kade ekhala umuntu lona. Nobuso babubhalwe ukukhathazeka kodwa nje. (Sibiya, 2002:25)

(She was so frightened when she saw Shumi with red eyes which were an indication that he has been crying. One could see frustration in his face.)

It is also important at this stage to mention that there is a distinction between those external features that are grasped as beyond the character's control, and those which he is at least partly responsible for, like hairstyle and clothing. In this novel, when the narrator comments on clothing, he makes a reference to the mourners at Lethiwe's mother's funeral. Most of them wore black attire symbolizing respect to the bereaved family.

A character's physical environment e.g. a room, a house, a cave, a town, a farm as well as his human environment (social class) are also used as trait connoting metonymies. The place where Dolly and Thushu visit, where people dance and enjoy themselves, leaves one with the image of people who drink a lot. Noise and dancing depicts acts of

enjoyment where people used to sit and relax. The author says this when he describes this place:

..bepaka endaweni ephithizelayo okuzwakala kule kude ukuthi hhayi, kusenjabulweni lapha. Ziyaphenduka lapha, kuyachwaza, kuyatshweka, kuyagigitheka. (Sibiya, 2002:18)

(..they parked in a crowded area. One could hear from a distance that people are enjoying themselves here. They are enjoying themselves by making a lot of noise, and they are dancing and laughing.)

The narrator describes this place so that one can visualize a place that is conducive for lovers when they are relaxing.

In Thushu's flat there is only a fridge, which this fridge creates an image of a person who does not have furniture. It means that this person keeps beers in this fridge. Yes, we do learn that Thushu drinks everyday.

Delani, Shumi's cousin from KwaMashu occupies an RDP house. The place where these houses are located is called KwaShiyabazali. Shiyabazali means "leave your parents behind". Single individuals occupy these houses and they are usually not in a good condition. The house in which Delani stays, clearly depicts him as someone who lives alone, who does not care about his house. It is used for sleeping only. This is evident in his words when he tells Shumi, whom he has agreed to offer temporary accommodation, about the other occupants of the house. He says:

Phela kunabanumzane abaningi engibambisene nabo kulo muzana wami. Abanye abakwaMiyane, abanye abakwaGundane, abanye abakwaMbungulu, awu ngingabala ngithini. Bavakasha ngamawala ebusuku, bezohlola ukuthi konke kuhamba kahle yini kulo muzi wethu. He he he, bazofika-ke nakuwe bazozethula, "kuhleka uDelani engenisa uShumi endlini yakhe. Ngumhubhe nje ongadatshuliwe, kulenga ishidi phakathi nendawo, libanjwe ngamaphekxi okweneka, yilo elelhukanise ikhishi nekamelo. Ithoyilethe

likhona lapha eduze, libanga umsindo okuyinkomba yokuthi liyavuza. (Sibiya, 2002:213)

(Indeed there are men I am staying with in my little house. Some are Mosquitoes, some are Mice and some are Lice, I cannot even count. They visit in the night, coming to check whether everything still goes well in our house. They will also come to you to introduce themselves, says Delani whilst laughing and letting Shumi inside the house. It is a long passage that is not divided, a sheet is hanging in the middle and is held by pegs, and it divides the kitchen and the bedroom. The toilet is nearby, and it makes a lot of noise, which is an indication that it is leaking.)

This environment is not conducive for living. One wonders how the occupants of the house live under such terrible conditions.

The flat that Thushu occupies before deciding to go back to his wife is quite revealing. The author says this when he describes this flat: ..ekamelweni elalingenakhethini, kulengiswe ishidana elibanjwe ngamapheksi. (... in a room that has no curtains, only a sheet hanging, held by pegs.) (Sibiya, 2002:247)

This is an indication that the owner of this room has no money to buy curtains. Instead of buying curtains he uses a sheet. Pegs hold this sheet. This also shows how negligent he is.

4.9 OTHER TECHNIQUES OF REVEALING CHARACTER

The author in this novel has also employed other techniques of revealing character. These will be discussed hereunder.

4.9.1 NAMES OF CHARACTER

In this novel there are names that suggest the nature of the character. There are few examples of such names in this novel

Thushu means “*to appear unexpectedly*”. Thushu used to appear unexpectedly in a scene and always to come up with a very interesting story.

Lethiwe means “*someone born with a purpose*”. Lethiwe’s name suggests her nature. Indeed she was born for a good purpose. She donates her kidney to Shumi in order to save him. She wins the Lotto and opens various businesses, buys her father a Mercedes Benz, buys her husband a Pajero and gives Sabelo money to open butchery. Before winning the Lotto, she has paid for Shumi’s tuition at the Technicon.

Shumi means “*ten*”. When he was born, it is said that he was very big with long hair. It was as if ten men were born. He was loved and admired by his parents hence they gave him this name.

4.9.2 SOCIAL STANDING OF CHARACTERS

In *Kuxolelwa abanjani?* the author is aware of the faults in society. He therefore writes about town life and society in villages. His main interest is the faults found in these societies. People make grievous mistakes by not forgiving other people who have committed mistakes and who confess that they have committed such mistakes. That is the fault that is found in most societies.

4.9.3 COMPANY OF CHARACTERS

Sometimes it is useful to discuss how the author has presented his characters. In this section, the emphasis will be only on main characters.

Lethiwe, in the early part of the novel is presented while staying with her parents, although she is working as a nurse. She gets married to Shumi. After winning the Lotto she buys an expensive house in the suburban areas of Mhlanga Rocks and they open various businesses.

Shumi in the early part of the novel is presented as someone who is very sick. He has a kidney problem. Lethiwe donates her kidney and he survives. He gets a job, but he is fired for involving himself in an illegal strike. Fortunately his wife wins the Lotto. They buy a house in Umhlanga Rocks where they open various businesses. He reveals to his wife that he is HIV positive. He is chased away and he goes back to his parents. When it is revealed that a mistake was committed and he is not HIV positive, Lethiwe accepts him back into her luxurious home at Umhlanga Rocks. They live as happy family again.

4.9.4 CHARACTER TAGS.

Character tags, as has been said in the previous chapter, are idiosyncrasies - physical, behavioural or verbal - that make your characters instantly recognizable. In this novel, *Kuxolelwa abanjani?* character tags are used. For instance, whenever Thushu is portrayed, he is chewing bubble gum.

Sabelo again, when he talks to the elderly people, he always takes his cap off as a sign of respect.

4.10 REINFORCEMENT OF ANALOGY.

In this novel, *Kuxolelwa abanjani?* the author has used analogy. This will be discussed below. I will start with analogous names.

The name usually represents the main trait(s) of a character. There are a few examples in this novel where a name represents semantic parallelism between name and a trait.

The name “Thushu” means to “appear unexpectedly” and represents a trait. Thushu used to appear unexpectedly at a scene with a story that will arouse the public interest since he is a journalist.

Lizzy is another example of a name that represents parallelism between a name and a trait. Usually this name is assigned to Shebeen queens.

Sabelo's friends used to call him "Yster". The word "Yster" means steel. The reason why they called him this, is because of the way he used to drink liquor. It made them think that he would die very soon, but he was as tough as steel.

Thushu calls Shumi "*Mike Tyson*", "*Muhammed Ali*", "*Tap Tap Makhathini*" and "*Baby Jake*" after he has bitten him. The way he has been bitten reminds one of well-known boxers who have been South African champions as well as World champions. In fact he was teasing him. These names represent semantic parallelism between name and trait.

Mshanelo means "*broom*". Mshanelo Mahlangu is one of the security personnel at the university. The word *Mshanelo* was given to him by the students at the New York hostel because he has a long beard.

The physical or social environment of a character does not only present a trait or traits, but being man-made, may also cause it or be caused by it. There is an example of such an environment in this novel. The way the narrator portrays Thushu's flat, a flat with no curtains, only a sheet that serves as a curtain that is held by pegs, leaves one with an image of a person who is poor. It shows that he uses his money to buy liquor. The narrator also tells us that in this flat, there is only a fridge. This portrays Thushu's character. It shows that he drinks and he makes certain that his beers are very cold.

KwaJosfina is a place where liquor is sold. Usually the name "*Josfina*" is assigned to the shebeen queens. These shebeen queens are usually not married, and their places do not make use of their surnames, but their names.

It has been said in the previous chapter that when characters are presented in similar circumstances, the similarity in their behaviour will emphasize traits characteristic of

both. In the novel, therefore, there is a similarity in Lethiwe and Shumi's characters. They both like reading and visiting. They both cry when they are happy. They also cry when they are sad.

On the other hand there is contrasting behaviour between MaZuma and her husband, Thushu. Thushu is presented as someone who is unreliable, who leaves his wife and family to stay with a drunken woman. On the other hand, MaZuma is reliable and trustworthy. That is why when Thushu has exhausted all the money, he decides to go back to her. His wife accepts him unconditionally.

4.11 THEMES.

The main theme of *Kuxolelwa abanjani?* is forgiveness.

A person is forgiven only if he/she admits that he/she has committed a mistake in different circumstances. There are instances in this novel where a person can be forgiven and in other circumstances where it is very difficult to forgive a person. For example, Sabelo is chased away by his father for failing to complete a single course successfully at the different universities he has attended. He fails because he uses drugs. Lethiwe pleads with his father to forgive him after promising that he will never take drugs again. He is forgiven.

Secondly, he nearly burns himself to death after smoking cocaine. He is again forgiven when promising his parents that he will never take drugs again. Nozipho, Shumi's girlfriend admits to him that she is HIV positive, and that she has infected him. Nozipho asks for forgiveness from Shumi and she is forgiven. Karabo asks for forgiveness from Lethiwe after revealing that Shumi is not HIV positive. She admits that she swapped blood samples at the laboratory so that Shumi will be deemed HIV positive. She also admits that she has done that because she needed money. Ultimately she is forgiven. Thushu leaves his wife for a number of years. When he comes back to his wife he is

forgiven unconditionally. MaMtshali pleads with her husband to stop hunting down Shumi who has infected Lethiwe. Ultimately Shabalala forgives Shumi.

There are other instances in this novel where it is not very easy to forgive a person. For example, when Shumi reveals to Lethiwe that he is HIV positive, he asks for forgiveness from Lethiwe. He is not forgiven. When Shumi reveals to Rev. Mabaso that he has slept with an HIV positive woman, he asks for forgiveness, but he is not forgiven. Mabaso chases him away believing that he has infected him because they have been using the same utensils. When Shumi reveals his HIV status to his cousin, Delani, he again asks for forgiveness. Once again he is not forgiven. Delani also chases him away even threatening to shoot him.

There are many sub-themes that have an impact on the main theme. Blackmailing is one sub-theme that has been identified. Thushu is fired from work after he has won a prestigious award and R15 000. He comes to work inebriated and he absents himself without permission. After loosing his job, he spends his life blackmailing other people. He catches Shumi kissing Nozipho and he demands eleven thousand rand to keep silent. He is given that money but he also demands five thousand rands from Nozipho. He is unfortunate this time because Nozipho is not willing to pay.

Another sub-theme that has been identified is corruption. Karabo admits to Lethiwe that she swapped blood samples at the laboratory so that Shumi will be deemed HIV positive. She admits that she has done that because she needs money.

Theft is also one of the sub-theme that has been identified in this novel. Thabiso opens an illegal business and he robs people. He runs away with their money after he has accumulated what he thinks is enough. Dolly, too, steals Thushu's Lotto winning ticket whilst Thushu is asleep. She disappears without a trace.

Drug abuse is another sub-theme that comes to the fore in this novel. Sabelo uses drugs and as a result he fails to pass even a single course at the university. He is

expelled because he does not even qualify to sit for an examination. He also nearly burns himself to death while smoking cocaine.

Gambling is another sub-theme that has been identified. Lethiwe wins the Lotto and this changes her life completely.

There are situations in this novel where it is very difficult to forgive. The following sub-themes make us believe that it is sometimes difficult to forgive a person.

Love and deception is a sub-theme that has been identified. For example, Shumi loves his wife, but he deceives her by having an extra marital affair with an HIV positive woman. That is why we are not surprised when Lethiwe is not willing to forgive him when he asks for forgiveness.

Thushu leaves his wife and children for a number of years. Surprisingly, however, when he comes back he is forgiven and accepted unconditionally.

Fraud is another sub-theme that has been identified. Thabiso takes an insurance policy for HIV positive Mxolisi and kills him. Then he claims from the insurance. Dolly cashes Thushu's Lotto winning ticket, which she stole, from him whilst he was asleep. She then disappears without a trace.

Rape is another sub-theme that has been identified. Sabelo and his accomplices while crying telling them that she is HIV positive rape Nozipho. They are, however, adamant and will not listen.

Over and above there are sub-themes that are not related to the main theme. For example, Shumi is fired from work for involving himself in an illegal strike. He loses his job. Human rights are violated because he has a right to strike if he is not satisfied. He becomes desperate because he has to depend on his wife for a living.

CHAPTER 5: GENERAL EVALUATION AND CONCLUSION

This study sets out to analyze narratological aspects in two Zulu novels. My findings are as follows:

In starting with *Kungasa ngifile*, narrative order, narrative duration and narrative frequency have been used effectively by the author of the novel.

The manner in which the order of events in this novel is presented is parallel to the order in which they appear in the story. In *Kungasa ngifile*, the author has used anachronies, that is, analepses and prolepses. Flashbacks have helped the reader to look back to what has happened before the commencement of the main story. They enable the reader to know the background information about characters and particular events in question and help in foregrounding themes of the text. Flashback seems to be similar to foreshadowing (prolepses) in that both techniques contain features of repetition and the narration of a specific experience. The techniques, however, differ in that flashback focuses on the elements of secrecy, suspense and surprise, and foreshadowing does not.

In *Kungasa ngifile*, narrative duration has appeared to be disproportionate. The amount of attention given to the sequences in the text does not equal the duration the same events have taken in the story. For example, in *Kungasa ngifile*, the sequence of love relationship between Zondi and MaMemela is the longest in the story. In the text it has taken four pages. Senzo and Nokuthula stay for approximately six hours at the park enjoying themselves before they depart in the afternoon. In the text it takes only two pages. The incident when unknown thugs assault Senzo takes some few minutes, but in the text it takes only a page.

Numerous aspects of duration have also been identified in *Kungasa ngifile*. These include ellipses, scene, pause and retardation. The author of *Kungasa ngifile* has not used summary as one aspect of narrative duration. Retardation is a new aspect of

narrative duration that he has used in his novel. The frequency of events has been identified in *Kungasa ngifile* as not always being synchronized as regards the story and text. This is quite an achievement.

In the discussion of character, the following has been analysed: the methods of character portrayal, types of character, kinds of character and classification of characters. Characters were also divided into main characters and secondary or minor ones. To show that there is development in character, categories of characters have been identified. This aspect has never been treated before. Characters have been categorized into coupling characters where characters are revealed as couples. In *Kungasa ngifile* for instance, MaMemela and Mhlungu, Senzo and Nokuthula have been presented as coupling characters.

Secondly, another group of characters called referential characters have been identified where characters are referred in times where culture and beliefs are playing a very significant role, where it is believed that people of the same blood are not allowed to marry each other. It is believed that if they do so, they will bring themselves a life of bad luck which will carry on to the next generation. Thirdly, another category of characters called anaphoric characters have been identified. These characters carry the main action in the novel. In *Kungasa ngifile*, MaMemela, Senzo and Mhlungu have been identified as characters that carry the main action. This shows, therefore, that there is development as far as character is concerned.

Character portrayal is another aspect that has been well presented. Two forms of characterization have been used, that is, direct and indirect characterization. Under direct characterization, instances of self-analysis, implicit statements by the narrator, conversation and dialogue, character talking about himself to other characters, and characters commenting about other characters have been used effectively in this novel. This is quite an achievement by Zulu novelists. Under indirect characterization characters have been portrayed through their speeches, actions, external appearance and environment.

To show that there is development in characterization, there are other techniques of revealing characters that the author has used. For instance, naming, social standing of characters, company of characters and character tags have been used. For example a character is revealed as belonging to a certain group in society, whether he/she is a member of a working force or not. In *Kungasa ngifile*, for instance, Mhlungu is presented as a member of a working force. His wife is presented as a housewife who solely depends on him for living. Social standing of characters has also been identified where characters are presented as belonging to a certain group of society. Naming is also another aspect of characterization that has been used. This technique of naming has been severely criticized by some critics. They argue that there are names that reveal the nature of the character. In *Kungasa ngifile* for instance, the name "Nokuthula" refers to someone who is humble. This reveals her character because we learn that she was humble. Other critics argue that, if this technique is employed, it demoralizes the reader because he/she knows exactly what type of a person he/she will find in that particular novel. Wellek and Warren (1971) argue that man and his name is not divisible.

Character tags are another ploy to portray characters. A character is revealed doing things so that he/she will be easily identifiable by the reader. In *Kungasa ngifile*, the author has not used this technique.

Analogy is another way of revealing character. Analogous names have been given to depict the nature of that particular character. In *Kungasa ngifile*, the word "Nokuthula" clearly depicts her character. She is indeed humble. Secondly, analogy between characters shows similarity or contrast in certain circumstances. For example, in *Kungasa Ngifile*, MaMemela is against her son marrying Nokuthula . She passes dismissive remarks that Nokuthula is a prostitute. Her husband, Mhlungu, insists that his son marries Nokuthula whom he regards as a true lady. Thirdly, analogous landscape has been identified in *Kungasa ngifile*. For instance, it is said that the place where MaMemela cooks her meals was a traditional one. She used to cook her meals

in a Zulu hut. One could see only smoke coming out from the door where she was cooking. This is an indication that MaMemela is a traditional woman who uses traditional ways like fire, for instance, to cook. This environment clearly depicts her character.

Another aspect that is skillfully handled in these novels is narration. Narration deals with the extent of the narrator's participation in the story. The narrator can be an active participant in the story he tells, or he can be virtually absent. In these novels the narrator's role is important but covert.

In *Kungasa ngifile*, the narrator is present and omniscient. However, because of the author's careful use of dialogue technique to present actors' actions, the narrator's role is not much in evidence. It is as if the narrator were not there. So the narrator's role is covert. But because he is omniscient, he assumes the role of narrator focalizer, and is therefore in a position to tell with authority what he sees. He is also in a powerful position of delving into character's thoughts, feelings and secrets. What he reveals is true. He is a reliable narrator focaliser. For example, in *Kungasa ngifile*, when MaMemela frequently cries after the act of corruption, after unsuccessful attempts to separate her son and Nokuthula, the narrator reveals how she feels about the act. The narrator also tells the reader that MaMemela had an extra-marital affair with Dumisani Zondi, her boyfriend at school. Therefore she is a woman of ill morals. The reader believes this because the narrator has proved to be reliable. The setting that he has created also bears testimony to his reliability. Places that the author has used in his novel like Dundee, where Mhlungu works, are even identifiable today.

The prominent theme of *Kungasa ngifile* is sacrifice. MaMemela is willing to sacrifice her life if Senzo marries Nokuthula whom she thinks is his sister. On the other hand Senzo is willing to sacrifice his life too, if she is separated with Nokuthula. The other prominent theme of *Kungasa ngifile* is that the course of true love never did run smoothly. MaMemela's previous love relationship with Dumisani Zondi creates conflict in this novel. From this relationship Senzo is born. Senzo insists on marrying Nokuthula not knowing that she is his sister. MaMemela devices some evil ways of stopping this

relationship but ultimately she is unsuccessful. It is an undisputable fact in this novel, therefore, that parents are making a grievous mistake when choosing life partners for their sons and daughters.

Sub-themes in *Kungasa ngifile* have been identified viz. love and deception, abnormal behaviour and theft. They are related to the main theme. Over and above there is a sub theme that is not related to the main theme. For example, MaMemela has committed abortion long before she gets married to Mhlungu. This indicates to us that she is indeed a woman of ill morals.

In *Kuxolelwa abanjani?*, narrative order, narrative duration and narrative frequency have been used effectively by the author. The manner in which the order of events in the text is presented in *Kuxolelwa abanjani?* is parallel to the order in which they appear in the story. The author has used anachrony abundantly. These anachronies, however, do not violate the chronology of events.

Narrative duration has appeared to be disproportionate. The amount of attention given to the sequence in the text does not equal the duration of the same events in the story. For example, In *Kuxolelwa abanjani?*, the event of doing all preparations, filling up forms, to the time when the operation was performed on Shumi, takes some days. In the text it takes thirty lines. The event of Khumbulani proposing love to Nozipho takes two weeks and in the text it is written in three pages. Another incident is where Sabelo is packing his bags because he has not qualified to sit for exams. This takes an hour, but in the text it takes only three pages. To renovate Gumedé's house takes a month, but in the text it takes only a paragraph.

Numerous aspects of duration have been used in *Kuxolelwa abanjani?*. These include ellipses, scene, summary, pause and retardation. Retardation is a new aspect that the author has employed. This is quite an achievement.

The frequency of events has been identified in *Kuxolelwa abanjani?* as not always being in one-to-one with the story and text. In *Kuxolelwa abanjani?* there is development in character. Characters have been categorized into coupling characters, where characters are revealed in novels as couples. For example, in *Kuxolelwa abanjani?*, Shumi and Lethiwe, Shumi's parents and Lethiwe's parents are presented as coupling characters because they are together in all that they are doing.

Secondly, another category called, referential characters, has been identified. Characters here are referred to times where culture and beliefs are still playing a very significant role. When it is believed that if someone is HIV positive, he/she will infect other people providing they use the same utensils. In this novel, Shumi is HIV positive. He reveals his HIV status to his wife. His wife, Lethiwe, is so annoyed that she decides to chase him away from their house. He is also chased away by his cousin, Delani, who offered him temporary accommodation when he was looking for work saying that he has infected him because they have been using the same utensils. Rev. Mabaso who is also convinced that he has infected him because they have been using the same utensils turns his back on him too.

Thirdly, another category of characters has been used called anaphoric characters. These have been identified as characters that carry the main action in the story. In *Kuxolelwa abanjani?*, Shumi, Lethiwe and Thushu have been identified as anaphoric characters because they carry the main action in this novel. This shows that there is development in so far as character is concerned.

Character portrayal is another aspect that has been well presented in *Kuxolelwa abanjani?*. Two forms of characterization have been used, that is, direct and indirect characterization. Under direct characterization, instances of self-analysis, implicit statements by the author, conversation or dialogue, character talking about himself to other characters, characters commenting about other characters have been used effectively in this novel. This is truly an achievement by a Zulu novelist. Under indirect

presentation, characters have been portrayed through their speeches, actions, external appearance and environment. Characterization has shown a slight development.

There are other techniques of revealing character that the author has used in *Kuxolelwa abanjani?*. For example, naming, social standing of characters, company of characters and character tags have been used very effectively in this novel. In *Kuxolelwa abanjani?*, a character is revealed as belonging to a certain group in society. Lethiwe and Shumi have been presented as members of a working force. Lethiwe works as a nurse and Shumi works at a factory. Social standing of characters has also been used where characters are identified as belonging to a certain group in society. The author of *Kuxolelwa abanjani?* has used character tags to very good effect to portray his characters. A character here is revealed doing things so that he/she will be easily identifiable by the reader. In *Kuxolelwa abanjani?* for instance, when Thushu is introduced on different occasions, he always chews bubble gum. In my view the author has done this deliberately so that the reader may hate him even more.

Analogy has also been made use of to portraying character in *Kuxolelwa abanjani?*. Firstly, analogous names have been used to depict the nature of the individual. In *Kuxolelwa abanjani?* for instance, the name "Dolly" and "Lizzy" are usually assigned to the shebeen queens. These ladies are usually not married. Some are divorced. Some are widows. They have a long history. They are called "Sis Lizzy" or "Sis Dolly" indicating that they are not married. They do not want to be called granny. The name "Thushu" means "to appear unexpectedly". This word is analogous to the work that he does. He is a journalist. We learn that he used to appear unexpectedly at a scene to come up with a very interesting story that will arouse the public interest. Secondly, analogy between characters has been used where characters show similarity or contrast in certain circumstances. In *Kuxolelwa abanjani?*, Shabalala chases Sabelo away from his house after failing to obtain even a single course at different universities. His wife and his daughter plead with him to forgive him, which he does. This shows contrasting behaviour between Shabalala and his wife. Thirdly, analogous landscape has been used in *Kuxolelwa abanjani?*. In Thushu's flat, for example, there was only a fridge.

There were no curtains, only a sheet that hangs and is held by pegs. This environment depicts Thushu's character. The availability of a fridge is an indication that he makes certain that he keeps a few beers in that fridge for himself and Dolly. He drinks every day. The absence of curtains, and a sheet that hangs held by pegs, is a clear indication that he drinks much and spends all his money on liquor. He does not have money to buy curtains. This again shows a slight development in as far as character portrayal is concerned.

Narration is another aspect that has been well presented in *Kuxolelwa abanjani?*. The author of *Kuxolelwa abanjani?* has employed a third person narration. The narrator is outside the story hence he refers to all characters by proper names. The narrator is present and omniscient. The author's careful use of dialogue technique to present the actor's actions, makes the narrator's role not to be much in evidence. The narrator knows everything that needs to be known about the agents and events. He is free to move as he will in time and place, and shift from one character to character, reporting or concealing what he chooses of their speech and actions. He has privileged access to the character's thoughts, feelings and motives, as well as his overt speech and actions. Because what he reveals in his novel is true, he is a reliable narrator-focalizer. We respect his observations and judgments. There is no bias, contradictions, inconsistency, confusion and incomplete understanding. The reader believes this because the narrator has already proved to be reliable. We have an example in *Kuxolelwa abanjani?*. Shumi is sick. He has a kidney problem. He is about to die. Lethiwe comes to his rescue by donating a kidney to him. He survives. He gets a job. They get married. Unfortunately Shumi is fired for involving himself in an illegal strike, but his wife wins the Lotto. They become very rich. They open various businesses, but Shumi becomes involved with Nozipho. This lady is HIV positive. Shumi reveals his HIV status to his wife who is so annoyed, that she decides to chase him away from their house. The narrator reveals how Lethiwe feels about the act. This is true to life. The reader believes this because the narrator has already proved to be reliable. The social problem that is treated here is realistic.

The prominent theme in *Kuxolelwa abanjani?* is forgiveness. Characters in *Kuxolelwa abanjani?* are forgiven for the mistakes they have committed. It is also surprising that others commit mistakes and they are not forgiven.

Sub-themes have also been identified viz. blackmailing, corruption, gambling, theft, abuse of drugs, love and deception and fraud. These sub-themes are related to the main theme. It is important to note that all the themes that have been identified have an impact on the main theme. Circumstances or situations in which characters find themselves in, pose questions whether they have to be forgiven or not.

Over and above, there is a sub-theme that has been identified in this novel that is not related to the main theme. Here follows an example of such a sub-theme:

Shumi is fired from work for involving himself in an illegal strike. He is fired and as a result he loses his job. Human rights are violated here because he has a right to strike if he is not satisfied. He becomes desperate because he has to depend on his wife for a living.

It is an undisputable fact that a person must be forgiven if he/she acknowledges that he/she has committed that particular mistake. In my view, therefore, before one is forgiven, one must reveal the truth.

It is also important to note that social problems that are treated in these novels are realistic. The authors of both novels are objective. I think they are realistic. They approach the heavy subject matter with briskness, sincerity and sensitivity. If they were not objective - there are such writers - I suspect their subject matter might have been banal and lifeless.

One final point is that we should not assume that because we can respond so fully to characters in the fiction of past ages, that there is no change in fictional characterization from age to age. Not only are there technical changes in the way novelists learn to

create and reveal characters, but changes in human beings outside literature (or at least the belief that human beings have changed), often lead the novelists to be innovative to produce a new kind of character.

I must conclude by indicating that changes in human beings have taken place, and thus changes in the way novelists represent human beings must also occur. Culture is dynamic, therefore there is a need for change.

It is indeed worth mentioning that the techniques of time, that is order, duration and frequency, as well as character and characterization, narration and theme as used in the novels *Kungasa ngifile* and *Kuxolelwa abanjani?* have been applied successfully as devices to achieve various effects in the story. Also interesting to note is that narrative techniques advocated by Western critics and theorists of high dignity and respect such as Gerard Genette, Bal, Rimmon-Kenan and others have been found present in our Zulu literature.

A special tribute goes to the authors for the success they have shown in handling narratological techniques in these novels. This is a remarkable achievement that represents all Africans with special reference to the Zulu culture, especially when we consider the gap that exists between the Western Civilization and our own experiences in this field of study. I hope and trust that this study has served its purpose and achieved its aim. That it may be an inspiration for future writers.

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